SCREEN RADIO BANDS STAGE

VARIETY

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N. Y. LEGITS WOO TOURISTS

De Luxe Gambling Joints' $1,000 Bingo Prizes Dent Cleve. Niteries, Theatres

Cleveland, April 30.

Four downtown niteries are having their licenses suspended from 10 to 60 days, to punish them for booze violations, and most of the others are starving as a result of an attack of 'gamblingitis' which has hit this burg.

Owners of nite dens are blaming the current poor business on five super-gambling casinos, right across the county line, which are getting an unprecedented play from amusement-seekers this season. Magnets which are pulling estimated crowds of 15,000 away from downtown niteries and theatres are $1,000 bingo prizes at every nightly session. Roulette and dice joints are reputed to be grossing $1,500,000 per month. Figure sounds incredible, but it's quoted by crusading newspapers that are riding lax police officials, whose hands are tied by politics and jurisdictional problems.

Impresarios of legit clubs say they can't buck up against the big entertainment names that several of the major gambling casinos have been importing.

Exhibs also have their dander up because their banko giveaways, which rarely build up to anything over $800, can't compete against the $1,000 come-ons offered by the de-luxe gambling joints. Since these spots engaged a fleet of low-tariffed busses to pick up the suckers, one exhibitor complains that his bank nite biz dropped off nearly 50%.

Florida's Boom This Yr. Presages Even Bigger '40-41: Nitery Branches

Success this past winter of almost every nitery and restaurant in Miami and Miami Beach will see Florida boomed for show biz as never before next winter. Theory of the war and the practical discovery of Florida for the average purse is priming many an established northern spot to set up Florida branches from now on.

Furthermore, Florida as a November-May proposition, rather than just a couple of months, is being conceded by many who are not on the local chambers of commerce. Consistent year-round population is growing. Housing problem, while never acute, has been markedly increased, and at the peak months this past season there wasn't too much spare room. The more 'desirable' hostelries are always embarrassed by the unusual demands for accommodations.

Gambling or no, northern eatery and nitery entrepreneurs from New York, Chi, Boston, etc., who have been making surveys of the Florida situation, have come to the realiza-

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NOEL COWARD MAPS N. Y. PLAY PRODUCTION

After eight months of work in the Paris office of the British Propaganda Ministry, where he held a confidential post, Noel Coward arrived in New York Monday (29) from abroad to set plans that he has for a Broadway legit production in the fall. With John C. Wilson, his manager, with whom he's been associated in the past, Coward plans to

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ONE - NIGHTERS VIA PLANES, NEW TREND

Chicago, April 30.

Dance bands' one-nighters, via airplane jumps, is the 1940 switch on yesteryear's tedious touring. It may keynote similar travel by itinerant companies, ranging from legit to vaudeville, because of its time-saving factors and, more importantly, the wear and tear on the artist.

These aeronautical one-night stands in turn have interpreted themselves into making the bandmen considerably airminded. Maestros who are already licensed pilots are encouraging their keymen and other band leaders to learn how to handle the stick themselves. Larry Clinton, and Bobby Byrne fly their own planes. Jack Teagarden is about to buy a ship. Al St. Johns, Teagarden's trumpeter, is a licensed pilot, and the two will cover their dates by air.

Byrne started a series of one-nighters in the New England area on Monday (29), flying a chartered plane while his band covers jumps by bus, the N. E. dates being fairly

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Geo. McManus May Play 'Jiggs' in Gerard's Pix Versions of Cartoons

George McManus, who created and has been drawing the 'Bringing Up Father' comic strip for 20 years, may play 'Jiggs,' his leading character, in a series of feature films based on the cartoon. Screen rights to the strip were purchased last week from King Features Syndicate by Barney Gerard, vet burley and musical producer, who for the past few years

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10 MUSICALS ON TAP IN SUMMER

Biggest Hot-Month Stage Season in Years—Push 'Make Broadway the Main Entrance to the World's Fair' Slogan

$2 LEGIT ADDED HYPO

Consciously or not, New York's legit showmen appear to be carrying through with a vengeance the Broadway Association's efforts to make 'Broadway the Main Entrance to the World's Fair.' Unless the bottom drops out between now and June 1, Broadway will have more legit, with special emphasis on song and dance shows, than any summer since the Big Decline set in.

Provided that six of the current musicals survive, the musical show count on Broadway this Fair season should total 16 such attractions. At least four new tune shows are listed for N. Y. late this month or early in June, which, plus the fact that there

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BLACKOUTS KEEP 'EM AT HOME, MUSIC BIZ BOOMS

Joe Gilbert, British songwriter, who arrived in New York last week, describes the music business in England the best that it has been in 25 years. Because of the blackouts the people can do little else in their leisure hours but listen to the radio, play the piano or phonograph, or read.

Gilbert used to publish, but he has given this up for the duration.

Evans Up in Lights On Milwaukee City Hall

Milwaukee, April 30.

Defying criticism from squawkers against 'making a billboard of the city hall,' Mayor Carl F. Zeidler, recently elected by his brilliant showmanship, permitted an electrically illuminated sign to go up on the city hall tower Friday (26) with the wording: 'Maurice Evans in King Richard.'

Ordinarily this choice space is reserved for welcoming conventions or official dignitaries to the city. It had been eyed enviously for 25 years by publicity men, but all pleas were nixed until this past week, when Toni Thenee, manager of the Davidson theatre, managed to get it for Evans, who opened here Monday (29) for a three-day engagement.

Complete text of U. S. Department of Commerce proposals for film industry consent decree on page 13.

CBS to Showcase Stars This Summer; Durante-Cook, Huston, March, Others

CBS hopes to debut this summer the most pretentious alignment of name programs that has ever been associated with a network on a sustaining basis. W. B. Lewis, CBS program chief, is currently in Hollywood tying up the west coast ends for the summer showcase, through which will parade outstanding film, stage, radio and concert names in programs with novel twists as to basic ideas and treatment.

In essence, Columbia is lining up all the available new program or personality shows that have passed the preliminary stage and are deemed ripe for a single public airing so that audience and sponsor reaction may be better obtained. It is to be a series of 14 'Opening Nights' to be aired in 12 half-hour and two full-hour shows. The tentative starting date for this elaborate splurge in sustaining theatrics is mid-July. Idea has been in preparation since midwinter and has been so thoroughly charted that all Lewis and his aides have to do is obtain the actual signatures of the artists and fill in the required writers.

Personalities

Personages due to have innings through the summer are:

Joe Cook and Jimmy Durante in a minstrel show surrounded by orchestral and vocal talent. Hank Garson and Al Lewis may do the scripts.

Walter Huston in a radio drama.

Edna Mae Oliver in a program built to reveal her versatility as a

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MUSIC MEN BOYCOTT HOTEL'S UPPED COVERS

Mrs. Maria Kramer, operator of the Edison and Lincoln hotels, N. Y., is feuding with music publishers' contactmen as the result of an action that the latters' union took against Gray Gordon's opening night for the music industry at the Edison last Tuesday (23). The union didn't like the idea of her raising the cover charge for the event from the usual

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RINGLING CIRCUS N. Y. PROFIT $300,000

Ringling, Barnum & Bailey circus rolled out of New York for Boston last night (Tues.), after a cleanup date at Madison Square Garden. Estimated gross was over $900,000 during the 36-day booking and the approximate profit placed at $300,000, or around $75,000 more than last year's Garden date.

Third successive weekend saw standee attendance, with the Saturday takings over $50,000. Claimed that this season was the best since the present Garden was built, first engagement drawing a $1,000,000 gate. Last week when tapering was expected there were lines stretching from the advance ticket window west on 50th street the length of the building.

Amusement trade suspicions that the circus type of amusement was on the way out are dissipated by the big top's start this season, more than reaffirming that such shows are still an American institution. If business out of town compares to the starting pace, Ringlings will be in a position to refund much of the

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U. S. Literati in Move To Free Friedrich Wolf From French Confines

The League of American Writers is leading a movement among U. S. scribblers to effect the release of Friedrich Wolf, German anti-Nazi dramatist, from a French concentration camp. The organization fixed a 'Friedrich Wolf Day' when members and sympathizers both in the east and on the Coast besieged the

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Spitalny Mulls All-Girl Musical for His Band; Cancels Tour for Rest

Pittsburgh, April 30.

Broadway's first all-girl musical is a possibility for next season, Phil Spitalny said here last week. 'Hour of Charm' maestro has already been approached by a producer he declined to identify with a proposition to spot his femme band in the entertainment. He is giving the project some serious consideration. Spitalny himself would not appear with the band.

While in Pittsburgh, Spitalny complained of feeling fatigued, and had his manager cancel four weeks of stage bookings in order to take a prolonged rest. Expects to stick to Sunday night radio show exclusively until next fall.

MAY McAVOY'S COMEBACK

Hollywood, April 30.

May McAvoy, star of silent films, is making a comeback at Metro.

She has been placed under a term contract and starts in the Nick Carter series.

War Kayos Europe for Concerts, Boom U.S. This Summer, Also S.A.

Summer concert business, which zoomed to record proportions last year in the U. S., may soar to even greater heights the coming season. Principal reason, of course, is the war, which has put the already stunned European concert field out of business. But an added factor is the phenomenal grosses pulled by the leading artists in the major spots last summer.

Extent to which the summer concert activity has spread is seen in the employment of the personnel at the various concert management offices. In former years those on the management staffs were given at least four-week vacations, but this year the big question is how the burden of work can be divided so the office staffs can get at least brief time out. Certain departments, such as railroad routing, will be busy through the summer on fall and winter tours. Others normally given leave will be kept on to handle the summer work.

One competitive summer concert field, which may in time replace the European circuit, is South America. Southern hemisphere is having its winter season during the warm months in the U. S., so the time element is just right for Brazil, Argentina and the other large countries of Latin America to take over the former European business. South America has been visited by a few artists for some years, but now seems likely to become more active as a major concert outlet.

Big Attractions to S. A.

In addition to Toscanini's NBC symphony and Stokowski's youth orchestra tours to S. A., the first time a major symphony group from the U. S. has made such a trip, the Monte Carlo Ballet Russe and the Jooss Ballet are both touring Latin America during the summer. Among the other headliners playing the S. A. circuit will be Jascha Heifetz, Simon Barer, Rise Stevens and Winifred Christie.

Three major concert names are playing the U. S. summer circuit for the first time this season. They are Grace Moore, Paul Robeson and Vladimir Horowitz. Slated to repeat successful tours of last summer are Lawrence Tibbett, Lily Pons-Andre Kostelanetz, Albert Spalding, Lotte Lehmann, Muriel Dickson, Jose Iturbi and (although he's not a top name for the winter season) Jesus Maria San Roma, piano soloist at Gershwin concerts.

Only new spot likely this summer is Rochester, N. Y., which is planning a symph season, with Iturbi doing most of the batoning, and a schedule of name guest artists. Leading dates slated to repeat are Lewisohn Stadium, N. Y.; Grant Park and Ravinia Park, Chicago; Robin Hood Dell, Philadelphia; Lincoln Memorial, Washington, Milwaukee, Cleveland, Chautauqua, N. Y.; Stockbridge, Mass.; Newark, N. J.; Hollywood Bowl; and the Golden Gate expo, San Francisco.

As was the practice last summer, artists will be paid as much or more than for indoor dates during the winter season. Fees range downward from guarantees of $5,000 or so, in many cases calling for a percentage of the gross over a stated figure. That is possible, despite a low admis-

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OKAYS KAY FRANCIS' BREAK WITH AGENCY

Los Angeles, April 30.

Superior court confirmed the arbitration verdict granting Kay Francis her freedom from a managerial contract with Myron Selznick & Co. Case was one of the first under the new arbitration agreement between Screen Actors Guild and Artists Managers Guild.

Miss Francis filed notice of withdrawal from the contract last November, asserting she had had no bona fide offer of employment for a period of four months.

Holding the money bag in a 10% suit, Warners filed an interpleader in Superior court to get out of the middle spot in the Myron Selznick legal battle with Errol Flynn.

Agency is suing the actor for commissions, and the studio is holding $15,000 of the Flynn salary. It wants to know what to do with the coin.

Jitterbug Defined

Cully Richards, comic, has a new definition for a jitterbug.

He calls them 'a convulsion that made good.'

Milwaukee Antes 30G for Concerts; Pons-Kosty, 3½G

Milwaukee, April 30.

Although the official economy axe is doing its work in many community activities, it is not being permitted to cut into Milwaukee county's venture into the show business, and approximately $30,000 will be expended this year on the third annual 'Music Under the Stars' series of eight performances. Radio, picture, opera and concert stars will all get a slice of the dough for their appearances at Washington Park in the $100,000 band shell given to the city by Emil Blatz, retired music loving brewer.

Richard Crooks will open the series on June 25, to be followed July 2 by Jean Dickenson, July 9 by Donald Dickson, July 23 by Lily Pons and Andre Kostelanetz, July 30 by James Melton, Aug. 6 by Albert Spalding and Diana Gaylen, Aug. 13 by John Charles Thomas, and Aug. 20 by Florence George and Allan Jones.

Lily Pons and Kostelanetz are the biggest salaried attraction on the list, and will collect $3,500 for their evening's work.

Don Griffin, county recreational director, is in charge of the shows, for which the orchestral music will be provided by the Wisconsin WPA Symphony orchestra, directed by Dr. Sigfrid Prager, except for the Lily Pons night when Kostelanetz will be guest conductor.

As many as 30,000 people have been drawn to a single concert in the past, many of them free admissions, and the rest at nominal fees as a cultural community project.

20TH-FOX'S SECOND ANTI-NAZI BOOK BUY

After delaying production on 'I Married a Nazi' because of changing political tides in Europe, 20th-Fox this week purchased another anti-Nazi novel, 'Rogue Male.' Book, by Geoffrey Household, was published in England about two years ago and republished in America under the tag 'Man Hunt.' Fox paid about $12,500 for it. Kenneth Macgowan will produce.

Although the book doesn't name Hitler, the indication is clear. It's one of the few anti-Nazi properties purchased in Hollywood since the war abroad began.

Fox last week also purchased a best-seller, 'Chad Hanna,' by Walter Edmonds, for $50,000. A circus story, it was originally a Satevepost serial under the title 'Red Wheels Rolling.' It's an American period piece, expensive to make, and will be a top-budgeter. Edmonds is the author of 'Drums Along the Mohawk,' which 20th also bought.

War Jazzes Schedule

Hollywood, April 30.

'I Married a Nazi,' war picture on the 20th-Fox production schedule, has been held up while the studio execs study the sudden military and diplomatic breaks in Europe. It is feared that the story may be blown up before its release dates by international fireworks.

Meanwhile, 'The Return of Frank James' is moving in to replace 'Nazi' on the Westwood shooting slate.

A. & A. East 3 Weeks

Hollywood, April 30.

Amos 'n' Andy cloud-hopped east last weekend to pass three weeks in Chicago and New York visiting friends and catching the Broadway shows.

Bill Hay went along to keep the soup warm.

Katharine Cornell to Be A V.P. of Williams' Home

Annual meeting of trustees of the Percy Williams Home, 'Pineacres,' will be held Saturday (4) at the estate, located on Suffolk Lane, East Islip, L. I. An executive officer will be named to replace the late Major Bernard Reinold, who was also second vice-president. Katharine Cornell has accepted the nomination for the post and will be the sole feminine officer.

Home is conducted by a board of trustees, six from the Lambs and six appointed by the Actors Fund. Trustees appoint the officers and directors, one or two replacements being due this year because of expected withdrawals.

Officers expected to remain: A. O. Brown, president; Walter Vincent, vice-president; Sam A. Scribner, treasurer; Jacob I. Goodstein, secretary. Present directors: Daniel Frohman, Richard Herndon, Harry G. Summers, Edwin Milton Royle, William Gaxton, Raymond Peck, John Hayden and Edwin Burke.

There are 37 guests, virtual capacity of the home.

Mae Murray's Son Will Remain With Upstate Family Until July 2

Albany, N. Y., April 30.

Black-haired, black-eyed Koran Mdvani, son of Mae Murray, actress, will be allowed to continue living with the Cunning family at Averill Park until July 2. Supreme Court Justice Francis E. Bergen Thursday (25) adjourned until that date the second court effort of his blonde actress-mother to get his custody.

Daniel H. Pryor, attorney for Bessie, John and Cortland Cunning, resisted immediate hearing on the habeas corpus petition because it would adversely affect the 13-year-old boy's school work.

Edward S. Rooney, Miss Murray's attorney, said he didn't see how that could be, but that a hearing now 'would work a hardship on my client' and that, anyway, should she win her son's custody, she would be willing for him to remain with the Cunnings for the balance of the school year.

Koran was in court Thursday with the Cunnings as Prior told how Miss Murray's second effort to get custody of the boy upset him.

'The day after the writ was served on the Cunnings,' Prior told the court, 'the boy had to spend the day in bed. He has nerves like the rest of us.'

Prior asked the dismissal of Miss Murray's petition on the ground it fails to comply with conditions imposed by Justice Bergan at the conclusion of the first hearing. In that decision, Justice Bergan denied Miss Murray custody of her son until she was able to show she was financially able to maintain a home for him.

Prior charged the $400 a month awarded Miss Murray by a California court 'is only temporary, and I do not think it meets the conditions of the previous decision.'

Rooney argued 'it is in effect and is enforceable because payments are being made under it.' He said that while Miss Murray's former husband, Prince David Mdvani, has appealed the award, 'it is my best opinion it will take two years to get the matter decided and meanwhile the New York courts must give the decree full faith and credit.'

ARRIVALS

Toni Noviska, Noel Coward, Sir Robert Mayer, Johnny Miller, Mrs. M. L. Boyer Rossignol, Mona Maris, G. T. Cameron, Robert J. Unanue.

SAILINGS

April 27 (New York to Genoa), Giuseppe DeLuca, Quentin Reynolds, Ettore Panizza, Count Alberto Del Bono (Conte di Savoia).

April 27 (New York to Bermuda), Frank Gervasi (President Roosevelt).

April 26 (New York to Caracas), Chicago Municipal Opera Association company including Miguel Nicastro, Jan Kiepura, Virgilio Lazzari, Gennaro Papi, Desire Defrere, Pietro Cimara, Enrico Clausi, Giuseppe Manachini, Walter K. Stafford, Lola D'Ancona, Edis de Phillippe, Georgette Bourdon, Ella Flesh, Milla D'Arle and Ruth Page (Santa Rosa).

April 24 (Los Angeles to Honolulu), Bette Davis, Bob Taplinger (Monterey).

Going Places

By Cecelia Ager

'One Million B. C.' Too, Too Prophetic

One million years ago, even as today, it was the blonde female who got 'em. Brunet diehards need only look at 'One Million B. C.' to verify this statement. Surely nobody can doubt a picture that's got a professor who's Conrad Nagel behind the beard.

One million years ago the blonde female didn't get 'em only because she was blonde, but just as today, because she was smarter, nicer, kinder, brighter, and more deserving. One million years ago she knew just how a girl's bathing suit was going to look in 1940, that's how smart she was. One million years ago the brunets didn't know what Hedy Lamarr was going to wear, for instance.

Of course, in 'One Million B. C.' there was only one blonde, Carole Landis, and that didn't hurt her chances. But also, Miss Landis could cook. The specialty of her cave was the Manhattan chowder, with vegetables, not the Boston kind, with milk, only because there were no cows, just dinosaurs.

The dinosaurs used to stand behind the steam from a temperate geyser and look at Miss Landis, and she would look back at them through the same sort of mist, for if she could see them too clearly, she might begin to think they were real, and they might get scared of her for the same reason.

In the manner of the blonde of today, Miss Landis would not take no for an answer, but in addition, Miss Landis wouldn't know a no if she heard it, because nobody ever said it. (Nobody, bless them, ever said anything.) She could have thought it up, but intuitively she sensed it would be a dangerous word to get around. She was trying not to be a cave woman any more; she wanted to be more refined, and one word might lead to another.

Strange Spiritualism in 'Strange Cargo'

Whenever Cecil de Mille yields to the evangelist that's in him and makes a spiritual picture, he always sees to it that the thing he disapproves of, sin, is set down in specific detail. He realizes that in order for his audience to appreciate the goodness of spirituality, he must first acquaint them with what spirituality is up against, that is, the badness of carnality. He wants them to be sure to recognize the badness, so he lets them have it, but good.

Thus the deshabille, wine-quaffing and helling around that go on in Mr. de Mille's spiritual pictures are there, so the audience will decide how much nicer modesty, teetotaling and decorum are. Mr. de Mille has taught the picture audience to expect that when they're going to be uplifted, they shall see what they're uplifted from.

The boxoffice response to Mr. de Mille's spiritual pictures has proved that lots of people like to see what they're being uplifted from, and so the Capitol theatre's press campaign for 'Strange Cargo' took the form of stills of Joan Crawford and Clark Gable in the horizontal, with absolutely no comment, suggesting that here was a juxtaposition to strike even an advertising copy writer dumb.

A goodly number of people cannot be blamed, therefore, if they jumped to the conclusion that 'Strange Cargo' must be in the de Mille spiritual groove. Their disappointment in finding that those promising stills had no counterpart in the film could be no greater than that of the picture's producer, and their haste to warn their friends that 'Strange Cargo' tells only one side of the story that the tradition of the spiritual picture demands it tell both sides of—can be no swifter than the speed with which the buck for 'Strange Cargo' has already doubtless been passed.

'Strange Cargo's' unnatural reticence only shows how destructive it is for a spiritual picture to permit itself to become afflicted with a little good taste. For whereas the de Mille spiritual picture slambangs around with purple sleeve-holders on its shirt sleeves, it's plain that 'Strange Cargo' has been to college and has learned just enough to shake its confidence in itself. It's taken Art 1-A and gotten all mixed up. It's heard about understatement—a terrible thing for a picture that has Gable and Crawford and a jungle, to hear. It's so inhibited by its education, the actors speak as quietly as if their lines were literature and act with such artistic reserve it's all one can do to remember they're killer convicts and not boy scouts doing nature study of a Sunday afternoon. The sun never breaks through the clouds to form a suspicious circle around the Stranger's head, and if it weren't for the fact that Miss Crawford's skirt got torn in the correct places, she might have been somebody's sister come along on the hike.

McCall's Radio Unit Idea

Hollywood, April 30.

George McCall, who is also up for the post as local rep for forthcoming new PM daily in New York, has been approached by Mike (Fanchon &) Marco to tour at the head of unit in picture theatres.

Unit would be a switch on the usual run of Coast personals, McCall using the same array of people as on his air show, namely, stunt workers, singing and dancing doubles, soundmen, etc. The idea will be out, however, if the PM connection goes through.

N. Y. to L. A.

Howard Dietz.
Richard Greene.
Jesse L. Lasky.
Al Lichtman.
William F. Rodgers.
Herb Rosenthal.
Gene Tierney.

L. A. to N. Y.

Irving Asher.
David Blankenhorn.
Hoagy Carmichael.
Gerald Cook.
Charles Correll.
Melvyn Douglas.
William Goetz.
Mack Gordon.
Freeman Gosden.
Louis Hyman.
May Kelley.
Mitchell Leisen.
Tom Lewis.
Anatole Litvak.
E. J. Mannix.
Helen Mark.
Frank Perry.
Irving Rapper.
Florence Rice.
James Saphier.
Robert Wilcox
Harry Wurtzel.
Darryl Zanuck

Billie Burke's Estate Brings 36G, Cost 250G; Ziegfeld Died Broke

When the former millionaire showman Flo Ziegfeld died in 1932 he was broke, and when the final count was in, his estate's liabilities approximated $500,000. Understood that the stock market crash cost him $1,800,000, causing his financial ruin. Administrators of his estate sought every angle to recapture assets, which did not include the property of his wife, Billie Burke, who built a 19-room mansion at Hastings-on-Hudson, N.Y., which was sold at auction Monday (29).

Miss Burke, who resides in Beverly Hills, Cal., had previously declared she could not again occupy the home where she and Ziggy lived following their marriage in 1914, because of the memories associated with it. Their daughter, Patricia, now married, was born there. The main house, an 11-room brick structure built for her mother by Miss Burke, a cottage garage and swimming pool, designed by the late Joseph Urban, were bid in for $36,000. Estate is assessed at $148,000 and is said to have cost $250,000. In addition to the buildings and grounds, some 300 personal items, furniture and hangings brought modest amounts, the total being $6,000.

Paley's Coast Siesta

Hollywood, April 30.

William S. Paley, CBS prez, is shuttling between Arrowhead Springs and Beverly Hills on vacation from official duties.

He showed up at KNX only for a few hours the other day.

N. Y. PROD. BUBBLE BURSTS

Louisville's Usual Pre-Derby Day Splurge on Talent, Bands, Etc.

Louisville, April 30.

Usual pre-Derby (4) activity is getting under way in this town's night spots, with new bands and floor shows in the larger locations, and plenty of smaller clubs either reopening, or installing live talent to snare the Derby coin.

Iroquois Garden is making a splurge, with Lou Holtz heading a show consisting of The Duffins, Evelyn Farney, Joan Jordan and Leonard Keller's orch. Show is set for May 2-4. Club Greyhound, across the Ohio River in Jeffersonville, Indiana, opened Tuesday (30). Spot is featuring a theatre-restaurant idea and bill is made up of Diane Denese, Three Freshmen, Pierre and Charise, Carroll and Sherrod, and Duke Moffett's band.

George Wald's orch returns to the Brown, to play in the Crystal Ballroom over Derby weekend, while Jack Dockman's Southernairs continue in the Bluegrass Room. Several of the smaller clubs are bringing in enlarged floor shows, including the Silver Slipper, Flamingo, Terrace Gardens and Crystal Terrace.

RITZ BROS. AND U SET ON NEW DEAL FOR 2 PIX

Hollywood, April 30.

Arbitration of the Ritz Bros.' contract with Mayfair Productions, for Universal release, was called off by mutual consent and the freres signed a new pact to make one feature for Mayfair and one for Universal direct.

Legalites had been called in when the Ritzes walked on 'Boys From Syracuse' and arbitration was ordered. Brothers charged Mayfair bought the stage play for them but so revised the script as to relegate two of the trio to unimportant roles. Joe Penner was given the lead when the brothers left the lot.

Jules Levey, ex-RKO sales exec, is marking his production debut with 'Syracuse.'

Hersholt Asking For Radio Salary Boost

Jean Hersholt is asking for a substantial salary boost in the event Chesebrough (Vaseline products) elects to pick up his radio option for the fall. The screen name has one of those tickets which makes no future money stipulation, and the coin he has been getting for the past season has been of moderate proportions, considering the rating his program, 'Dr. Christian,' has run up.

McCann-Erickson is the agency on the account.

Pall Mall After Astaire

Hollywood, April 30.

Fred Astaire is being sounded out by Young & Rubicam on a return to radio. Pall Mall cigarets is interested.

He has avoided the kilocycles since foldup of Packard show two years ago.

BOTH CAREYS IN STRAWHAT

Harry Carey, now in 'Heavenly Express,' legit, has been offered a summer season in Skowhegan, Me., production of 'Ah, Wilderness.' His 20-year-old son, Dobie, has a bid to go into the play with his father.

Dobie next week joins the Transportation show at the World's Fair, N. Y., as a singer.

Cleaning It Up

Hollywood, April 30.

A purist version of Arch Oboler's 'Adam and Eve' radio skit, which reddened many faces two years ago and closed the kilocycles to Mae West, will be performed Saturday night (4) at Radio Writers Guild ball. Oboler will play the snake.

It will not be broadcast.

CHARLES BOYER FAVORS SERIAL SETUP

Charles Boyer may do a serial when he comes back to his Wednesday night spot on the NBC-red this fall for Woodbury. Boyer doesn't like the program's present policy of a different story and set of characters each week and he would have something in which he could develop a permanent characterization. His agents, Feldman-Blum and General Amusement Corp., agree with him and would like to sell the next series on a package basis.

Script mentioned in the recent talks with Lennen & Mitchell, agency on the Woodbury account, is 'Dr. Hudson's Secret Journal,' by Lloyd C. Douglas, author of 'The Magnificent Obsession' and 'The Green Light'.

Meiklejohn at Par To Boss Talent, Casting

Hollywood, April 30.

William Meiklejohn steps in next Monday (6) as new head of the combined casting and talent departments at Paramount. Combination of the two departments is in line with the streamlining policy recently adopted by Y. Frank Freeman, vice-president in charge of studio operations.

John Zinn, business manager of the studio's casting and talent departments, remains on the job. Arthur Jacobson, talent head, stays with the company in another capacity.

Meiklejohn, who organized the MCA agency's film department, and has been its head for two years, resigns to join Par.

RCA's Ship-to-Shore Tele for Fair Debut

Opening of the N.Y. World's Fair not only will be televized by NBC-RCA but details are being worked out whereby the President Roosevelt, U.S. liner, will be able to pick up the program. Ship sails on its run to Bermuda at 3 p.m. on the exposition's opening day, making possible reception by sets aboard the steamer up until about 8 o'clock that night. Also a telecast from the ship as it nears the end of its journey is being framed for pick-up in Bermuda.

RCA engineers will make the trip to Bermuda a week before the program to install and check equipment on the boat and ashore. Television engineers will demonstrate the equipment to the governor and other officials in Bermuda at the end of the May 11 trip.

Cukor Draws Katie

Hollywood, April 30.

George Cukor gets the director job on the Katharine Hepburn starrer, 'Philadelphia Story,' at Metro.

Pair previously worked together in 'A Bill of Divorcement' and 'Little Women.'

EMPIRE TRUST MAY RAZE STUDIO

Bank Refuses to 'Go Into the Picture Business' and Chases Hecht and Nat Ross West

A 100% CHILLER

Production of feature films in New York, which a couple weeks ago appeared a bright possibility, now faces a fate darker than a European minority. Two pictures which were all set a fortnight ago now will be either scrapped or shifted to the Coast, while Mayor LaGuardia's campaign to bring production east, which started off so belligerently and determinedly last fall, sits by pathetically helpless and leaderless.

Films that will be either scuttled or switched are Ben Hecht's 'Before I Die' and Nat Ross' 'Accidental Father.' Hecht is negotiating to produce his picture on the Coast, probably on the Columbia lot, which will release it, while Ross' situation is pretty much in the air, although he

(Continued on page 54)

ABBOTT-COSTELLO MAY HAVE OWN RADIO SHOW

Bud Abbott and Lou Costello, for the first time since graduating from burlesque to radio prominence, may have their own radio show starting July 3, taking the Bristol & Myers spot Fred Allen is leaving vacant for the summer. The Kate Smith show, which started Abbott and Costello, goes off the air for the summer June 28. Eddie Cantor has been in conversation with Young & Rubicam about taking over the Sal Hepatica spot in the fall.

In taking Allen's time, Abbott and Costello will leave Miss Smith permanently. Young & Rubicam agency will take options on the comedy team totaling two and a half years. They'll be supplemented by a band and vocalist. William Morris office is arranging the deal.

A. & C. play in 'Streets of Paris' at the N. Y. World's Fair this summer.

WRATH OF CAPES

'Toreador' Ire Creates Lawrence-Kiepura Falling-Out

St. Louis, April 30.

Jan Kiepura, tenor, put too much power into his work during a dress rehearsal of 'Carmen' here last week and Marjorie Lawrence, soprano, cast in the title role, accused him of choking her and resented it by kicking his shins. The incident occurred at 12:30 a. m. Wednesday (24) during the last act when Jose accuses Carmen of fickleness for the Toreador. Miss Lawrence said Kiepura exceeded the bounds of propriety in demonstrating his wrath and she not only used the sharp points of her slippers, but vocally expressed her resentment.

Guiseppe Cavadore, baritone, who played the role of Remendado, rushed to the infuriated players and none too gently pushed Kiepura away before further trouble occurred. The principals were calmed down and the rehearsal terminated.

The public presentation, under sponsorship of the St. Louis Grand Opera Assn. in the Municipal Auditorium Thursday (25), ran off without a hitch and attracted 3,200, who paid from $1 to $4. Miss Lawrence returned to New York after the performance.

N.Y. Fair All Set to Go, With Midway 100% Booked; Unlike Situation in '39

With all of the hectic labor disputes of the last two weeks cleared up, the N. Y. World's Fair has easy sailing to the opening day (11) of its second season. From all appearances of the grounds and buildings, the expo should be virtually 100% complete when the gates reopen, an entirely different picture from last year's incomplete debut.

Most startling changes will be in the Gay White Way (amusement zone), this sector being many times brighter in aspect than in 1939, plus much more diversity and quality in entertainment and concession. Fair officials, in fact, are looking to the midway, plus the lower 50c gate, to 'make' this year's running possibly even exceed last year's total paid attendance of 25,817,265, admittedly disappointing in view of original estimates that ran as high as 60,000,000.

Repeaters

Glamorizing of the midway is virtually 100%, with girl and production shows from one end to the other. Repeating is Billy Rose's Aquacade, Sun Valley and Morris Gest's Miracle Town, but from there on virtually every important show is new. Michael Todd's four spots are all important to the midway's generally sex-appealing picture. Gay New Orleans, for instance, will grind three shows staged by Hassard Short, plus reproducing New Or-

(Continued on page 55)

Record in Bows

'There Shall Be No Night,' which opened at the Alvin, N. Y., Monday (29), was accorded 29 curtain calls, which about sets the record for the season. Alfred Lunt made a short speech, saying he and Lynn Fontanne had been anxious to appear in the play. He regretted the absence of Robert E. Sherwood, play's author.

Sherwood's 'Abe Lincoln in Illinois' two seasons ago evoked similar audience reaction the first night and got 21 curtains.

There was a continuous line at the Alvin boxoffice yesterday.

CHARNAS' BIG H'WOOD SPORTS CENTRE

Hollywood, April 30.

Old Warner Bros. lot on Sunset Blvd. is to be converted into a sports center costing $2,000,000. Harry Charnas, former Warners' theatre chain operator, heads project.

Plans call for moving Leon Schlesinger's cartoon studio and Warners' radio station KFWB off the site to make room for an ice rink, ballroom, under-glass swimming pool, and rifle pistol range.

Charnas will add 47 alleys to his present 52-lane bowling center. Minor sport pavillions will be built for lawn bowling, archery, fly and bait casting, curling, codeball, tennis, badminton, squash and handball. Spot will be for participants with little space given over to spectators.

Ballroom will have capacity for 10,000, with only name bands booked.

Garfield in Line For 'Dreben' Role at 20th

Hollywood, April 30.

John Ford gets the director job on 'Sergeant Sam Dreben, U.S.A.,' at 20th-Fox, following his current job on the Argosy picture, 'The Long Voyage Home,' for United Artists release.

Role of the American Jewish soldier of fortune may be played by John Garfield, on loanout from Warners. William Anthony McGuire is doing the script.

Royal's S.A Trip

John F. Royal, NBC program chief, leaves May 12 for South America to put the finishing touches on Arturo Toscanini's concert tour, skedded for June and July.

Royal will do all his traveling by air. The opening concert will be in Rio de Janeiro June 12.

LeMaire at Col.

Hollywood, April 30.

Rufus LeMaire, talent agent, has been inked to a pact by Columbia.

He has been assigned to the production staff to handle special casting.

METRO TAKES TONY MARTIN

Hollywood, April 30.

Metro has signed Tony Martin to a term contract.

Singer is under commitment for two pictures at Columbia.

FLORENCE GEORGE HAS OPERATIC AMBITIONS

Florence George (Mrs. Everett Crosby), who arrived in New York a month ago from the Coast, has a busy schedule lined up for the summer. The former film actress is studying singing with Frances Alda, preparatory to launching a full time operatic career. In the meanwhile negotiations are being conducted with the Shuberts for a fall revival of 'Tonight or Never,' starring her.

She plans guest shots on the Kraft hour in the fall with her brother-in-law Bing whom her husband manages.

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Paul Raibourn of Par Stresses Why Film Co. Bought Into DuMont; Protection Against Future Squeeze

Twofold purpose was behind Paramount's buy into Du Mont Television, it was frankly revealed by the picture company this week, following reports from Washington that the FCC is about to do some behind-the-scenes quizzing into the tieup between films and visio. Paul Raibourn, for many years an assistant to the top execs of Paramount and treasurer of Du Mont since Par began to pour money into it in 1938, told VARIETY on Monday (29) that reasons for Par's interest are:

1. Desire to make sure that the film industry is not squeezed out of this new form of entertainment which it believes it can handle as well as radio. Raibourn said that patent monopolies squeezed the film industry early in its development, then squeezed it again when sound came in and Paramount is determined now that it's not going to be squeezed again.

2. Desire to direct Du Mont's experimental activities along the line of projection of television in theatres.

Raibourn declared Par does not have a controlling interest in the visio company, but only an investment. He said Par for a long time was trying to find out what radiovision was all about, and finally discovered that the only way it could learn anything was to buy into one of the existing companies, which it did.

Better Definition

He also revealed that Par has been experimenting with the production of films designed to give better definition when televised. These have not been especially made, but are regular shorts negatives printed by a special process. They have been supplied on demand to RCA, Philco and other companies for experimental purposes only. Except in rare instances, Par has refused permission for their use in regular telecasts. Raibourn would not reveal how many such special prints have been made, but said Par has been doing experimental work along this line for about two years.

Desire to protect exhibitor interests in development of large-screen television is the reason back of Du Mont's efforts to have the FCC standardize 15-frame transmission instead of the 30 for which RCA has been clamoring, Raibourn declared. He termed the appelation 'slow motion television,' which has been applied to the 15-screen variety as 'nonsense.'

Principle involved, he said, is that in a wave band of a set number of cycles (6,000,000 has been assigned by the FCC to visio) the fewer the number of frames per second the greater the number of lines of definition are possible. Greatest number of lines feasible with the 30-frame brand is 441 per inch, which RCA is attempting to standardize. This number is satisfactory for a small home receiver, but when magnified on a full-size screen the space between the lines becomes highly visible.

LUM AND ABNER PIX BECOME RKO SERIES

Hollywood, April 30.

George J. Schaefer, RKO prez, has okayed a plan to extend Lum and Abner's one-picture deal into a series. First is 'Dreaming Out Loud.'

Producers Jack Votion and Sam Coslow are now seeking material to fit the bucolic characters in the future features.

It Better Be Good

Hollywood, April 30.

First scripting job for Frank Nugent, former drama critic for the New York Times, is 'Lucky Baldwin,' a tale of the California pioneer and horse owner.

Picture (20th-Fox) is a $1,000,000 budgeter.

Beery's Western

Hollywood, April 30.

Richard Thorpe draws the direction on the Metro picture, 'Wyoming,' starring Wallace Beery.

Producer is Milton Bren.

Tommies Favor Deanna

London, April 16.

Autographed pictures of film stars are in such great demand by the forces overseas that the present supply of Hollywood stills in England has been exhausted.

Deanna Durbin leads preferences by six to one. Next to her is Dorothy Lamour, followed by Sonja Henie, Elizabeth Allen, Olivia de Havilland and Hedy LaMarr in that order.

Report Meehan Selling Out In KAO; $3,000,000

One of the initial moves in carrying out the recapitalization plan for Keith-Albee-Orpheum Corp. yesterday (Tuesday) was reported near consummation with Mike Meehan reputedly offering to dispose of the bulk of his KAO preferred shares for $3,000,000. Understood that the price was agreeable to RKO and likely would be accepted by the company. W. J. Merrill, RKO vice-president actively in charge of finances now for the company, was absent from the city and KAO officials reached would not admit the deal was near completion, or that a definite price had been quoted.

The exact number of KAO preference shares held by Meehan and his associates is not known, but the latest report listed 26,000 in his name. This total would mean that more than $112 per share was Meehan's price. Idea back of the move to return bulk of outstanding KAO shares to the RKO treasury is to permit the parent picture company to benefit from steady earnings shown in recent years by KAO.

KERN-FIELDS ON U. 'RIVIERA' MUSICAL

Hollywood, April 30.

Earl Derr Biggers' old novel, 'Love Insurance,' is coming out in picture form as 'Riviera' at Universal as a starrer for Allan Jones.

Play is listed as a top-budget comedy with music, to be written by Jerome Kern and lyrics by Dorothy Fields. Start is slated for July.

Joe E. Brown OK, Terps To Brother's Band Music

Toledo, April 30.

Joe E. Brown, film star, did his first dancing since his severe automobile accident last November when he and his wife visited the Woodland Dixie, night spot near Monroe, Mich., where his brother, Paul Brown, is leader of the band.

The Joe E. Browns visited Toledo for a few days en route to N. Y. for the radio performance of 'The Milky Way,' for which the comedian has been set.

Detroit-and-Windsor's 10% Border Trading May Be Curbed by Can.

Detroit, April 30.

Cross-the-border trading, a handy device between Detroit and Windsor, will continue to be pleasant for Americans, but the bitter bite has been put on Canadians. The latter have been accused of being dollar profiteers and commuting from one side of the border is going to dwindle.

The 10% difference in exchange rates has brought on some funny things. Windsor and other border cities have had a persistent hypo of business with Detroiters carrying their cash across the line to get the increased value out of their money and Scotch untaxed. And Canadians have been chumming on the other side to pick up little items that come much higher at home.

In fact, here where a bridge, tunnel and ferry link the two countries across a narrow river, even the picture business caught a healthy exchange. Canadians swarmed across to see the March of Time, 'Canada at War,' banned in Ontario. And Americans were going to return the compliment when 'Primrose Path' and 'Strange Cargo,' banned here, were shown on the other side of the river.

But the Canadians are going to be denied this merry exchange. Speaking in Windsor, Graham F. Towers, governor of the Bank of Canada, denounced Canadians who work in Detroit and dispose of their dollars on the open market instead of selling them to the Foreign Exchange Control Board.

Pointing out the practice was a violation of the law, he said that stricter measures would be imposed against the practice of 'bootlegging money.' Canadians, he warned, are going to have to prepare for spending their money for shells, guns, ships and airplanes rather than for private purposes.

He was entirely forgetful of the amount of American dollars which were crossing the border where they wouldn't have come if the exchange rates weren't off. The theory seems to be the American dollars are sponsoring industries and occupations which are detracting Canadians from the more serious business of winning the war.

Harry Gold Will Become General Salesmanager of United Artists

Harry L. Gold, eastern salesmanager of United Artists, has been chosen for the post of general salesmanager by Murray Silverstone, chief of world-wide operations, it is learned on high authority. Announcement of Gold's promotion is expected to be made before or at the company's sales convention for the eastern district in New York May 13-15.

UA has had no single sales head for nearly two years, Gold dividing authority with Jack Schlaifer, who is in charge of the western division. Dissatisfaction by producers and other executives with the split rule has forced Silverstone to make the difficult decision between the two men, both of whom antedate the present UA executive regime.

It was reported that selection of a general salesmanager was on the agenda for last week's board of directors' meeting, but it is learned now that the choice had already been made and required no further discussion at that time. Problem confronting Silverstone now is the method of breaking the news to Schlaifer without having him resign. Both the UA chieftain and the owners of the company feel that he is highly capable, regret that a choice had to be made, and want him to stay. Stockholders of UA feel particularly sympathetic as Schlaifer has been with the company since January, 1928.

Gold has been in charge of 14 exchanges in the U. S. plus offices in six Canadian cities. Schlaifer handles the 12 western exchanges. Quota set by UA is 68% of domestic income from the east and 32% from the west.

Other News Pertaining to Pictures

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Day of 'Medium' Pix Past, Selznick Believes; Defends UA Pub-Ad Setup

David O. Selznick, addressing the board of directors of United Artists at a meeting last Thursday (25), declared that the day of the medium-priced picture is past. He said features now must either be made on cheapie budgets for program purposes or on top budgets in order to realize their investments. Implication was that under the UA indie producer setup, by which there is no attempt to make program pictures, company's producers must in the future concentrate on large-scale productions. Board concurred fully in Selznick's ideas.

Producer, who is not a board member but distributes through UA, was a guest at the meeting of Mary Pickford, one of the five owners of the company. In addition to suggesting the type of films to be made, Selznick declared that the pre-selling of them must be stepped up for best results. Murray Silverstone, UA chief, commended the producer as a shining example to the industry for his pre-selling job on 'Gone With the Wind.'

Selznick also defended the publicity-exploitation setup of UA, which has been under fire for some time by producers who have been demanding a change in administration. He affirmed it is impossible for the department to satisfactorily serve a dozen or more movies as each producer demands a particular job be done for his film. He declared the producers were frequently unreasonable in their demands and admitted that in looking back he could see that he had at times been the same way.

Producer recommended that the pub-ad-exploitation department be subject only to the orders of UA execs and spoke in favor of a newly-adopted plan by the company for the department. This entails the hiring of a combination high-priced executive and publicity man on the Coast to keep contact with the producers and to run a bureau which will supply news for planting in local papers to 15 field men. This plan will go into effect June 1. Silverstone left for the Coast day following the meeting to hire the man and discuss with the producers some other suggestions by Selznick.

Out of the Shadows

Hollywood, April 30.

Thirteen screen and stage names of bygone days have been brought back by W. S. Van Dyke to act in 'I Love You Again' at Metro.

On the list are Julia Faye, Eva Novak, Maurice Costello, Rosemary Theby, E. Mason Hopper, Philo McCollogh, Larry Wheat, Fritzi Brunette, Cleo Ridgely, Carlyle Blackwell, Dorothy Philips, Jean Acker and Gertrude Astor.

Vet Producers Walk Plank On 20th-Fox Lot

Hollywood, April 30.

Darryl Zanuck expects to complete the streamlining of the 20th-Fox organization about Oct. 1, by which time several associate producers and other high-salaried execs will have washed up their contracts and checked off the lot. Changes are being made to meet new conditions here and abroad, brought on by the war.

Milton Sperling, Ralph Dietrich and Walter Morosco have been upped to associate producer berths and Lucien Hubbard and Fred Kohlmar have been brought in from other studios. Belief is that these new aides will take the places of veteran associate producers.

VALLEE'S COURSE ON HOW TO PRODUCE PIX

Acquisition of his new radio show has delayed Rudy Vallee's short-short course at Republic which was supposed, in three months, to qualify him as a producer. He's still working in the cutting room and around the lot to learn about film-making, but the picture he was scheduled to make, 'Hit Parade,' now is listed on the Rep calendar for production by Sol Siegel.

It's uncertain now whether Vallee will appear in it.

'Lone Ranger' (Filmer) With Wallace Circus

Canton, O., April 30.

Lee Powell, the 'Lone Ranger' of the talkers, is being featured in the concert of Wallace Bros. Circus, currently in the upper Ohio Valley. Lee was with the same show last season and is drawing big for the aftershow.

Ken Maynard, another western flicker star, will be featured in the concert of this season's edition of the Cole Bros. Circus, along with a cowboy and Indians troupe. Show is due to bow at Rochester, Ind., Friday (3).

Grable's Filmusical

Hollywood, April 30.

Betty Grable's first picture under her new 20th-Fox contract is 'Say It With Music,' slated to roll in midsummer.

Actress currently in 'DuBarry Was a Lady,' is due here about July 1.

MINTING PLENTY 5c COINS FOR SLOT GAGS

Philadelphia, April 30.

Increase in the numbers of nickel-in-the-slot gadgets in the U. S. has the Philadelphia mint working overtime to manufacture enough to meet the heavy demand.

Nellie Tayloe Ross, director of the mint, announced that extra crews were being put on the nickel-making department to catch up. All existing records for coin production are being smashed here.

Last month approximately 10,000,000 nickels were sent out of the local mint along with 2,300,000 half dollars, 2,000,000 quarters, 10,000,000 dimes and about 75,000,000 pennies.

'Grapes' Solo, With Vaude, Breaks Detroit's Dualers

Detroit, April 30.

Setting precedent in a town shot through with double bills, including all the first-run downtown houses, the Harper, of the Wisper & Wetsman chain of nabes, this week came up with only one film, 'Grapes of Wrath.' What's more, instead of a broken week the picture goes for seven days.

Mitigating it as a slim offering is the fact the house is providing six acts of vaudeville, a policy adopted with double-features four weeks ago. The chain is continuing split-week vaudeville at the Tuxedo and Oriole with its Tower and Easton to be added to the circuit in the fall.

Abbott on RKO Lot

Hollywood, April 30.

George Abbott moved into the RKO lot to set up headquarters for the screen production of his Broadway show, 'Too Many Girls.' Filming starts in July.

Producer is huddling with Harry Edington on the cast and script.

NAT'L SURVEY ON UPPING B.O.

BLOCKBOOKING MUST GO

Elsewhere in this issue of VARIETY there is published in full the text of the proposals put forward by the Department of Commerce as a basis for a consent decree settlement of the pending anti-trust litigation against major film companies and independent theatre circuits.

The memorandum has been forwarded to the Department of Justice, which in turn has passed it along to leaders of the Allied States organization, who are said to have declared that certain provisions are too vague and that the issue of theatre divorcement, which is a dominant point in the Government's suit, is not clarified.

Most of the major film companies have assented to the proposal, although several are determined that they will not participate in a consent decree, however framed, choosing rather to take the issues into court. Trial date has been set for June 3.

Meanwhile, regulatory legislation against the film industry, as presently operated, is pending in Congress.

Whatever the ultimate of the pending litigation or the threatened legislation, the fact seems very apparent that nearly all the troubles in which the film industry finds itself at the moment stem from one source. That source is the trade practice of blockbooking and blind selling of films.

Litigation and legislation will cease when blockbooking and blind selling are prohibited by law.

But no single distributor can stop the practice while his competitors continue.

And no exhibitor can demand the abolishment of blind selling and blockbooking, and at the same time expect to retain for himself certain benefits which the current practices possess. He cannot eat his cake and have it, too.

In the Commerce Department proposal, first paragraph, the major film companies agree to abandon blockbooking and blind selling and substitute in their place a modification of the British trade preview system, by which all films are actually exhibited for sale before any contracts for general exhibition are permitted to be negotiated.

It is a fact that not every film company assented to this suggestion, but only a few disagreed.

The provision is the furthest step in the direction away from blockbooking which the industry voluntarily has taken in 25 years.

Assuming that the consent decree is not acceptable either to all the defendant companies or to the Government, the constructive step to abolish blockbooking and blind selling, already in the record, should not be retarded.

The logical place for the film companies to present their plan and have it enacted into law is at the forthcoming hearing on the Neely anti-blockbooking bill when it comes up before the House committee.

Blockbooking and blind selling must go.

Full text of the proposed U. S. Dept. of Commerce consent decree, for the picture business, on page 13.

EXHIBS COOL TO PROSPECT

Big and Small Town Review Not Enthusiastic That Extended Playing Time Is the Answer — Brushoff to Increasing Admissions and Exploitation

HIGH SALARIES

Little hope of obtaining additional income out of the American market, to compensate for losses from abroad, is held out to producers by first returns in a national survey of exhibitor opinion begun by VARIETY last week. Sounding out large and small exhibs, affiliates and indies in towns of all sizes, it has been ascertained that the possibilities of upping grosses are pretty slim from the three generally-touted methods of (1) extended playing time, (2) higher admissions and (3) more exploitation.

There's naturally not the same unanimity of opinion in such far-flung portions of the country as Anderson, Ind., and Los Angeles, as was found in the survey encompassing Greater New York, which was printed last week. There is, however, complete accord that admissions cannot be raised. On increased exploitation and longer runs there's some variance, but there can be no doubt the majority is on the nay side. Pittsburgh is the only major standout in favor of the possibility of lengthening playing time.

Dominant in all the hinterland opinion is the idea that Hollywood is over-extravagant and must depend not on increased grosses but lower costs. Exhibs appear to think the film-makers much too imbued with the idea that only expensive pictures make money, while the men who show them claim the contrary is often true.

There's also plenty of beefing about high salaries, not of stars but of executives. One Minneapolis indie would go as far as to 'eliminate all production executives getting more than $25,000 a year—starting with chairmen of the board.'

Other opinions, some more humorous than pertinent, includes that of one Los Angeles exhib that 'producers must stop assuming that a $150,000 picture is a B and therefore only B effort need be put in it.'

'Big Cos. Make Big Pix'

A Pittsburgh circuit head opines that all producers should be specialists—big companies should make only big pictures and little companies little pictures.

A Minneapolis nabe operator suggests elimination of clearance with downtown, nabe and suburban

(Continued on page 22)

Kent, in 1936, Opposed Blockbooking

S. R. Kent, president of 20th Century-Fox, has been the industry's chief proponent for the abolishment of blockbooking and blind selling. He has frequently voiced his views on the subject and urged industry adoption of the British, trade-showing, sales system, which is regulated by the Cinematograph Films Act, 1938, an extension of the act of 1928.

In testimony, as far back as 1936 when appearing before a Congressional committee, at a hearing on the Pettingill anti-blockbooking bill, Kent testified as follows:

'I say to this committee if the proponents of this bill believe there is a moral side to it (abolishment of blockbooking), and they really want to cure it, why do they not proceed to cure it? Why not put a bill in here and pass it that keeps us from selling one picture until it has been finished and exhibitors have had an opportunity to see it? Keep the exhibitors from buying it in the same way. And make the exhibitor select it before he buys it, and then he would not have any alibis. I would vote for that bill but I am opposed to this bill because it does not do that, and for that reason I am against it.'

Mr. Pettingill: 'In England, therefore, no picture is contracted for by the exhibitor until the picture actually is produced.'

Mr. Kent: 'That is right. That is what I said to you, Mr Chairman.'

Mr. Pettingill: 'Now if the motion picture industry can operate and I assume with a profit, in Great Britain, or you would not be there——'

Mr. Kent: 'Yes sir.'

Mr. Pettingill: 'Where the pictures are actually produced before they are sold, why can that be done in England and cannot be done in the United States?'

Mr. Kent: 'That is because of the law in England.'

MARY PICKFORD'S PROD. ACTIVITY STILL VAGUE

Plans of Mary Pickford to resume production activity are vague, she said Monday (29) in New York, but she hopes to have a film ready for United Artists release by January. She has had several writers working on a story which she owns, but is not yet satisfied with it. She has also had two meetings while in New York with producer of a top Broadway legit hit, offering him a percentage deal to go to the Coast and make a film version of his play, which is being sought by virtually every picture company.

Miss Pickford arrived in New York last week to attend the board meeting of UA, of which she is a one-fifth owner. She plans to remain until around May 12 to confab with Murray Silverstone, company's chief, on his return from the Coast. In the meantime she is going to Toronto, her home town, for a few days this week to join her husband, Buddy Rogers, who is playing an engagement there with his band.

Distribs Admit More Extended Runs But Not As Result of Sales Push

Films during the past year have been getting more extended runs than at any time for several years back, distribution execs in New York declared this week. Comment was made in reply to statements by a large number of exhibitors in VARIETY last week that extension of runs is impossible. Distrib and production execs have maintained that longer playing time is necessary to increase domestic grosses to compensate for income lost because of the war abroad.

According to Jack Schlaifer, v.p. and western division salesmanager for United Artists, there has been a noteworthy lengthening of playing time during the past year, but it has resulted neither from the war nor from pleas of the distribs and producers for greater grosses. It's been merely a recognition, Schlaifer declared, that it is to the exhibs' own interest to milk all possible out of a film rather than withdraw a moneymaker only because a policy has been set of playing pictures two days, three days or one week.

What the war has served to do, Schlaifer contends, is point up the fact that longer runs are being given pictures. They can be extended still further in some cases, he maintains, but that depends on individual pictures and individual situations with no generality applicable. He is in accord in this viewpoint with William F. Rodgers, general sales head of Metro.

'Policies Being Tossed Out'

'House policies on playing time of pictures are being tossed out,' Schlaifer said, 'and theatres are getting back to the original tendency to keep a film as long as it does business. For a while, too many houses were bringing in films on a moving belt basis, changing them whether there was reason or not. Fortunately we're getting away from that.'

Result of the trend toward longer playing time, the UA sales head declared, will be greater income from big pictures and less income from the smaller ones. He contends that distribs must keep pushing for the extended runs 'because 90% of the ideas in exhibition which exhibitors admit are worthwhile have come about only because they have been forced on them by distributors.'

Complaints of keys and subsequents that lengthy holdovers of pictures in prior runs hurts the b.o. is admitted to be partially true by Schlaifer and other execs, although they discount the extent of such injury.

'A moderately long first run,' Schlaifer said, 'will help a picture in the keys by giving it a buildup. Of course, it may be milked by holding it too long, but that seldom happens because theatre overhead is essentially what determines length

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'Ziegfeld Girl' First For Berman at Metro

Hollywood, April 30.

'The Ziegfeld Girl,' previously assigned to Mervyn LeRoy, is to be Pandro S. Berman's first production for Metro. Picture hits the cameras about June 15, with an all-star cast.

At that time, LeRoy will be tied up with 'Escape.'

U.S. Quiz on Joe Schenck's Bioff Loan of $100,000

It has been learned that Joseph M. Schenck, chairman of the board of 20th-Fox, has been questioned several times before a federal grand jury during the last two weeks concerning a $100,000 loan made by him and other film executives to William Bioff, exec head of IATSE Coast studio labor activities. John T. Cahill, U. S. attorney for the Southern District of N. Y., refused to comment on the questioning or to admit that Schenck had been called.

The film executive is not charged with any wrong-doing, but it is reported the Government wants to find out if the money was a loan or a gift, in which case taxes should have been paid. He was also reported to have been questioned on other matters pertaining to his income.

Zanuck, Goetz, Wurtzel East

Hollywood, April 30.

Darryl Zanuck, William Goetz, Harry Wurtzel and Mack Gordon head east tomorrow to be away from the studio for two weeks.

Although 20th-Fox production execs say the trip is for the purpose of discussing new product and budgets at the home office, it is believed they have been called east for examination in the government's suit against the industry.

LOACH MAY REVAMP MONO'S COAST SETUP

Complete revamp of Monogram's production setup on the Coast looms with the establishment of T. P. Loach as v.p., director, and treasurer of the company today (Wednesday). Loach leaves his former position as treasurer and v.p. of Pathe Film Corp. to start on full-time basis with Monogram.

Long a trouble-shooter for Pathe, in all its deals with picture company clients, Loach, previous to resigning full duties with Pathe, had been dividing his time between Mono and the lab company in carrying out the work of the treasury department.

Although not admitted so far, Loach probably will survey the studio setup on the Coast and make recommendations for any changes that may be advisable. Pathe Film has a healthy stake in the company, holding a batch of common stock.

Sheehan Recovered, East On New Releasing Deal

Hollywood, April 30.

Winfield Sheehan, recovering from a month's illness, leaves for New York next week to arrange releasing outlets for five pictures to be produced independently. He owns the rights to the yarns, already in script form.

Sheehan recently produced 'Florian' on a one-picture deal at Metro.

GRIFFIS TO SIT IN ON PAR'S STUDIO REVAMP

Hollywood, April 30.

Stanton Griffis, chairman of the Paramount exec committee, due at the studio on Thursday (2) for sessions with the lot bosses on new product and budgets. Russell Holman, eastern production representative, has been here for the past week getting the preliminaries out of the way.

While here Griffis will consult Y. Frank Freeman and Henry Ginsberg on studio retrenchment.

Arthur Out at Par

Hollywood, April 30.

George Arthur resigned as a Paramount producer after 12 years on the lot in various capacities.

Resignation takes effect at the completion of his two current productions, 'I Want a Divorce' and 'A Date With Destiny.'

U. S. Tips Its Probable Prosecution Method, Via 11 Philadelphia Indies; Gov't Again Reiterates No Consent

The Justice Dept. yesterday (Tues.) tipped its hand as to its intentions of presenting its proof of anti-trust activities against the major film companies, and listed 11 Philadelphia independent exhibitors who will be the first to be called as witnesses against the majors at the start of trial on June 3. Revelation how it intends to proceed came in the form of an application to the court, to be heard May 7, by which the Government called on the defendants to produce certain documents it intends to use against the defendants at the trial of the action.

An affidavit of Seymour Krieger, special assistant to the attorney general in charge of the Philadelphia area, disclosed the relevant facts and the names of the first 11 witnesses. They are Harry Fried, Henry Friedman, Allen M. Benn, Herbert Elliott, William Goldman, George T. Graves, David Milgram, Harry Perelman, David Shapiro, Columbus Stamper and Charles Segall.

The Government seeks, pursuant to rule 34 of the Federal rules of civil procedure, for an inspection of documents which constitute or contain the following evidence: Contracts including deal sheets, clearance or protection provisions with amendments, modifications or alterations from 1928 to date.

This includes some 69 theatres in the Philadelphia area, of which 67 are actually in Philly. Of these theatres, 34 are Warners, 34 are independents, and one is a Loew house. All memoranda, correspondence and written communications, whether interoffice or otherwise, relating to contracts, refusal to license or negotiate for the exhibition of films with respect to these theatres, feature cut-off records which disclose the titles of all features, dates of exhibition, clearance and film rentals charged, are sought.

At the trial of the suit, the affidavit says, the U. S. expects to offer, in support of the allegations, proof of the manner in which each of the defendant distributors dealt with certain unaffiliated exhibitors operating theatres in the Philadelphia area, and the manner in which these same distributors dealt during the same seasons with certain theatres operated by Warner Bros., which were in competition with unaffiliated theatres. The government's proof will consist of part oral testimony, but is principally dependent upon the presentation of written evidence of transactions occurring between the witnesses and the defendants, and between the defendants themselves.

The affidavit concludes with a statement that if this evidence is not turned over to the government at least three weeks before trial it will be necessary to halt the trial for several weeks to prepare its preparation and presentation.

Webber on Stand

Also yesterday (Tues.), Herman Wobber, in charge of distribution in the U. S. and Canada for 20th-Fox, was examined before trial. As usual, Robert Wright conducted the examination. The Wobber testimony was not particularly illuminating, as his two associates weeks ago had covered much of the material about which he might have testified.

Wobber told of his entry in the film business in 1908 as the owner and operator of a nickelodeon, and continued through his association with Paramount to date. He owned several theatres which he declared he subsequently sold at a profit. He then described the 13 key cities under his supervision while with Par, and told of how each major owning theatres in that vicinity either acquired or built them. He also told of how in the late 1920s stage shows were holding up the grosses, as production and distribution had fallen off considerably, and unit shows were booked throughout the country in various runs to make up losses. Webber concluded by declaring he possesses no financial interest in any of the majors, describing the benefits received by the ownership of theatres to producers and vice versa.

These reasons were practically stereotyped by this time. Webber is the last film company executive to be examined this week and possibly

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MAY 13 NEELY DATE ENCOURAGES PIX BIZ

Washington, April 30.

Setting hearings on the Neely blockbooking bill for May 13 as the zero hour for the film industry is close enough to the adjournment-of-Congress deadline to hearten the producers.

While it was admitted that numerous requests had been received from individuals and organizations who want to testify on the subject of block booking and blind selling, the committee 'hasn't had time' to check the Neely correspondence or count up the number of probable witnesses.

With House and Senate solons champing at the bit to get home in time to prepare for the coming elections, most Washingtonians are looking for a Congressional exodus around June 15—if not before. Judging from past performances, the scrap between industry and independent exhibitor forces will last at least three weeks, at the minimum. Close of the hearings and a decision on the part of the committee could hardly be squashed into the remaining time, it is agreed.

B&K-Par Ruled As Violating Chi 'Consent'

Chicago, April 30.

In a report filed in Federal court, Chicago, Monday (29) by Master in Chancery Edgar Eldredge, Balaban & Katz was held to have violated the 1931 Federal consent decree, but while Paramount, controlling B&K, is held jointly liable, all distributors who were party to the decree were adjudged not guilty. Par controls around 67% of B&K, but, as a distributor, was held to be not guilty of violation.

The other distrib defendants are 20th-Fox, Metro, Warner Bros., United Artists and Columbia. RKO and Universal last fall were removed as defendants, neither of these selling to B&K.

B&K and Par have 20 days to file their exceptions to the report of the Master of Chancery who found that the violation involved paragraph 10 of the decree relating to a prohibition against restraint of trade in first-run exhibition in Chicago.

Coin Just Ain't There, S.A. Pic Boom Fizzles

Hollywood, April 30.

Film revenues from south of the border are largely Mex, take it from major studio execs who have spent a lot of their own time and more of the company coin on tours of Mexico, South America and the West Indies.

Lack of money in the South American countries, resulting in 10c admissions, makes it impossible for a high-priced Hollywood picture to break even down there. New angle to be tried out by Metro and 20th-Fox is to send down big-budget pictures, like 'The Life of Simon Bolivar' and 'Down Argentine Way,' in the hope of getting the carriage trade.

Smiles Across the Border

Hollywood, April 30.

Sol Wurtzel invades Mexico to make a picture, 'Karpa,' for 20th-Fox's 1940-41 program. It is aimed to stimulate the Latin-American trade.

Company will spend three months below the border, using Mexican stage and screen players to support the Hollywood stars.

Studio Contracts

Hollywood, April 30.

Warners handed minor contracts to Suzanne Carnahan and Robert Pring.

Dana Dale inked player pact at Warners.

Metro signed Mauli Grashin to a writing deal.

Warners picked up Maria Wrixon's option.

Universal bought Broderick Crawford's contract from Walter Wanger.

Richard Ainsley drew a player ticket at Warners.

Columbia handed Danny Mummert player ticket.

Robert Paige's actor option picked up at Paramount.

Carl Esmond penned player deal at RKO.

FILM FIRMS SET CONVENTION PLANS

With a 1940-41 program that will probably range between 40-45 features, plus eight westerns, Paramount holds its national sales meeting in Los Angeles May 24-25-26. Neil Agnew, who will preside, will go out a week or two in advance.

Convention will not be as elaborate as last year, when also held in L. A. The only salesmen from the various exchanges to go will be those who have hit the 100% stage, selling all their possibilities on the current (1939-40) product.

A home office delegation of executives, company's district managers in the field and branch managers, plus the local studio crowd, will attend, under plans.

Bringing in all its field traveling representatives, branch managers and salesmen, RKO's annual convention to New York May 27-30 will number approximately 250. W. J. McShea of RKO's travel committee, has arranged for a special train from Chicago in on Saturday, May 25, for delegates from the west and portions of the south.

Nixing a national sales convention this year, Metro is holding four regionals, starting with a two-day meet in San Francisco for the far west Saturday and Sunday (6-7). William F. Rodgers, general sales manager, Eddie Aaron, his assistant, and Howard Dietz left for the Coast Monday night (29) to attend the initial meet.

Other regionals will be Chicago, May 13-14; New York, May 17-18, and Washington, May 20-21.

Company is planning 52 features for 40-41, same as this year.

Schreiber Carrying On In Gabe Hess' Spot

Although no successor has been picked to fill the general counsel post at the Hays office, left vacant through the death of Gabriel L. Hess, several leading industry attorneys are reported under consideration. General impression in the Hays organization and industry is that the position should be filled at least temporarily by a veteran in film matters because of many problems confronting the picture business currently.

Sidney Schreiber, assistant to Hess, is carrying the burden alone at the present time. One suggested plan is that a member company's chief counsel be loaned temporarily to assist Schreiber until the press of legal business lets up. Some four or five have been mentioned.

Edward A. Sargoy was named to take over duties in connection with legal activities of the Copyright Protection Bureau, and also to represent the distributors in all matters of copyright infringement arising from unauthorized exhibitions. Joseph L. Stein continues as associated counsel to Sargoy. There will be no other changes according to Jack H. Levin, who stays as director of the bureau.

Sargoy served as secretary of the special committee on motion pictures in the extended conferences of various industries on a proposed general revision of the U. S. Copyright law. He is the American collaborator for the projected encyclopedia on copyright to be published in Holland, and known as 'World Copyright.'

Lefty's 'Magic Pictures'—Put 'Em On The Screen and Audiences Disappear

By Joe Laurie, Jr.

Coolacres, Cal., April 30.

Dear Joe:

Well, the bees are kissing the flowers, which means spring is here, and to make it authentic Aggie is all dressed up in her gardening outfit. She's tickling the smiling earth back of our house with a hoe and expects it to laugh back with a harvest of flowers and vegetables. Last year all she raised was blisters on her hands. Personally I am not much on that gardening stuff. I like flowers and vegetables, but I figure the flower shops and vegetable markets can do it much better, and it's easier on the eyes and especially the back.

I celebrated spring by cleaning up the theatre. The way business is these days I can do the cleaning while the customers are in the house without disturbing anybody.

I've been getting a load of those 'magic pictures'—you know, the kind that go on the screen and make the audience disappear. They make for unbalanced shows; there are more people on the screen than in the audience.

I fixed up our air cooling system in case the sun decides to give us a sudden hot-foot. I also cleaned the aisle carpets and have my summer seat covers ready. Aggie sez I'd be better off using customers to cover the seats instead of covers. I also cleaned out my desk in the office. I found a lot of literature the exchange sent me all year telling how wonderful the pictures are I was going to play. When I match up their rosy promises and the receipts I played the pictures to, it proves to me that you can't trust fancy words, especially when they're sent out by picture press agents.

We had the census takers in town and the Chamber of Commerce figures the town must have grown by at least 200 the past 10 years. The way they figure that out is there are a couple of hundred more people on relief.

How to Lose Votes

We're having a hot political battle here too. Our politics in this town are pretty clean; there is only a few manhole covers missing. We have an election coming up to choose delegates to the convention. A large committee waited on me and begged me to run on the ticket, so with a lot of phenagling I got myself nominated. Aggie doesn't like the idea of me getting into politics; she's afraid I'll kiss the mothers and give the babies cigars. I made a couple of speeches and gave 'em plenty of laughs—maybe vaudeville will come back through politics. The only trouble with this running for office business is that to get votes I have to give out a lot of Annie Oakleys to my theatre; then, when they see the show, I lose their votes.

Junior is getting along fine and is growing as fast as a magician's flowers. He picked up a dog who is a sort of canine 'We the People'. We call him Newsreel, because he's got everything in him. Junior claims he is a watchdog, but the mutt is so playful I think if a burglar ever got into the house the mutt would hold his flashlight in his mouth for him. But he loves Junior and Junior loves him so it's okay with us. Y' know a dog and a kid go together like Mickey Rooney and good business.

Well, that's about all I can pound out your way in the line of news. Me and Aggie were sure sorry to hear about Pop and Mom Cameron going 'Upstairs'. They were a couple of grand troupers and sure earned a deed to the Heavenly Homestead. Sez

Your pal,

Lefty.

P. S.—Irving Caesar sez, 'The hands that help are holier than the lips that pray.'

Screen Extras Stay in the SAG, Don't Like Any Change in Setup

Hollywood, April 30.

Question of putting film extras on their own has been turned down by the extra players themselves. At a recent meeting of the Screen Actors Guild council it was said extras did not want any separation from the present setup. Extras are said to prefer to remain with the actors, and issued the following statement:

'A plan proposing autonomy for extras was presented to the Class B council of the Screen Actors Guild by Morgan Wallace, Guild director, and Kenneth Thomson, executive secretary, under instruction of the board. The council previously had requested an opportunity to examine any self-government proposal before it was submitted to the membership.

'Before hearing or considering the plan, the council passed a motion placing itself on record as being definitely opposed to any autonomy plan for the Class B membership.

'Certain council members expressed the belief that at least 90% of the membership would vote against autonomy. The council also voted to request the board of directors to reopen negotiations with the motion picture producers for the new code of fair practice and the wage scales for extra players which were postponed pending a decision on the autonomy question.'

Screen Writers Guild will demand a minimum wage for scriveners in the low-pay brackets. The amount will not be determined until the general membership meeting of the SWG May 8, but the starting figure is expected to be fixed at $120 per week. There is a possibility that the SWG will seek to establish a double minimum, $125 for beginners, and perhaps $150 to $200 for writers who have had over one year's experience.

No Like 'Apprentice'

The film writers are inclined to shy away from the use of the word 'apprentice.' They prefer to label beginners as junior writers. The question of a minimum wage and the percentage of Guild shop are two of the biggest questions to be settled before negotiations are reopened with the producers early next month.

Adoption of the rotation system in dispensing jobs at Central Casting becomes effective this week, following announcement by Howard R. Philbrick, newly appointed manager to succeed Campbell MacCulloch. Philbrick also announced the appointment of Gerald I. Farman as his chief assistant.

National Labor Relations Board still is trying to arrange a consent agreement for an election of studio clerical workers to designate their bargaining representative, but independent guilds have been withholding their consent. The Screen Office Employees Guild, which claims a majority of 1,700 of 2,500 studio employees, has petitioned NLRB to be certified as bargaining representative for all clerical workers.

3 New Anti-Trust Suits By Indies vs. Interstate

Dallas, April 30.

Three new suits, boosting total of last 10 days to four, were filed here last week by indies against Interstate Circuit, alleging violation of the Sherman anti-trust act. Louis Richker and Mrs. Katie Richker seek damages of $27,000, plus attorney's fees of $5,000, revolving about the operation of their Gayety, Fort Worth.

Sam Kirscheimer, of Houston, seeks $30,004 damages and $3,500 lawyer's fees in action centering about his North Side, Houston. R. Z. Glass, of Houston, owner of the Fair, Lawn and Knox, Dallas nabes, asks $68,443 damages and attorney's fees of $7,500.

Two similar suits were settled out of court recently.

PRIMING DOMESTIC MART

Walsh Resigns As Netco Chain's G.M.; Pooling of Houses Shrinks Circuit

With the Netco circuit in upstate New York shrunk by recent as well as newly-negotiated pools, reducing its size to a handful of theatres, George C. Walsh, president and general manager, has resigned effective today (Wed.). Chain is controlled by Paramount and has theatres in Rochester, Syracuse, Poughkeepsie, Middletown, Newburgh, Peekskill, Yonkers, Glens Falls, and Stapleton (Staten Island).

Majority of the total of 15 houses are to be operated under pooling arrangements, some previously in effect, while the balance will be handled by local managers under close home office supervision.

Circuit is among those in the northern tier of states which are under the operating and film-buying jurisdiction of Sam Dembow, Jr., Paramount theatre department executive who together with Harry Royster, Harold Greenberg and others will be in command from Par headquarters.

In line with the pooling and coincident with Walsh's resignation, considerable shifting is reported. R. W. Stanley, in charge for Netco at Peekskill, will be succeeded by George Kavanaugh, Walsh's right hand man from Poughkeepsie. Henry Hof, of Poughkeepsie, son of the former chief of police there and familiar with theatre operation, will take over the management of the Bardavon and Stratford theatres in that town. Roy Powell remains in charge of the State. Harry C. Stowell, Middletown manager, has resigned.

Separate Setups

Two weeks ago Paramount and Si Fabian organized a pool in Middletown over two houses, with Fabian to operate. Previously the Par, Stapleton, S. I., was turned over to Fabian in view of latter's acquisition of the old Sol Brill circuit covering the island. In Rochester Par is pooled on two houses with Comerford and RKO, while to cover its singleton in Syracuse, the company is pooled with RKO and Schine.

Par is similarly removing itself from active operation in Glens Falls, with the Paramount there to be turned over to the Schine circuit. This particular house has been considerably out of reach of the others, being above Saratoga Springs.

Walsh stated Monday (29) that he had sought a partnership with Par over the Netco houses but that the company informed him no additional partnerships were being made just now. He felt, he added, that the territory was not sufficient for him unless he received an interest in the houses through some kind of a partnership arrangement.

No immediate plans being set, Walsh said he would remain in New York for a while, maybe a little later taking a vacation. He owns an interest in the Yonkers setup which is an RKO pool involving four houses.

For many years a leading operating executive, Walsh was associated with the Comerford circuit in Pennsylvania prior to taking over the Netco chain about eight years ago.

In Newburgh, Par's Netco circuit is pooled with Eugene Levy, former independent exhibitor, who has worked in close association with Walsh. Levy will continue in charge of the four theatres in that town which are under his wing.

Moving down from Poughkeepsie Monday (29) to make permanent headquarters in New York, starting today (1) Greenberg will handle booking of the remaining Netco theatres that are not involved in pools, including Poughkeepsie, Peekskill and Newburgh.

A Streamlined Monte

Hollywood, April 30.

Victor McLaglen closed a deal to star in 'A Modern Monte Cristo,' a South African diamond yarn, at Universal. Margaret Lindsay gets the top femme role.

Filming starts May 6, with Marshall Grant producing and Harold Schuster directing.

And Still They Come

Los Angeles, April 30.

John Igual De Montejo, writer, filed a $400,000 suit against 20th-Fox, charging two Cisco Kid features were lifted from his own stage play, 'The Rebel, or the Birth of a Revolution,' and his screen play, 'Viva Madera.'

Plaintiff asks $300,000 to cover his losses in money and screen credit, and $100,000 more as exemplary damages.

FILM CASTING NEPOTISM NOW OUT

Hollywood, April 30.

Nepotism at Central Casting was outlawed when Howard Philbrick, new general manager, decreed 'no person related in any degree to an employe of Central Casting is to receive assignment for extra work, except when some exigency so demands.' Violation calls for summary dismissal.

Philbrick explained the basic problem of too many people for too few jobs still exists. He pointed out $3,125,000 doled out annually for extra work, if spread evenly among 7,000 extras, income per person would be $446 yearly which is less than the minimum figure established by Governmental agencies for actual living expenses for individuals on relief.

Reorganization of the bureau resulted in resignation of Bert Hampton, chief caster, with Aubrey Blair replacing.

Par's $3,874,944 Net In '39: $6,045,103 in '38

For the year 1939 Paramount showed an aggregate net profit from all operations of $3,874,944, which would be equal to $1.08 a share on the company's common stock outstanding. This compares with $6,045,103 for the year 1938, which did not include approximately $635,000 as net interest in partially-owned subsidiaries.

The $3,874,944 total for '39 includes consolidated earnings of Par, after all charges, of $2,737,533; profit on purchase of company's debentures, $20,411; net interest as stockholder in partly-owned companies, $1,117,000.

Balance sheet shows that cash and marketable securities on hand at the end of 1939 totaled $10,747,000, of which $1,983,275 represented balances in Canada, $452,787 in Great Britain and dominions, and $73,115 in other foreign countries, principally those in S. A. Barney Balaban's report, listing Par's investments abroad (not including Canada), takes account of the war in Europe and points out that while business in foreign currencies has been restored to a reasonably normal basis, the drop in foreign exchange has had the effect of reducing the dollar equivalent on such business.

He added that progress is being made in reducing costs and otherwise in revising the operations of Par to meet the uncertainty of the foreign situation.

Par's investments abroad total $7,100,000, with about $5,000,000 of this amount invested in England.

The report states that Paramount has continued its practices of allocating 85% of feature production cost to the U. S. and Canada, 15% to other countries.

ALLOCATE 75% TO U.S. AND CANADA

Revision of Amortization Tables to Shift Greater Majority on American Market — No More of That '40% From Abroad'

OTHER REVISIONS

Because of inroads made on the foreign markets, with doubt as to whether there may be further shrinkage due to war, the major producer-distributors are altering their amortization tables on feature product with a view to figuring the proper percentage of costs to be written off here as against abroad. In some cases distributors are reported setting aside special amortization reserves out of earnings or making added writeoffs as a means of balancing the situation.

However, as pointed out in the trade, there is no knowing just what the losses from abroad will amount to; in fact, what they actually amount to now; nor what the normal value of the 1940-41 product will be in the foreign markets. This shifts each year in accordance with the product; the type of films made for foreign suitability; increase in popularity of some American stars; decrease of others. Distributor officials point up the fact that some companies have various stars that never were any good in the foreign markets, while in some cases there will be three or four pictures of particular appeal abroad that completely changes the percentages.

Also, before war disturbed the markets outside of the U. S. and Canada, profits varied in some cases rather widely among the various majors. In lush years for some, when they had something good for the foreign theatres, they have taken out 40% or slightly more of the whole, while in others it has been much nearer to 20%.

Par Status Quo

While Paramount is not disturbing its allocations on costs between the domestic and foreign markets, Canada included in former, others are doing some juggling. Revised tables or those, such as Par, which remains as is, might be subject to sudden change as the situation abroad shifts. The switch can be more back to normal also, one general sales manager claiming that business has been appreciably restored in both England and France following the sudden drop when the war first began. The principal trouble is the loss on the dollar equivalent due to the drop in exchange as well as to the freezing of money in Great Britain and elsewhere, with other countries likely to follow suit.

Columbia is allocating 75% of its film costs to the U. S., 20% to the United Kingdom and 5% for the remainder of the world in addition to setting up an extraordinary reserve of $100,000 over six months ended Dec. 30 to meet revenue decline.

Other companies have not broken downdown the allocations in that manner, usual procedure being to split it between U. S.-Canada and the balance of the world market, although shifting their amortization tables to meet the situation as now looking.

Warner Bros. led the field in being the first to order drastic writeoffs quickly after release. Amortizing is now fixed so that 55% of film costs are written off in the initial 13 weeks following a film's release. Of this, 19¼% is written off the first four weeks instead of 15%, as before. This is done largely because rental income is materially reduced in later periods of release. WB also protects itself by including $551,000 for special adjustment of inventory of released productions as a deduction from operating profit for 1939.

Fox's 53% Writeoff in 13 Weeks

Amortization setup established by 20th-Fox provides that 53% of nega-

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Rather Than Risk Grave Setbacks When War Ends, UA Staging London Sales Parley to Preserve Market

Decision by the board of directors of United Artists last week to hold an international sales convention in London, and to go after foreign business with the throttle wide open despite blocked currencies and other difficulties, is expected to spur similar determination by other companies.

UA sales confab will be held in London in about two weeks. Arthur W. Kelly, v.p. in charge of the foreign division, will Clipper next week to London, where he has summoned every UA rep in any part of the world except the U. S. who can possibly get there.

Determination to continue after the foreign business in a big way, Murray Silverstone, chief of worldwide operations for UA, declared, results from fear by the board that 'out of sight is out of mind.'

'Customers who don't see you,' he said, 'don't remember you. We don't intend to take any chances on being forgotten. We feel that any diminution of our aggressive sales policy in foreign markets will set us back years and will mean starting all over again when the war is over. It's not going to last forever and we're not abandoning hope or looking at the situation pessimistically.'

Realizes Coin Freeze

UA head admitted that with the coin freezing prevalent in countries throughout the world the company will accumulate lots of foreign exchange, but it will be worthwhile in keeping the markets intact. Kelly will make every effort to get all possible dollar exchange out, Silverstone said, but there are no plans beyond that for use of the blocked money.

Sales activity, he declared, will be exclusive of countries controlled by Germany. 'Wild horses couldn't drag us into Hitler-dominated territory,' was the way he put it.

UA is the only company planning to date to have an international convention. Others will follow practices of past years in holding regional meetings in various parts of the world.

Domestic Sales Confabs

UA last week decided on two domestic sales conventions, one for eastern U. S. and Canada and one for the western part of the country. Eastern meetings, presided over by Harry Gold, v.p. and eastern salesmanager, will be held in New York May 13-15. Western confab, under direction of Jack Schlaifer, v.p. and western salesmanager, will be in Chicago May 17-19.

WB De-Horroring Poe

Hollywood, April 30.

Edgar Allan Poe breaks into pictures with 'Annabelle Lee' instead of 'The Raven,' his outstanding poem. Title is more musical and doesn't sound so much like a horror picture, which accounts for the switch.

Picture goes into summer production as a co-starrer for Jeffrey Lynn and Olivia de Havilland.

MG BRIT. PROD. HINGES ON SURVEY

Hollywood, April 30.

Future of Metro's British production depends on a survey to be made by Eddie Mannix, now on his way to London with Irving Asher to straighten out the financial and economic kinks of wartime lensing. If Mannix finds the situation favorable to shooting, Asher will be placed in charge of all British production, with Ben Goetz handling the business end.

In case Metro disbands its British studio organization, its required quota will be turned over to Robert Kane, who made two pictures for the Culver City outfit after war was declared in September, and before Goetz and Robert Montgomery went over there in February to reopen the production activities. Kane, who is keeping up the 20th-Fox quota in England, asserted when he visited Hollywood recently, that his organization was qualified to do the same for Metro under a special arrangement.

K-A-O First Quarter Net $312,452; Keith's 209G

Keith-Albee-Orpheum net profit for the first 13 weeks ending last March 30 totalled $312,452, slightly below the $327,186 shown for comparable period last year. The first quarter this year was equivalent to $4.86 on the convertible preferred shares against $5.08 for the first 13 weeks last year.

Company also listed its net profit for 52 weeks ending on March 30 as $961,893 or $14.96 per preferred share. This profit was made after all charges including settlement of lease obligation of $400,000. Company's profit before depreciation and income taxes amounted to $560,532 against $605,929 in the initial quarter of 1939.

B. F. Keith Corp. at the same time reported net profit of $209,455 for the same 13 weeks this year against $218,364 in the first quarter last year. This corporation also revealed net profit of $566,362 for the 52 weeks ending March 30, after all charges.

Keith profit before provision for depreciation and income taxes amounted to $375,280 while in the first 13 weeks of 1939, the total was $408,358.

SUPER SUSPENSE

Hollywood, April 30.

'Superman' the super-human newspaper strip, is about to break into pictures as a super-serial at Republic.

Studio closed a deal with Superman, Inc., for a 15-chapter cliff-hanger.

WB-Music Union Schism In Philly Waits on Phelps

Philadelphia, May 1.

Thomas J. Williams, mediator of the U. S. Department of Labor, is cooling his heels here awaiting the recovery of Frank Phelps, labor expert of the Stanley-Warner circuit, before starting talks toward settlement of the five-month dispute between the chain and the Musicians Union.

Phelps has been suffering from an eye ailment.

Technicolor Net, $912,614

Technicolor, Inc., and its subsidiary, Technicolor Motion Picture Corp., net profit for 1939 totaled $912,614, after all deductions. Dr. Herbert T. Kalmus, president, in his annual report estimated that the net for the first quarter this year totaled $556,000 as against $310,468 in comparable quarter last year.

Kalmus also revealed that Technicolor, Ltd., the British affiliate, showed a net of about $73,328 for the year ending last Nov. 30 (based on $4 per pound).

Vogel Probably City Mgr. for Loew In Memphis; Theatres and Exchanges

Memphis, April 30.

Loew's will reopen the Palace, recently returned to that circuit by M. A. Lightman after a five-year Malco operation, the latter part of May. House is now shuttered and will have a complete remodeling job before reopening. It is expected that Col. Cecil E. Vogel, Loew's State manager, will be upped to city manager in charge of both houses.

Policy details are not set. Loew now has Metro, UA, 20th and RKO product to use in the two houses.

Lightman shifted his first-run operations to the Orpheum, renamed the New Malco, where he is showing Par, Universal and Col pictures.

Lynch's 20 Years With Schine

Gloversville, N. Y., April 30.

George V. Lynch, head film buyer for Schine, marked his 20th anniversary with the concern. He was luncheoned in the main offices of the corporation, Louis W. Schine, treasurer, presenting him with a combination phonograph-radio.

Lynch rose from assistant janitor to one of the most important and responsible positions in the chain, that of purchasing all films used by the corporation in five States where theatres are located.

Niesse Sole on 1 House

Indianapolis, April 30.

Carl Niesse, general manager of the Olsen Enterprises, including the operation of the Vogue, Ritz, St. Clair, Oriental and Uptown nabe houses, has resigned to devote his

(Continued on page 54)

Film Serializations Can Be Protected By Copyright; Test Case

Washington, April 30.

Significant victory, representing potential saving of large sums, was won by 20th Century-Fox in local Federal court Monday (29) through decision requiring Copyright Office to extend protection to serialized versions of film scenarios prepared for newspaper publication. Justice Jennings Bailey directed Col. Clement Bouve, register of copyright, to accept application for collected installments of 'In Old Chicago.'

Controversy has been in progress for a long time. First round began when the Register rejected papers covering special treatments of 'Slave Ship' and 'Lloyd's of London,' which also were released for general day-by-day publication as an exploitation stunt. Third turndown provoked the company into seeking writ of mandamus—in what started as a friendly suit but became a real grudge fight—compelling Bouve to protect the serials.

Denial was based on the contention that the proofs, although assembled in a volume which was put on sale in a N. Y. City store, did not comprise a publication intended for the general market. Only way the versions could be registered, Bouve maintained, was by paying the $2 fee and filing a copy of each installment when it was published.

M. H. 'APOLOGIZES' AS 'REBECCA' STAYS 6TH

Public was given a behind-the-scenes glimpse of the commercial workings of the film business in the display newspaper advertisements placed by the Radio City Music Hall announcing the holdover of 'Rebecca' (Selznick-UA) for its sixth and last week.

Heading on the copy was 'The Music Hall Management Begs to Make the Following Statement and Apology.' The apology was in explanation why the theatre, which already had announced 'My Son, My Son' to open tomorrow (2), retained 'Rebecca' another week and postponed the new film until May 9. The copy said, in part:

'There exists a rule in this industry—if a picture reaches a certain boxoffice total on the first four days of each week, it shall, unless otherwise arranged, be held for another week.'

Public was not enlightened on the holdover figure which has been set for the 'Rebecca' engagement. It is reported to be around $55,000 for first four days on the fifth week. It was $57,000 on the third for h.o. of a fourth. Sixth week of 'Rebecca' establishes a new long-run record for the Music Hall. Previous high was five weeks for 'Snow White.'

UA's Advance Bally For 'Foreign Correspondent'

United Artists yesterday (Tuesday) began a long-distance exploitation campaign on Walter Wanger's 'Foreign Correspondent,' which isn't scheduled for release until August. It began sending out on special letterheads daily dispatches of late foreign news events obtained through an arrangement with the Associated Press.

Page of news is delivered by boy to important exhibs in New York each afternoon, aiming to catch them before they leave their offices for home and see the evening papers. Same dispatches are being mailed to out-of-town exhibitors, although overnight delay admittedly is not so punchy as stuff an hour or two old.

24-Sheeting the Briny

Los Angeles, April 30.

Warners' antique windjammer, the Sea Hawk, is going on a trip to New York via the Panama Canal to ballyhoo the picture of that name.

Ship is being equipped with a Diesel engine and sails about June 15.

Reinhardt-Hearst Sued In Talent Idea 'Theft'

Los Angeles, April 30.

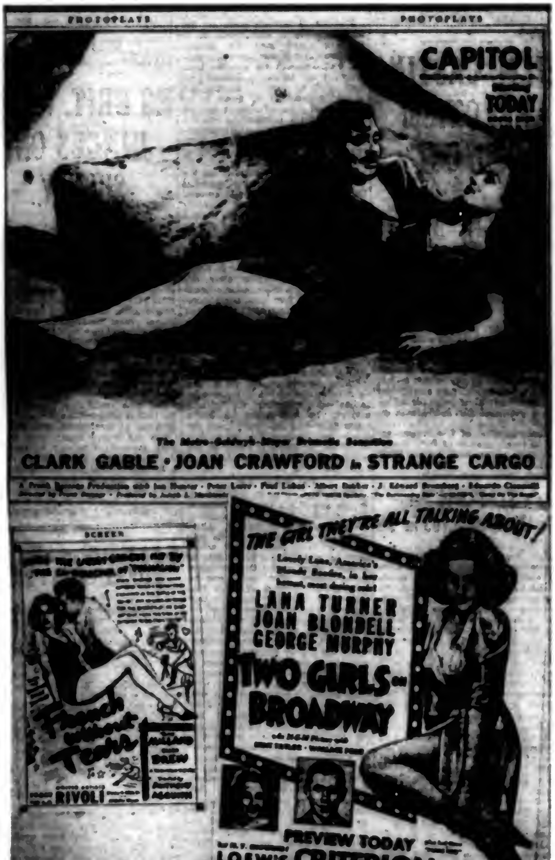
Suit for $100,000 was filed by Frank Walsh against the Max Reinhardt Workshop and Hearst Publications, charging piracy of his advertising and exploitation idea, 'Talent.'

Walsh claims his idea was turned down and later used by Reinhardt and the Los Angeles Examiner in a campaign known as 'Talent Opportunity.' He asks $50,000 for loss of credit and $50,000 exemplary damages.

METRO'S ELLIS ISLAND PREEM OF 'FLAG' SHORT

As a trailer for the national release of its 'The Flag Speaks,' Metro, on Thursday (25), played host to assorted patriotic organizations at its previewing of the two-reel color documentary at Ellis Island.

Film, which deals with a preachment against abuses of the American flag, has a natural tieup for exploitation angles, being under the auspices of the American Legion. The Legion had suggested its making to the Motion Picture Producers Assn. during its Los Angeles convention, and many other patriotic groups, among them Colonial Dames, Daughters of the American Revolution, Christian Endeavor, YMCA, International Federation of Catholic Alumnae, National Council of Christians and Jews, Boys Club of America and the Army and Navy, all of which were represented at the filming, are also included in the tieup.


PHOTOPLAYS
PHOTOPLAYS
CAPITOL
TODAY
The Metro-Goldwyn-Mayer Dramatic Sensation
CLARK GABLE · JOAN CRAWFORD in STRANGE CARGO
SCREEN
French without Tears
RIVOLI
THE GIRL THEY'RE ALL TALKING ABOUT!
LANA TURNER
JOAN BLONDELL
GEORGE MURPHY
TWO GIRLS on BROADWAY
PREVIEW TODAY
LOEW'S CRITERION

A NEW TREND IN LEG ART?

Perhaps it is the spring weather, long delayed, which has reached Broadway at last and has popped up the boys who write the newspaper ads for the first run houses. It may be that long suppressed emotions have busted through restraints. It could be the result of a number of things, but whatever the cause there's a fresh note in the daily announcements.

It has been so many months since a good looking pair of gams has graced a newspaper advertisement that the appearance simultaneously of the underpinnings of Joan Crawford, Ellen Drew and Lana Turner is almost epochal in effect.

In some quarters explanation is made that the midwinter run of films such as 'Grapes of Wrath,' 'The Blue Bird,' 'Pinocchio,' 'Abraham Lincoln,' 'Dr. Ehrlich's Magic Bullet' and 'Dr. Cyclops' represented earnest appeals to intellectual psychic centers.

Current releases are somewhat more fundamental in their approach.

Showmen are optimistic that there's better boxoffice potentialities in the recent trend.

CHURCH BLAST ON 'CARGO' BOOMS BIZ

St. Louis, April 30.

Church blast against Metro's 'Strange Cargo,' through the agency of a weekly Catholic newspaper, proved a boomerang here and pic finished a week's run at Loew's with an estimated $16,000 which bettered the weekly average by a nice margin. Using a first page box that looked like an ad by the theatre the tirade called attention to the crusade against the film in Providence, Detroit, Davenport and other towns.

It further stated that Catholics had been advised from many pulpits not to see the film and asserted that one of the chief objections was the 'ugly sex angle'. Copy wound up by declaring, 'Opens at Loew's Friday'.

Police Cut Up Nudie Pic

Des Moines, April 30.

Police cut 'Children of the Sun' to pieces at the State, East Des Moines, this week. There is no legal provision in Des Moines or Iowa for censorship of pictures although there is a state law prohibiting the displaying of obscene pictures or literature or providing immoral entertainment.

The film, which also bears the subtitle 'French Nudists,' was being shown here by J. Francis Freeman of New York City, who is also known as Frank Friedman.

Friedman said the film cost $166 before it was cut and now it isn't worth 10c. He charged that rival theatre managers induced the police censorship.

'Beau Geste' OK Now in Canada

Regina, Sask., April 30.

Banned by censors in most provinces, including Saskatchewan, when war broke out last fall, 'Beau Geste' is now OK for release in Saskatchewan and was recently shown at the Capitol, Regina.

DANCING TEACHERS GET DOSE OF 'IRENE' WALTZ

Large number of dancing teachers from all over the country were given instruction in the 'Irene' waltz at the convention of the Dance Educators of America in New York Sunday (28) through a tie-up with RKO, which is distributing Herbert Wilcox's film version of 'Irene'.

Plan is to have the instructors give lessons to their pupils in the waltz, thereby plugging the picture. Mary O'Moore, prez of the DEA, who played the title role in 'Irene' in a southern road company in 1926, told the teachers the waltz in the film 'is the first time it has ever been correctly interpreted on the screen' and urged them to have their pupils see it.

Pre-Derby's Dual Preem; Foster and 'Fave Wife'

Louisville, April 30.

Big doings on tap at Bardstown, Ky., small town 40 miles from Louisville on Friday (3), day preceding the Derby. Occasion is launching of new Stephen Collins Foster commemorative stamp at the 'Old Kentucky Home,' and celebs to be on hand will be Postmaster General James A. Farley, Governor Keen Johnson, Senators Alben W. Barkley and A. B. Chandler, and National Committeewoman Mrs. Samuel L. Conner.

Bing Crosby and Al Jolson will be on hand to assist in the dedication and will air over the Mutual web, keying out of WGRC. Bing is slated to sing 'Jeanie With the Light Brown Hair' and 'Old Kentucky Home,' with Jolson vocalizing 'Old Black Joe' and 'Swanee River.' Pat O'Brien and Walter Connolly will also be on hand to take part in the program. Leopold Stokowski will direct his orchestra from Hollywood, airing his own arrangement of Foster melodies. Robert Hutsell and the WHAS studio combo will also be on deck at Bardstown to participate in the festivities and airing.

In addition to the Bardstown affair, premiere of 'My Favorite Wife,' RKO production with Irene Dunne in the femme lead, is scheduled for the Rialto May 2.

Spring Slows Up Chi; 'Benny' Plus McDaniels-Andrews Sis Fine 43G 'Abe' Mild 11G, 'Castle'-Vaude 17½G

Chicago, April 30.

Spring fever remains in force to smother most of the loop theatrical activities. Theatres have their best foot forward, but the public is not buying. This is taking effect not only on pictures, but also on legit.

Figured for a big two-week ride in the Chicago, the 'Buck Benny' flicker opened slowly Friday (26) despite added bulwarking on the stage by the personals of Andrews Sisters, Red Skelton and Hattie McDaniels. However, the weekend shone bright enough to bring the people out of their homes, but still cool enough to keep 'em in town. On that weather break, the house managed to perk somewhat from the mild Friday getaway.

Rave notices greeted 'Abe Lincoln in Illinois' and Palace is drawing the higher I. Q. mobs on that score. Legiter previously had a long run in Chicago, which may help the picture take, but there are not enough high I. Q.'s to keep the picture longer than one week.

State-Lake is having a winning session with 'Castle on Hudson' plus Stanley Fields, Arturo Godoy and Schnickelfritz band on stage.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Apollo' (20th). Moved here after disappointing week in the ace Chicago. Looks for so-so $5,000. Last week, 'Kildare's Strange Case' (M-G), fairish $5,100 for first-run try.

Chicago (B&K) (4,000; 35-55-75)—'Buck Benny' (Par) and stage show headlining Andrews Sisters, Red Skelton and Hattie McDaniels. Started slowly but building on stage show strength and figures for fortnight stay here. Initial period indicates $43,000, maybe more, which is good but not what was hoped for. Last week, 'Apollo' (20th) and vaude, slipped to meek $34,400.

Garrick (B&K) (900; 35-55-65-75)—'Virginia' (WB) (2d wk). Second week here and third in loop going to neat $4,000, following bright $6,100 last week.

Oriental (Jones) (3,200; 75-$1.10-$1.50)—'Gone' (M-G) (14th week). Two more weeks and then house reverts to vaudfilm policy at pop prices. Weekends still good, but midweek off both at matinees and nights. Taking $20,000 currently after $20,300 last week. Capacity around $52,000.

Palace (RKO) (2,500; 35-55-65-75)—'Abe Lincoln' (RKO) and 'Saint Trouble' (RKO). Class appeal looks for mild coin at $11,000. Last week, 'It's Date' (U) and 'Half Sinner' (U), finished fortnight to oke $9,000.

Roosevelt (B&K) (1,500; 35-55-65-75)—'House Bay' (UA). Looks for unexciting stay, with premiere stanza indicating $8,500. Last week, 'Melody' (M-G), finished second week to so-so $6,700.

State-Lake (B&K) (2,700; 25-40)—'Castle Hudson' (WB) and Stanley Fields, Arturo Godoy and Schnickelfritz band on stage. Looks for good $17,500. Last week, 'Blondie Budget' (Col) and Tommy Riggs on stage, good $16,000.

United Artists (B&K-M-G) (1,700; 35-55-65-75)—'Rebecca' (UA) (4th week). Has proven big winner, going along day to day to solid grosses. Will come through with brilliant $7,000 for current session after grabbing great $9,100 in third week.

Woods (Essaness) (1,200; $1.10-$1.50)—'Gone' (M-G) (14th week). Looks to hold beyond May 16, which is closing date for picture in Oriental. At that time policy will likely revert to three shows daily. Down sharply, however, to $5,500 currently following $8,100 last week. Capacity around $19,000.

'Irene,' Plus P.A.s, Earns Port. H.O. With $9,000

Portland, Ore., April 30.

(Best Exploitation: Paramount)

Almost all houses opened new shows this week in an effort to drag out burg's fans. Oomph Ann Sheridan's drawing fair interest for 'It All Came True' at Parker's Broadway. 'Of Mice and Men' is taking the Mayfair up into a higher b.o. bracket.

Personal appearance of Anna Neagle and Herbert Wilcox, director, at the world premiere (25) of 'Irene' at the Paramount drew record crowds. Due to buildup, 'Irene' is scoring bangup first week and is in line to h.o.

Estimates for This Week

Broadway (Parker) (2,000; 30-35-40)—'All True' (WB) and 'Alias Deacon' (U). Getting okay $5,000. Last week, 'Castle Hudson' (WB) and 'Charlie McCarthy' (U), around $4,000.

Liberty (Hamrick-Evergreen) (2,000; 30-35-40)—'Pinocchio' (RKO) and 'Seventeen' (Par) (2d wk). Holding extra five days for good enough $2,500. Second week turned over $4,000.

Mayfair (Parker-Evergreen) (1,800; 30-35-40)—'Mice Men' (UA). Drawing nice $3,500. Last week, 'Rebecca' (UA), closed four-day stand for average $2,000 after two winning weeks at Broadway.

Orpheum (Orpheum Co.) (1,800; 15-25-35)—'Fugitive Large' (Col) and 'Torpedoed' (Ind) with vaude. Average $4,000. Last week, 'Dark Command' (Rep) and vaude, fairish $3,700.

Paramount (Hamrick-Evergreen) (3,000; 30-35-40)—'Irene' (RKO) and 'Free, Blonde' (20th). Answering to bally and Anna Neagle's p.a. for big $9,000. Last week, 'Husbands' (Col) and 'Man Talk' (Par), second week, $4,000.

United Artists (Parker) (1,000; 30-35-40)—'Florian' (M-G) and 'One Beautiful' (M-G). Nice $4,300. Last week, 'Meet Again' (WB) and 'King Lumberjacks' (WB), good $4,500.

GINGER-VAUDE NEAT $15,000 IN BALTO

Baltimore, April 30.

Somewhat sluggish going here. Best action is at the combo Hipp, playing 'Primrose Path' and vaude. Also better than usual is 'One Million B. C.' at Keith's, ideally located for type of draw peculiar to film.

Rest of town is just limping along. Ball games, horse racing, classic Hunt Cup society race on weekend, all supplying competish.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-25-40)—'House Across Bay' (UA). Not getting far at possible $7,000. Last week, 'My Son' (UA), attracted steady trade to $11,600.

Hippodrome (Rappaport) (2,205; 15-25-35-40-55-66)—'Primrose Path' (RKO) plus vaude. Ginger Rogers film attracting steady response to okay $15,000. Last week, 'Beyond Tomorrow' (RKO), leaning on p.a. of Paul Whiteman, etched out fairish $12,700 in spite of bad weather break.

Keith's (Schanberger) (2,406; 15-25-35-40)—'Million B. C.' (UA). Has some strength via unusual promotion angles of film. Indicates $6,500. Last week, 'Black Friday' (U), didn't get far at $4,300.

New (Mechanic) (1,800; 15-25-35-55)—'Johnny Apollo' (20th) (2d wk). Tepid going to possible $2,800, after rather unexciting first round to $4,700.

Stanley (WB) (3,280; 15-25-35-40-55)—'Came True' (WB). Uneventful at possible $4,000. Last week, 'Dr. Ehrlich' (WB), disappointed with halting $8,000.

'SINGAPORE'S 2D, BIG $13,000, TOPS DENVER

Denver, April 30.

'Road to Singapore,' in second week at Denham, continues to top the town and is that theatre's best grosser since 'Union Pacific.' It will stick for 16 days all told, going out because of a stage show commitment.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'It's Date' (U) and 'Young Feel' (20th), after week at Denver. Nice $4,500. Last week, 'Rebecca' (UA) and 'Cisco Kid' (20th), after week at Denver, closed with nice $4,000.

Denham (Cockrill) (1,750; 25-35-40)—'Singapore' (Par) (2d wk). Swell $13,000. Last week, big $12,000 on opening week.

Denver (Fox) (2,525; 25-35-40)—'My Son' (UA) and 'High School' (20th). Fair $8,000. Last week, 'It's Date' (U) and 'Young Feel' (20th), were good at $9,500.

Orpheum (RKO) (2,600; 25-35-40)—'Abe Lincoln' (RKO) and 'Kildare's Case' (M-G). Fair $9,000. Last week, 'Primrose Path' (RKO) and 'Ghost Home' (M-G), about average with $8,000.

Paramount (Fox) (2,200; 25-40)—'Star Dust' (20th) and 'Half Sinner' (U). Nice $4,500. Last week, 'Seven Gables' (U) and 'Black Friday' (U), okay $4,000.

Rialto (Fox) (878; 25-40)—'Rebecca' (UA), after week at each the Denver and Aladdin, and 'Framed' (U). Nice $2,300. Last week, 'Husbands' (Col), after a week at each Denver and Aladdin, and 'Zanzibar' (U), good $2,000.

First Runs on Broadway

(Subject to Change)

Week of May 2

Astor—'Gone with the Wind' (M-G) (20th wk).

Capitol — '20 Mule Team' (M-G).

(Reviewed in Current Issue)

Criterion—'Two Girls on Broadway' (M-G) (2d wk).

(Reviewed in VARIETY, April 24)

Globe—'Suicide Legion' (Film Alliance) (4).

Music Hall — 'Rebecca' (UA) (6th wk).

Palace—'Charlie Chan's Murder Cruise' (20th).

Paramount—'Buck Benny Rides Again' (Par) (2d wk).

Rialto—'Bad Man of Carson City' (U) (4).

Rivoli—'If I Had My Way' (U) (4).

(Reviewed in Current Issue)

Roxy—'Star Dust' (20th) (3).

(Reviewed in VARIETY, April 3)

Strand—'Saturday's Children' (WB) (3).

(Reviewed in VARIETY, April 10)

Week of May 9

Astor—'Gone with the Wind' (M-G) (21st wk).

Capitol — 'Waterloo Bridge' (M-G).

Criterion—'Women Without Names' (Par) (8).

(Reviewed in VARIETY, Feb. 21)

Music Hall—'My Son, My Son' (UA).

(Reviewed in VARIETY, March 13)

Paramount—'Buck Benny Rides Again' (Par) (3d wk).

Rivoli—'If I Had My Way' (U) (2d wk).

Roxy—'Dark Command' (Rep) (10).

(Reviewed in VARIETY, April 10)

Strand—'Saturday's Children' (WB) (2d wk).

'EDISON' GREAT $46,000 IN 2 HUB SPOTS

Boston, April 30.

'Tom Edison' is the town's smash hit, with 'My Son, My Son' turning in very strong tallies. Third week of 'It's Date' is skidding.

'Grapes of Wrath' is okay in second run.

Estimates for This Week

Boston (RKO) (3,200; 25-35-40)—'Torpedo Raider' (Mono) and 'Showdown' (Par), dual, with vaude, three days; and 'Framed' (U) and 'Laughing Life' (Mascot) (reissue), double, four days. Heading for about $7,000, n.g. Last week, 'North Sea Patrol' (Alliance) and 'Rancho Grande' (Rep) dual, with vaude, four days; and 'Chickadee' (U) and 'Honeymoon Deferred' (U) (both 2d run), dual, three days, with Blanche Calloway added to stage show Sunday only. Under expectations, but good $11,000.

Fenway (M&P) (1,332; 25-35-40-55)—'Grapes' (20th) and 'Farmer's Daughter' (Par) (both 2d run). Hitting medium gait, around $5,500. Last week, 'Virginia City' (WB) and 'Philo Vance' (WB) (both 2d run), double, $6,000.

Keith Memorial (RKO) (2,907; 25-35-40-55)—'It's Date' (U) and 'Cisco Kid' (20th) (both 2d wk). Slipping. May hit $11,500 in full week, but run may be clipped short by one or two days. Second week of same combo very big $20,000.

Metropolitan (M&P) (4,367; 25-35-40-55)—'My Son' (UA) and 'On Own' (20th). Drawing good matinee and evening biz and should hit $19,000, or better. Last week, 'Cyclops' (Par) and 'Star Dust' (20th), dual, $13,000.

Orpheum (Loew) (2,900; 25-35-40-55)—'Tom Edison' (M-G) and 'Girls Broadway' (M-G). Opened to standee trade and continuing that way. At this rate, could hit fine $27,000. Last week, 'Strange Cargo' (M-G) and 'One Beautiful' (M-G) (2d wk), very good $16,000.

Paramount (M&P) (1,797; 25-35-40-55)—'Grapes' (20th) and 'Farmer's Daughter' (Par) (both 2d run). Promising okay $7,500. Last week, 'Virginia City' (WB) and 'Philo Vance' (WB), double, $7,000.

Scollay (M&P) (2,538; 25-35-40-50)—'Virginia City' (WB) and 'Philo Vance' (WB). Continued run from Par and Fenway; in the $5,000 groove, okay. Last week, 'Cheers Irish' (WB) and 'Mice Men' (UA) (both 2d run), dual, $5,000.

State (Loew) (3,000; 25-35-40-55)—'Tom Edison' (M-G) and 'Girls Broadway' (M-G). Very strong, around $19,000 indicated. Last week, 'Strange Cargo' (M-G) and 'One Beautiful' (M-G), second week, good $12,000.

Dodgers Get Men, 'Rebecca' Draws Femmes, $85,000 5th Week, Goes 6th; Benny-Krupa 57G, 'NW'-Berle 32G Big

(Best Exploitation: Paramount)

With the Dodgers winning nine straight games, 'Rebecca' going into its sixth straight week at Radio City Music Hall, and the public going mutuels-crazy at the racetrack, it looks like the men are strong for sports and the women for the Dave Selznick brand of sentimentality.

The way the Dodgers are teeing off the season has the whole country rooting for the team. 'Reb' similarly can't stop the women coming to the Music Hall, where at first it looked like three straight weeks, and now will be six in a row. It might even be longer but for a 'must' to bring in 'My Son' next week.

Then again the races under pari-mutuels are drawing surprisingly consistent attendance, with plenty of money being bet. At the Jamaica track Saturday (27) the wagering went over the $1,000,000 mark, 27,000 attending. Maybe it's a switch on the war, with people getting sick and tired of it all. As who isn't?

'Rebecca,' the answer to a showman's most fervent prayers, will gross $85,000 or over this week for a total so far of $475,000. Another round will send it well over the half-million mark, in all probability to more than $550,000.

No other picture in history on a six weeks' engagement has turned in this much money, not even 'Gone with the Wind' in any of its dates on that initial period. Another record established by 'Reb' is the number of persons who will have seen it on a 42-day run, estimate being around 900,000. Pointing to these figures, showmen rise to emphasize that there are always enough fans to be found for an outstanding picture.

Rental to United Artists on 'Rebecca' over the six weeks at the Hall is estimated at $160,000 roughly, a record for any picture played by this house. Return to UA-Selznick is topped only by 'Gone' on an engagement of the same length (six weeks).

After deciding to hold 'Reb' a sixth lap, the Music Hall put out 'apology' ads which referred to the trade practice under which a picture is held when it grosses a certain figure the first four days, in other words the so-called control figure. First time so done. 'Reb' also is the first picture to go beyond five weeks at the Hall; 'Snow White' stayed five. No other attraction out of 300 played in over seven years' operation has gone more than three and only 30 have had a 21-day run.

Street otherwise is generally good, though a few are struggling.

'Buck Benny Rides Again' and a stage show consisting of Gene Krupa, Connie Boswell, others, is hitting hard at the Paramount. The first week ending last night (Tues.) was a sparkling $57,000. Only seven shows here in the five years of the policy have done bigger, including those that had the benefit of holidays. Opening day Wednesday (24) hit a record in the number of persons past the boxoffice up to 1 o'clock, total being near to 10,000.

In addition to a bangup campaign both by Paramount and the theatre, Bob Weitman, managing director, cleverly juggled personal appearances. On different days he got Jack Benny, Eddie Anderson (Rochester), Phil Harris and Dennis Day to appear for two of the stage shows. Holdover begins today (Wed.).

Another combination house that is socking through powerfully is the second-run State with 'Northwest Passage' and Milton Berle. House is heading for $32,000 or over, very big.

Criterion is still another busy spot, with 'Two Girls on Broadway' coming through to $12,000 first week, concluded last night (Tues.). This is nearly 50% over the house average. Film will be held over.

The Capitol, which had a sad week with '40 Little Mothers' and the personal of Eddie Cantor-George Jessel, getting only a little over $34,000, by comparison is doing very gratifying business with 'Strange Cargo.' Indications point to a probable $32,000 or thereabouts—and this week there's no $20,000 stage show.

'One Million B. C.' is not getting anywhere at the Roxy and will check out tomorrow night (Thurs.) with only about $30,000. 'Star Dust' in Friday (3).

An untouchable is 'French Without Tears,' and it gets only one week at the Rivoli. The gross sighted is a poor $12,000. Second week of 'Till We Meet Again' and Wayne King at the Strand looks about $25,000, fair.

Estimates for This Week

Astor (1,012; 75-85-$1.10-$1.65-$2.20)—'Gone' (M-G) (20th week). Last week (19th), $16,500. Remains through May, under present plans.

Capitol (4,520; 25-40-55-75-$1.10-$1.25)—'Strange Cargo' (M-G). Doing quite all right, though not tremendous, $32,000 or in that vicinity. Last week the stage engagement of Eddie Cantor and George Jessel with '40 Little Mothers' (M-G) failed to pull, only a little over $34,000. Cost of lighting the stage ran to $30,000, including $15,000 for the talent; 30 musicians at $125 each and 10 stagehands, plus extra operators.

Criterion (1,662; 25-40-55)—'Two Girls on Broadway' (M-G). Begins holdover today (Wed.) after coming through to very good $12,000 the first seven days. This compares with under $5,000 for 'Parole Fixer' (Par) the prior week, bad.

Globe (1,700; 25-35-55)—'Man with Nine Lives' (Col). Only $3,000 seen, poor. Last week, 'Secret Four' (Mono), $4,500.

Palace (1,700; 25-35-55)—'Virginia City' (WB) (2d run) and 'Making Eyes at Me' (U) (1st run), dualed. This pair hopes for about $8,500, okay. Last week, 'Chickadee' (U) (2d run) and 'Curtain Call' (RKO) (1st run), $8,700.

Paramount (3,664; 25-35-55-85-99)—'Buck Benny' (Par) and, on stage, Gene Krupa, Connie Boswell, others (2d week). Terrific business being clocked here, the first seven days through last night (Tues.) being smash $57,000. Only seven shows have exceeded this under the policy, including on holiday weeks. Personal appearances on two shows, different days, were made by Benny, Rochester, Harris and Dennis Day during past week. Second stanza for 'Cyclops' and Mitchell Ayres, Lupe Velez, Red Skelton, $36,000, o.k.

Radio City Music Hall (5,980; 40-60-84-99-$1.65)—'Rebecca' (UA) and stage show (5th week). Taking town by storm, will hit $85,000 or over this week (5th) and goes sixth, first time for any film here. Last week (4th) was $88,000, with no slackening in pace as compared with prior (3d) week, when the gross was $90,000. Last Saturday (27), the fifth, was within $1,500 of the first Sat. and $1,000 of the second. Ain't that something!

Rialto (750; 25-40-55)—'Saps at Sea' (UA). Laurel-Hardy comedy doing well here, maybe $8,500. Last week, 'Enemy Agent' (U), $6,500, fair enough.

Rivoli (2,092; 40-55-75-85-99)—'French Without Tears' (Par). A bad cry at the b.o., only about $12,000 and out after one week. The final fifth week of 'It's a Date' (U) was as good as this.

Roxy (5,836; 25-40-55-75)—'Million B.C.' (UA) and stage show. Failing to arouse much interest and lucky if $30,000 or bit over, very disappointing. Last week, second for 'Johnny Apollo' (20th), hit $31,000, which, together with a strong $47,000 the initial seven weeks, turned a good profit.

State (3,450; 35-55-75)—'Northwest Passage' (M-G) (2d run) and Milton Berle. Happy days are here again, gross looking a very sturdy $32,000 or thereabouts. Last week house hit close to $30,000, swell, with 'Too Many Husbands' (Col) (2d run) and Ed Sullivan unit.

Strand (2,767; 25-35-55-75-85-99)—'Til We Meet Again' (WB) and Wayne King (2d-final week). Doing all right on the holdover, probably around $25,000. First week was $35,000, not particularly fancy, but good. 'Saturday's Children' (WB) and Guy Lombardo opens Friday (3).

Korda Delayed on Coast By More 'Thief' Footage

Alexander Korda, scheduled to plane to England on Saturday (27), has delayed his departure a week to do additional work on the Coast on script of 'Thief of Bagdad.' Most of film was shot abroad, but additional footage is yet to be made in the Grand Canyon. Korda and his brother, Zoltan, are rewriting the part of the script still to be filmed.

Korda plans, even if he is further delayed, to arrive in London for the international sales meeting of United Artists, which will be held there in about two weeks. He will also, while abroad, get an English unit underway to produce two pictures, returning to the U. S. in June.

Mpls. Plenty Dull, But 'Husbands' Good $7,000; 'Lincoln' N.G. $1,800

Minneapolis, April 30.

Business continues in the dumps. Present lineup holds a trio of outstanding offerings — the holdover 'Rebecca,' 'Abe Lincoln in Illinois' and 'Too Many Husbands'—but returns aren't causing the trade to exult with joy. With the war and generally adverse business conditions apparently dampening the urge for entertainment, theatres seem to be among the chief sufferers.

Among the newcomers, 'Too Many Husbands' is well out in the lead and promises to lead the pack by a respectable distance. Biggest disappointment is 'Abe Lincoln in Illinois,' which looked built to order for the sure-seated World catering to the carriage trade.

Estimates for This Week

Aster (Par-Singer) (900; 15-25)—'Farmer's Daughter' (Par) and 'King Lumberjacks' (WB), dual first-runs. Five days should yield satisfactory $1,000. Last week, 'Viva Cisco Kid' (20th) and 'Women Without Names' (Par), dual first-runs, split with 'Bullet Code' (RKO) and 'Men Without Souls' (Col), $1,000, okay.

Century (Par-Singer) (1,600; 25-35-40)—'Rebecca' (UA) (2d wk). Picture has caught on. Word-of-mouth plugs helping to keep trade at profitable level. Fair $5,000 indicated after big $10,500 first week at State, from where film was moved here. Last week, 'Shop Around' (M-G), $4,700, pretty good.

Esquire (Gillman) (290; 25-40)—'Beyond Tomorrow' (RKO) (2d wk). Holdover hardly warranted by first week's returns, but management has faith in this one and hopes it will build. Light $600 indicated, however. Last week, $700, light.

Gopher (Par-Singer) (998; 25)—'Blondie Budget' (Col). Series has built up a following here, but first one set a pace that successors have been unable to match. Looks like pretty fair $3,500. Last week, 'Castle Hudson' (WB), $4,000, good.

Orpheum (Par-Singer) (2,800; 25-35-40) — 'Husbands' (Col). Well-liked picture. Pointing toward good $7,000, which will top the town. Last week, 'Primrose Path' (RKO), $4,300, fairly good.

State (Par-Singer) (2,300; 25-35-40)—'Johnny Apollo' (20th). Women not going for this one as strongly as for most Tyrone Power's offerings, probably because of gangster theme. Mild $5,500 indicated. Last week, 'Rebecca' (UA), fine $10,500.

Uptown (Par) (1,100; 25-35)—'Raffles' (UA) split with 'Young Edison' (M-G). First neighborhood showings. En route to pretty good $3,000. Last week, 'Grapes' (20th), first neighborhood showing, $2,700, big.

World (Steffes) (350; 25-35-40-55)—'Abe Lincoln' (RKO). Thought built to order for this house, which caters to the so-called better class trade, returns are very disappointing. Mild $1,800 in prospect. Last week, 'Mice Men' (UA) (2d wk), bad $900 after big $1,200 first week.

'SON,' $12,500, OKAY IN CINCY

Cincinnati, April 30.

Pic trade in general is on even keel with last week, when spring letdown set in. Top tugger currently is 'My Son,' which is racking up an okay Palace mark. Albee is doing surprisingly good with 'Star Dust' and Keith's is good with 'Dr. Kildare's Strange Case.'

Of the holdovers, 'Rebecca' is strong in its third week downtown.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Star Dust' (20th). Surprisingly good $10,000. Last week 'Meet Again' (WB), slow $9,500.

Capitol (RKO) (2,000; 35-42)—'Apollo' (20th). Moveover from Palace for second week. Poor $3,300. Last week 'Husbands' (Col) (2d run), fair $4,000.

Family (RKO) (1,000; 15-25)—'Double Alibi' (U) and 'Men Without Souls' (Col), split with 'Village Dance' (Rep) and 'Tarzan' (Ind). Biz in last half upped by appearance of Lulu Belle and Scotty, WLW hillbilly stars in 'Barn Dance.' Nifty $2,400. Last week 'Three-Mile Limit' (Col) and 'Convicted Woman' (Col), divided with 'Ghost Homes' (M-G) and 'Forgotten Girls' (Rep), normal $2,100.

Keith's (Libson) (1,500; 35-42)—'Kildaire's Case' (M-G). Swell $5,500. Last week 'Blue Bird' (20th), dull $4,000.

Lyric (RKO) (1,400; 35-42)—'Shooting High' (20th) and 'Free, Blonde' (20th). Second week of duals. Poor $3,000. Last week 'Black Friday' (U) linked with 'Seven Gables' (U), fair $4,000.

Palace (RKO) (2,600; 35-42)—'My Son' (UA). Okay $12,500. Last week 'Apollo' (20th), fairly good $10,000.

Shubert (RKO) (2,150; 35-42)—'Rebecca' (UA) (3d wk). Held for second week after transfer from Albee's first week. Swell $5,500, following last week's great $8,000.

Buff. Slows Up; 'Christian'-Barron Orch Fair $10,000

Buffalo, April 30.

Advent of first springlike warmth was sufficient to nick the numerals at most downtown boxoffices here this stanza.

Blue Barron is giving 'Courageous Dr. Christian' a slight shot in the arm at 20th Century.

Estimates for This Week

Buffalo (Shea) (3,500; 30-35-55)—'Apollo' (20th). Sagging to disappointing $12,000. Last week, 'Strange Cargo' (M-G) took unexpected drop to only fair $14,000.

Great Lakes (Shea) (3,000; 30-50)—'Cyclops' (Par) and 'Shooting High' (20th). Slowed pace indicates $8,500, pretty good. Last week, 'All True' (WB) and 'Diamonds' (Par), good $9,000.

Hipp (Shea) (2,100; 25-35)—'My Son' (UA) (2d run) and 'Saps Sea' (UA). Getting $7,500, fairish. Last week, 'Light Failed' (Par) and 'Viva Cisco Kid' (20th), fair $7,700.

Lafayette (Hayman) (3,300; 25-35)—'Green Hell' (U) and 'Oh, Johnny' (U). Around $7,000, possible. Last week, 'Black Friday' (U) and 'Seven Gables' (U), $7,800, okay.

20th Century (Dipson-Basil) (3,000; 30-40) — 'Courageous Christian' (RKO) and Blue Barron's orch. Only fair at $10,000. Last week, 'Millionaire Playboy' (RKO) and 'Son of Navy' (Mon), $5,000, weak.

RAIN CRIPPLES PROV.; 'ABE' FAIRISH $6,000

Providence, April 30.

(Best Exploitation: RKO Albee)

Daily threatening weather is holding general grosses down and giving main stands plenty of cause for complaint because of poor matinees. Evening performances holding up well. 'Abe Lincoln' at Albee is attracting mild attention.

Albee's press department put in plenty of work on 'Lincoln' and sponsored, among other things, a contest among embryonic press agents from the public schools. Two youngsters were chosen from each of the city's six junior high-school newspapers and were lectured on film exploitation by Bill Morton, theatre's press agent. They were then given press books to study and at the end of one week presented their own campaign and advertising schedules. Stunt earned two-column story in Sunday Journal feature section.

Estimates for This Week

Albee (RKO) (2,300; 25-35-50) — 'Abe Lincoln' (RKO) and 'Slightly Honorable' (UA). Weather may have something to do with so-so attendance, which is holding house to fairish $6,000. Last week, 'Primrose Path' (RKO) and 'Escape Paradise' (RKO) (2d wk), swell $8,300.

Carlton (Fay-Loew) (1,400; 25-35-50)—'It's Date' (U) and 'Making Eyes' (U) (2d run). Durbin pic good for fair $3,000. Last week, 'Husbands' (Col) and 'Man Nine Lives' (Col) (2d run), okay $2,300.

Fay's (Indie) (2,000; 25-35-40) — 'Forgotten Girls' (Rep) and vaude. General apathy holding this one to weak $5,500. Last week, 'Rancho Grande' (Rep) and Billy House heading vaude, neat $7,500.

Majestic (Fay) (2,200; 25-35-50)—'Johnny Apollo' (20th) and 'Half Sinner' (U). Doing fairly good and should get nice $7,000. Last week, 'It's Date' (U) and 'Making Eyes' (U), earned second week switch with hefty $9,000.

State (Loew) (3,200; 25-35-50) — 'House Across Bay' (UA) and 'One Beautiful' (M-G). Attracting only fair attention for $12,000. Last week, 'My Son' (UA) and 'Outsider' (All.), fair $12,000.

Strand (Indie) (2,000; 25-35-50)—'Doctor Wife' (Col) and 'Emergency Squad' (Par). Looks like swell $7,500. Last week, 'Dark Command' (Rep) and 'Just Woman' (All.), weakie $5,700.

'Cargo' Rides to $7,500 In Memphis on Det. Ban

Memphis, April 30.

Crawford-Gable combine, always surefire in this town, is clicking merrily at Loew's in 'Strange Cargo.' 'Primrose Path,' likewise benefiting from publicity on Detroit censor ban, is having a neat week across the way at the New Malco. The Warner is trailing with 'Angel from Texas.'

Palace remains closed, leaving only four first-runs in operation.

Estimates for This Week

Loew's (Loew's) (2,600; 10-30-40)—'Strange Cargo' (M-G). Unusual nature of picture plus first pairing of these popular personalities in several years proving boxoffice natural here. Should nab big $7,500. Last week, 'Edison' (M-G), $6,000, okay.

Warner (Warner) (2,000; 10-30-40)—'Angel Texas' (WB). Cast no lure and will do well to grab $4,000. Last week, 'Meet Again' (WB), $6,300, swell.

New Malco (Lightman) (2,800; 10-30-40)—'Primrose Path' (RKO). Shady life opus opened well and building toward good $6,500. Last week, 'It's Date' (U), $7,500, socko.

Strand (Lightman) (1,000; 10-20-30)—'Man Nine Lives' (Col), first three days; 'Isle Destiny' (RKO), two days; 'Escape Paradise' (RKO), two days. Just average $1,700. Last week, 'Viva Cisco' (20th), three days; 'Convicted Woman' (Col), two days; 'Hidden Gold' (Par), two days; $1,800, all right.

'CARGO,' $15,000, FAIR IN WASH.

Washington, April 30.

Spring arrived with a wallop over the weekend, packing the ball park and outdoor amusements and setting up echoes during mats at indoor spots. Evenings are still okay, but overall take will be down, but definitely.

Capitol bids to wind up in front with 'Johnny Apollo' and Ed Sullivan's Hollywood troupe, latter garnering hefty publicity via press party day before opening. Palace, Loew's big straight pic spot, will be in second place with 'Strange Cargo,' despite pannings all around, and Earle is third with 'Doctor Takes a Wife' and minstrel show.

Estimates for This Week

Capitol (Loew) (3,434; 25-35-40-66)—'Apollo' (20th) and vaude. Ed Sullivan's film players crowding the papers, but weather won't allow it more than oke $18,000. 'Girls on Broadway' (M-G) thanked Horace Heidt Orch for sock $28,000.

Columbia (Loew) (1,234; 25-40)—'Grapes' (20th) (3d run). Back downtown after two fair stanzas at Palace, and will be content with light $3,300. Last week, 'Edison' (M-G) (2d run), good $5,000.

Earle (WB) (2,216; 25-35-40-66)—'Doctor Wife' (Col) and vaude. Ballyhoo on Gus Van and streamlined minstrel show helping, but not to more than fair $13,500. Last week, 'Meet Again' (WB) and vaude, oke $14,000.

Keith's (RKO) (1,830; 35-55)—'It's Date' (U) (3d wk). Slipping badly toward light $5,500 if it stays. Last week, same pic, solid $8,000.

Met (WB) (1,800; 25-40)—'Seventeen' (Par). Average $4,300. Last week, 'Singapore' (Par) (2d run) (2d wk), held to big $5,300.

Palace (Loew) (2,242; 35-55)—'Strange Cargo' (M-G). Gable-Crawford offsetting weak notices for fair $15,000. Last week, 'Rebecca' (UA) (3d wk), swell $16,000.

Montreal Gets Dull; 'Primrose' Nice $7,000

Montreal, April 30.

No film standouts locally this week and general decline in grosses foreshadows coming summer doldrums. 'Primrose Path,' at Loew's, looks best at $7,000.

Estimates for This Week

Palace (CT) (2,700; 25-45-55)—'Johnny Apollo' (20th). Best in sight is $6,500, fair. Last week, 'Husbands' (Col), good $7,000.

Capitol (CT) (2,700; 25-45-55)—'Cyclops' (Par) and 'French Without Tears' (Par). Good enough $4,500. Last week, 'Came True' (WB) and 'Lone Wolf Strikes' (Col), fair $4,500.

Loew's (CT) (2,800; 30-40-60)—'Primrose Path' (BKO). Pacing for nice $7,000. Last week, 'Edison' (M-G), poorish $6,000.

Princess (CT) (2,300; 25-34-50)—'Congo Maisie' (M-G) and 'Nick Carter' (M-G). Good $4,000 ahead. Last week, 'Green Hell' (U) and 'South Border' (Rep), $4,000, okay.

Orpheum (Ind) (1,100; 25-40-50)—'Rebecca' (UA) (6th wk). Still clicking and looking for neat $3,500 after very nice $3,800 last week.

Cinema de Paris (France-Film) (600; 25-50)—'Fin du Jour' (3d wk). Points to good enough $1,000 after nice $1,100 last week.

St. Denis (France-Film) (2,300; 25-34)—'Ultimatum' and 'Mirage de l'Amour.' Slipping currently to $6,000, after very good $7,300 last week on 'Cinq Sous de Lavarde' and 'Les Pauvres Gens.'

DET. FALLS OFF; DISNEY'S 2D N.G. $6,000

Detroit, April 30.

Whatever the cause—and it could be the spell of swell weather which is taking motor-minded Detroiters motoring—the boxoffice tallies are skidding here. The drop set in a week ago after a month of surprisingly good business, although the Fox held up last week with a healthy income on 'Johnny Apollo' and 'Star Dust.'

'Pinocchio' didn't come near expectations, but is continued for a second week hopefully. The Michigan should take a slight edge with 'Til We Meet Again' and 'House Across the Bay,' with the Fox not far off with 'Dark Command' and 'Doctor Takes a Wife.'

Estimates for This Week

Adams (Balaban) (1,700; 30-40)—'Johnny Apollo' (20th) and 'Star Dust' (20th) (2d run). This pair moved over from the Fox after a big week and should get okay $5,000. Last week 'It's Date' (U) (2d run) and 'Half Sinner' (U) (1st run) only fair $4,000.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Dark Command' (Rep) and 'Dr. Wife' (Col). Probably won't get more than fair $12,000. Last week 'Johnny Apollo' (20th) and 'Star Dust' (20th), big $19,000.

Michigan (United Detroit) (4,000; 30-40-55)—'House Across Bay' (UA) and 'Til Meet Again' (WB). Looks like it could struggle to $12,500, good considering everything. Last week 'My Son' (UA) and 'Cheers Irish' (WB), fair $14,000.

Palms - State (United Detroit) (3,000; 30-40-55)—'Dr. Ehrlich' (WB) and 'Full Confession' (RKO). Might get good $6,500. Last week 'Rebecca' (UA) (3d run) and 'Ghost Home' (MG), came out alright with $7,500.

United Artists (United Detroit) (2,000; 30-40-55)—'Pinocchio' (RKO) and 'Millionaire Playboy' (BKO) (2d wk.). Despite customary raves on Disney piece, bill only got disappointing $9,000 last week. While hopeful it may catch on, expectations aren't above $6,000 for current session.

Ice Girl Helps 'Kildare' In Lincoln to $4,900

Lincoln, Neb., April 30.

Arctic gal who slides into a cake of ice on stage is helping Lincoln's 'Dr. Kildare' Strange Case' to big coin this week. 'Abe Lincoln in Illinois' is also headed for nice figure.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'Mystery of Wong' (Mono) and 'Pioneers Frontier' (Col), split with 'Lone Wolf Strikes' (Col) and 'Bullets Rustlers' (Col). Looks for fairish $900. Last week, 'Covered Trailer' (Rep) and 'Big Stampede' (WB), split with 'Mutiny Big House' (Mono) and 'Pioneers West' (Rep), good $1,000.

Lincoln (Paramount-Cooper) (1,500; 10-25-40)—'Dr. Kildare's Case' (M-G). Ice gal on stage helping gross to good $4,900. Last week, 'Johnny Apollo' (20th), hefty $3,300.

Nebraska (Paramount-Cooper) (1,236; 10-20-25)—'Geronimo' (Par) and 'Woman Secrets' (Par). Slow $1,900. Last week, 'Invisible Man' (U) and 'Ma' (U), nice $2,200.

Stuart (Paramount-Cooper) (1,894; 10-25-40)—'Abe Lincoln' (RKO). Under expectations, but still okay $4,000. Last week, 'Primrose Path' (RKO), $4,200, good.

Varsity (Noble-Federer) (1,017; 10-20-25)—'Saps Sea' (UA) and 'Son Guilty' (Col). Sub-normal $1,500. Last week, 'Man Nine Lives' (Col) and 'Grandpa Town' (Rep), $1,000.

Hart Joins Law Firm

Vincent G. Hart, who has just finished his job as national director of the motion picture division of the Finnish Relief Fund, has joined the law firm of Friend, Holbrook, Reiskind & Hart. Senior partner is Arthur S. Friend, one time treasurer of Paramount and its general counsel.

For the past 10 years Hart has been on the staff of the Hays office in charge of the eastern production code administration.

Frisco Dives; Cantor's 'Mothers' N.G. $10,000, 'Doctor Wife' Fair at Ditto

San Francisco, April 30.

Nosedives are more or less common among the downtown first runs at the box office this week and managerial concern is evident. Reason for the unexpected slump is not apparent, as weather has been okay and the attractions about the usual calibre.

Probably the one exception to the current condition is 'Rebecca,' at United Artists, in its sixth week. Next in line for near average is the Fox, with 'Johnny Apollo' heading for fair figure.

Estimates for This Week

Fox (5,000; 30-40)—'Johnny Apollo' (20th) and 'Star Dust' (20th). This one showing the best pull of any of the downtown houses, probably due to popularity of Tyrone Power. Will finish with around $18,000, fair. Last week, 'Strange Cargo' (M-G) and 'One Beautiful' (M-G), $11,000 in second week.

Golden Gate (RKO) (2,850; 35-55)—'Primrose Path' (RKO) (2d wk). Will finish around $12,000, fair. Last week, slightly under $16,000, fair.

Orpheum (F&M) (2,440; 30-40)—'Doctor Wife' (Col) and 'Music Heart' (Col). Will probably go slightly over $10,000, only mild. Last week, 'It's Date' (U) and 'Men Souls' (Col), finished at $8,800, great for third week of Deanna Durbin feature.

Paramount (F-WC) (2,740; 30-40)—'Dark Command' (Rep) and 'Angel Texas' (WB). Will likely get only $12,000, below average. Last week, 'Meet Again' (WB) and 'King Lumberjacks' (WB), poor $9,000.

St. Francis (F-WC) (1,470; 30-40) — 'Dr. Kildare's Case' (M-G) and 'Girls Broadway' (M-G). Faring no better than competitive houses and will hit below average $4,500. Last week, 'Adventure Diamonds' (Par) and 'Cyclops' (Par), closed to around $5,000, average for this small house.

United Artists (Cohen) (1,200; 35-55-75) — 'Rebecca' (UA) (6th wk). Holding up strong and the outstanding exception along the street. Looks like $7,500, very good. Last week, $8,000, fine.

Warfield (F-WC) (2,680; 30-40)—'40 Mothers' (M-G) and 'Opened Mistake' (Par). Cantor starrer hitting below average pace, getting $10,000, very poor for this house. Last week, 'Dr. Kildare's Case' (M-G) and 'Girls Broadway' (M-G), $11,500, only fair.

'CYCLOPS'-'DIAMONDS' GOOD $16,500 IN B'KLYN

Brooklyn, April 30.

Major magnet in downtown area continues to be Loew's Metropolitan with 'Young Tom Edison' and 'Dr. Kildare's Strange Case' in second week. Fabian Fox is giving its rival a tussle with 'Dr. Cyclops' and 'Adventure in Diamonds.' RKO Albee is quiet with 'My Little Chickadee' and 'Young as You Feel.'

Estimates for This Week

Albee (3,274; 25-35-50)—'Chickadee' (U) and 'Young Feel' (20th). Uneventful $14,000. Last week, 'Vigil Night' (RKO) and 'Cisco Kid' (20th), good $17,500.

Fox (4,089; 25-35-50)—'Cyclops' (Par) and 'Adventure Diamonds' (Par). Bright $16,500. Last week, 'Virginia City' (WB) and 'Blondie Budget' (Col) (2d wk), good $13,500.

Met (3,618; 25-35-50)—'Edison' (M-G) and 'Kildare's Case' (M-G) (2d wk). Continues strong; fine $18,000. Last week, first-rate $22,000.

Paramount (4,126; 25-35-50)—'All True' (WB) and 'King Lumberjacks' (WB) (2d wk). Satisfactory $15,000. Last week, good $19,500.

Strand (2,870; 25-35-40)—'Human Monster' (Mono) and 'Outside Limit' (Col). So-so $4,500. Last week, 'Forgotten Girls' (Rep) and 'Village Dance' (Rep), quiet $5,000.

'Screen Travelers' $125,000 Complaint Undismissed

Andre de la Varre, known as 'The Screen Traveler,' and not to be confused with William La Varre, won an important point in connection with his suit against Paul Devlin, Nora Eker, Producers Laboratories, Inc. and J. T. Cosman, when N. Y. supreme court justice Isidor Wasservogel on Friday (26) denied, in all respects, an application by the defendants to dismiss the suit, or to force the plaintiff to serve an amended complaint. Suit seeks damages of $125,000.

Devlin was de la Varre's assistant, and from 1936-39, is charged with having withdrawn money from the plaintiff's account, and 'conspired to acquire the negatives, name, good will, and exhibition contracts of his employer.' Nora Eker is Devlin's wife and is charged with being party to the 'conspiracy.' Cosman, head of Producers Laboratories, is alleged to have threatened de la Varre if he didn't re-employ Devlin.

'B. C.' Bullish $8,000 in Philly On Strong Bally; Ginger Good $16,000

Philadelphia, April 30.

(Best Exploitation: Stanton)

Four newcomers on the Philly film rialto are checking in with strong grosses, with nice weather break over the weekend not hurting any.

'Gone With the Wind' finally left the Earle and the first week on a back-to-normal policy is bringing a fairish b.o. with Republic's 'Dark Command.' 'Primrose Path' is riding the crest of censorship stories from other cities and likewise chalking up good b.o. ''Til We Meet Again' is up to par. 'Rebecca,' set to wash up at the Boyd this canto to make way for 'Too Many Husbands,' is forcing a b.o. with hypoed gross for this, its fifth trip.

But most bullish take of the week is the Stanton's 'One Million B.C.,' which shows the result of one of the best press buildups in recent months. A special screening was held at the zoo with reps from the dailies, news services, scientists, zoologists, etc., present to check effect of the sight of antediluvian monsters on animals. Stunt was broadcast over WPEN. The house front, bedecked to simulate a prehistoric jungle, attracting plenty attention.

Estimates for This Week

Aldine (WB) (1,303; 32-42-57-68)—'My Son' (UA) (2d wk). Holding up nice, with hefty $11,500 in sight after record-breaking $17,000 for opening sesh.

Arcadia (Sablosky) (600; 32-42-57)—'Kildare's Secret' (M-G) (2d run). Sad $2,800, but better than the sickly $2,000 for 'Sidewalks London' (Par) last week.

Boyd (WB) (2,350; 32-42-57-68)—'Rebecca' (UA) (5th wk). Customers still flocking to the wickets and laying $11,000 on the line for this sesh, necessitating holdover. Last week punchy $14,500 for round four.

Earle (WB) (2,758; 32-42-57-68)—'Dark Command' (Rep). Back to old prices and fair $11,000 for this horse opera. Last week (75c-$1.14), 14th and final for 'Gone' (M-G), nifty $14,500. Selznick epic opens at six key nabes next week at the same prices as downtown.

Fox (WB) (2,423; 32-42-57-68)—'Meet Again' (WB). Nothing sensational with $12,500. Last week, 'Came True' (WB), improvement with even $15,000.

Karlton (WB) (1,066; 32-42-57-68)—'Came True' (WB) (2d run). Just scraping par with $4,000. Better than sad $3,100 for first run of 'One Beautiful' (M-G).

Keith's (WB) (1,870; 32-42-57-68)—'Pinocchio' (RKO) (2d run). Perking up with nice $4,800 after moveover. Last week, 'It's Date' (U), profitable $4,100 for second ride of second-run showing.

Stanley (WB) (2,916; 32-42-57-68)—'Primrose Path' (RKO). Good $16,000 for Ginger Rogers-McCrea meller. Last week netted sour $11,000 for second week of 'Pinocchio' (RKO).

Stanton (WB) (1,457; 32-42-57)—'Million B.C.' (UA). Nearing house record with socko $8,000, with a holdover assured. Last week, 'Shooting High' (20th), mediocre $4,100.

'DIVORCEMENT' MILD $5,300, K.C.

Kansas City, April 30.

Medium trade is current this week. No house is doing better than that, with 'It All Came True,' at Newman, having a slight edge in strength.

Plenty rainfall hasn't helped the wickets, besides prolonging unusual spring coolness.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820 and 1,200; 10-25-40)—'Alias Deacon' (U). Opened Saturday (27) for only four days and slow $2,800. Last week, 'Johnny Apollo' (20th), got solid $8,000 in nine days.

Midland (Loew's) (4,101; 10-25-40)—'House Across Bay' (UA) and 'One Beautiful' (M-G). Getting only $7,300, light. Last week, 'My Son' (UA) and 'Outsider' (Col), ditto.

Newman (Paramount) (1,900; 10-25-40)—'All Came True' (WB). In for eight-day run and getting $7,000, not bad here. Last week, 'Virginia City' (WB), in six days of second stanza, $4,200, acceptable.

Orpheum (RKO) (1,500; 10-25-40)—'Bill Divorcement' (RKO) and 'Angel Texas' (WB), with March of Time added. Plenty of film, but getting only $5,300, mild. Last week, 'Meet Again' (WB) and 'East Side Kids' (Mono), average $6,800.

Tower (Joffee) (2,110; 10-25)—'Shooting High' (20th) with vaude. Around $6,500, up slightly. Last week, 'Free, Blonde' (20th) with vaude, average $6,100.

Key City Grosses

Estimated Total Gross
This Week............$1,325,300
(Based on 25 cities, 170 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year............$1,363,300
(Based on 25 cities, 172 theatres)

'MY SON' GOOD $17,000 IN L'VILLE

Louisville, April 30.

Downtown film bills are coming in for lukewarm attention this week, as the gee-gees have started their spring go-around at Churchill Downs. Nineteen-day meet opened Saturday (27) and localities are pretty much horse-minded at the moment. Weather has taken a turn for the better, and that also means that folks will be amusing themselves out-of-doors. Product is on the so-so side to make b.o. matters worse.

Critics were most favorable to 'My Son, My Son' at Loew's State, and gross will lead the field. Balance of the entries are just average.

Estimates for This Week

Brown (Loew's Fourth Avenue) (1,000; 15-30-40)—'Husbands' (Col) and 'Over Moon' (UA). Doing okay on moveover, considering so-so brand of product on Fourth Street. Should manage okay $2,000. Last week, 'Primrose' (RKO) and 'Millionaire Playboy' (RKO), pretty dull $1,500.

Kentucky (Switow) (900; 15-25)—'Invisible Man' (U) and 'Man Friday' (Col). Medium $1,500. Last week, 'Oh Johnny' (U) and 'Light Failed' (Par), so-so $1,000.

Loew's State (Loew's) (3,100; 10-30-40)—'My Son' (UA) and 'Outsider' (Col). 'Son' highly regarded by critics and will come through for best takings of the week, although not big. Probably $7,000. Last week, 'Husbands' (Col) and 'Over Moon' (UA), helped by school teachers here for convention, grabbing fine $8,500 and moveover.

Mary Anderson (Libson) (1,000; 15-30-40)—'Angel Texas' (WB). Off slow, but may build to $3,000, okay. Last week, 'All True' (WB) on second week, checked off mild $2,500.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Cyclops' (Par) and 'French Without Tears' (Par). Well exploited from the horror angle and plugged on the air and in tieups with downtown stores. However, with races and baseball getting in stride, take will be of medium complexion, probably $6,000. Last week, 'Johnny Apollo' (20th) and 'Dr. Christian' (RKO), copped alright $7,500.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Son Navy' (Mono) and 'Adventure Diamonds' (Par). Fine weather, baseball and hoss racing at Churchill Downs all combining to hold down gross here. Will do well to get $2,500, mild. Last week, 'Star Dust' (20th) and 'Viva Cisco Kid' (20th), fair $3,000.

Anna Neagle's P.A. Ups 'Irene' to $7,500 In Seattle

Seattle, April 30.

(Best Exploitation: Fifth Ave.)

Recent rainy nights meant rain checks at the baseball games, and a slight upping of theatre box-offices, but generally speaking the burg is none too hot. 'Forty Little Mothers' got away to quiet start at Paramount, with 'Dark Command' ditto at Palomar. 'Irene' is good at Fifth Avenue.

Anna Neagle made three personal appearances opening day for 'Irene,' which meant three capacity houses. This house rated exploitation bends, getting tieups with stores, radio, bands and official greetings for the new film.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 27-37-42)—'Apollo' (20th) and 'Making Eyes' (U). Moveover from Fifth indicates mild $2,500. Last week, 'My Son' (UA) solo, second week, slow $1,700.

Coliseum (Hamrick-Evergreen) (1,900; 21-32)—'Northwest Passage' (M-G) and 'Young Feel' (20th) (2d run). Expected big $3,300. Last week, 'Broadway Melody' (M-G) and 'High School' (20th), second run, $2,300, poor.

Fifth Avenue (Hamrick-Evergreen) (2,349; 27-37-42)—'Irene' (RKO) and 'On Own' (20th). Personals opening day by Anna Neagle helping total to good $7,500. Last week, 'Johnny Apollo' (20th) and 'Ma' (U) dual, $6,100, nice.

Liberty (J-vH) (1,650; 21-32-42)—'Husbands' (Col) and 'Son Guilty' (Col) (2d wk.). Looks like great $6,300. Last week, socko $8,700.

Music Box (Hamrick-Evergreen) (850; 27-37-42). 'It's Date' (U) and 'Millionaire Playboy' (RKO). Moveover from Paramount looking for good $2,300. Last week, 'Abe Lincoln' (RKO), second week, $1,800, slow. Added matinee Thursday (25) at Music Hall (2,300; 27) did capacity, with groups of school children attending for around $400 gross.

Orpheum (Hamrick-Evergreen) (2,600; 27-37-42)—'Primrose Path' (RKO) and 'Farmer's Daughter' (Par) (2d wk.). Good $4,000. Last week, same films, big $6,800.

Palomar (Sterling) (1,350; 21-32-42)—'Dark Command' (Rep), plus vaude. Pacing for fairish $5,000. Last week, 'Danger Wheels' (U) and 'Grandpa Goes to Town' (Rep), plus Bowes' unit, good $6,000.

Paramount (Hamrick-Evergreen) (3,039; 27-37-42)—'40 Mothers' (M-G) and 'Courageous Christian' (RKO). Got $2,300 in four days, and yanked for 'Buck Benny Rides Again' (Par). Last week, 'It's Date' (U) and 'Millionaire Playboy' (RKO), second week, fairish $3,800.

Roosevelt (Sterling) (800; 21-32)—'Vigil Night' (RKO) and 'Swiss Family' (RKO) (2d run). Indicates only $1,800, slow. Last week, 'Girl Friday' (Col) and 'Big Guy' (U), second run, $2,300, good.

Winter Garden (Sterling) (800; 21-32)—'Dr. Ehrlich' (WB) and 'Married Wife' (20th) (2d run). Anticipate good $2,100. Last week, 'Green Hell' (U) and 'Brother Rat Baby' (WB), second run, $1,900, mild.

Lombardo Helps 'Girls' to $20,500 In Drowsy Pitt

Pittsburgh, April 30.

Spring fever, what with daylight saving time and mid-summer temperatures seeping into the local picture, outlook for this week is none too encouraging. Only Stanley is over-riding the combination of circumstances, with Guy Lombardo's band giving 'Two Girls on Broadway' a shot in the arm. Even so, business is not quite up to what Lombardo usually does here and this is his first time around in two years.

Alvin is doing fair with 'Doctor Takes a Wife,' although below expectations on strength of swell notices, and 'Til We Meet Again' is getting nowhere at the Penn, opinion on this one being sharply divided. Moderate surprise at Warner is twinner of 'Dr. Kildare's Strange Case' and 'Farmer's Daughter.'

Estimates for This Week

Alvin (Harris) (1,850; 25-35-50)—'Doctor Wife' (Col). Well-liked comedy doing fair, but not enough to stick. May move to Senator, however, for another stanza. About $6,400 in prospect. Last week 'Star Dust' (20th) and 'Chump Oxford' (UA), in dog-house at $4,200.

Fulton (Shea-Hyde) (1,700; 25-40)—'Apollo' (20th) (2d wk.). Will stick for eight days on h.o., twinner of 'Abe Lincoln' (RKO) and 'Millionaire Playboy' (20th) opening Saturday (4). On extended session, should hit pretty close to $4,000, all right on top of $6,800 opener, best here in several weeks.

Penn (Loew's-UA) (3,300; 25-35-50)—'Meet Again' (WB). Weener getting little attention and will wind up pretty much of a disappointment. Not much more than $10,000 in sight. Last week 'My Son' (UA), held up nicely and got $14,500.

Ritz (WB) (800; 25-35-50)—'My Son' (UA). Doing just about average for move-overs at this spot. That means around $3,000. Last week 'Young Edison' (M-G), also a move-over, about $3,100.

Senator (Harris) (1,750; 25-40)—'Hi-Yo Silver' (Rep) and 'Double Alibi' (U). Twinner shot in at last minute yesterday (29) when 'Ma' (U) and 'City Chance' (20th) brodied after four days. Present dual in for three only. On full week, doubtful if spot will better $1,200, pretty awful. Last week 'Husbands' (Col), brought here from Alvin, around $2,350.

Stanley (WB) (3,800; 25-40-60)—'Two Girls' (M-G) and Guy Lombardo's band. Only house making anything of a showing this week. Lombardo getting most of the credit for $20,500, all right. Last week 'House Bay' (UA) and Phil Spitalny's band, under $15,000.

Warner (WB) (2,000; 25-40)—'Dr. Kildare' (M-G) and 'Farmer's Daughter' (Par). Combo looks good for around $4,800, which gives mgt no room to complain. Last week 'Sidewalks London' (Par) and 'Cheers Irish' (WB), considerably off at $3,100.

Broadway Grosses

Estimated Total Gross
This Week............$322,300
(Based on 12 theatres)
Total Gross Same Week
Last Year............$311,000
(Based on 12 theatres)

'TRUE'-'FOLIES' BIG $21,000 IN CLEVE.

Cleveland, April 30.

Film entrants are trotting along at a moderate pace, with the exception of 'It All Came True' fortified by staged 'Folies des Femmes,' combo having enough speed to put better than $21,000 in the Palace's nosebag.

'Til We Meet Again' is holding on nicely for Hipp, but State's 'House Across the Bay' can't get out of the paddock.

Estimates for This Week

Alhambra (Printz) (1,200; 10-20-35)—'Bullet Code' (RKO) and 'Seven Gables' (U) (2d run). Satisfactory for full stretch, $2,300. Last week, 'Zanzibar' (U) and 'Blondie Budget' (Col), worthwhile $2,000.

Allen (RKO) (3,000; 30-35-42-55)—'It's Date' (U). Moveover stanza may be a bit stronger than $4,500, very good. Last week, 'Primrose Path' (RKO), nabbed okay $3,500.

Hipp (WB) (3,700; 30-35-42-55)—'Meet Again' (WB). Oberon and Brent lending it weight, $10,000 being all right. Last week, 'It's Date' (U), smart $11,000.

Palace (RKO) (3,200; 30-35-42-55)—'All True' (WB) with 'Folies des Femmes' on stage. Ann Sheridan and Gallic girl show displaying plenty wallop. Surprisingly good matinees point to $21,000 or over. Last week, 'Star Dust' (20th) coupled with Blackstone and Blue Barron's orch, $16,500, profitable.

State (Loew's) (3,450; 30-35-42-55)—'House Across Bay' (UA). Nothing to Raft's or Joan Bennett's credit; $8,500, very mild. Last week, 'Young Edison' (M-G), $10,000, fair.

Stillman (Loew's) (1,972; 30-35-42-55)—'Slightly Honorable' (UA). Not enough honor or profit; $3,000, poorest in long time. Last week, 'My Son' (UA), second, cashed in heavily, $5,500.

GARBER-'MO.' OK 12G, INDPLS.

Indianapolis, April 30.

A long-delayed spring is sending the natives out into the open this week, with money spent for ball games and picnic lunches which would ordinarily be diverted into the tills of picture houses. However, managers aren't kicking, as current bills aren't strong enough to cause a stampede at the box-offices.

Jan Garber's orch, with 'In Old Missouri,' is riding to nice returns at the Lyric, being the third sweet band following Guy Lombardo and Wayne King. Loew's takes top place in the double-feature department, scoring satisfactorily with 'My Son, My Son' and 'Over the Moon.'

Estimates for This Week

Circle (Katz-Dolle) (2,800; 25-30-40)—'Alias Deacon' (U) and 'Angel Texas' (WB). Okay $7,200. Last week, 'Dr. Cyclops' (Par) and French Tears' (Par), n.s.g., $5,900.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Meet Again' (WB) and King Lumberjacks' (WB). Under average $4,200. Last week, 'Johnny Apollo' (20th) and 'Charlie Chan' (20th), under expectations at $7,000.

Loew's (Loew's) (2,400; 25-30-40)—'My Son' (UA) and 'Over Moon' (UA). Satisfactory $8,000. Last week, 'Husbands' (Col) and 'Dr. Kildare' (M-G), good $9,000.

Lyric (Lyric) (1,900; 25-30-40)—'Old Missouri' (Rep) and Jan Garber's orch. Good $12,000, still indicating a public preference for sweet over swing. Last week, 'Zanzibar' (U) and WLW Boone County Jamboree, terrific $16,700 for 6 days.

Benny Rides to $22,000, Ellington Clicks Off $12,500, 'Command' 15G, 'Doctor' $17,800, and L. A. Beams

Los Angeles, April 30.

(Best Exploitation: State)

Generally healthier tone to most of the first-runs currently, with several of the houses, notably Paramount and Orpheum, getting away to excellent start, former with the new Jack Benny picture, and latter with Duke Ellington on stage. Republic is playing 'Dark Command' first-run at the Warner day-daters, and pic should wind up with close to $15,000 combined.

'Johnny Apollo' is heading Loew's State and Chinese for around $21,000, and 'Doctor Takes a Wife' is expected to pile up healthy grosses at the RKO and Pantages. 'Gone With the Wind' took a new lease on life, and with Carthay Circle now going grind up to 6 p.m., allowing two shows up to that time, with reserved seat policy only at nights, should hold on for another spell.

Heavy exploitation was staged for 'Johnny Apollo,' with every radio station in town spinning 30-second transcriptions, which were played at least 100 times during preceding week. Exploiteers tied in with boxing and wrestling events and also cashed in heavily on tiein with Richfield Gas, which used Tyrone Power picture on flock of billboards.

Estimates for This Week

Carthay Circle (F-WC) (1,518; 83-$1.10-$1.65)—'Gone' (M-G) (18th wk). Effective (28) house went to grind policy 10 a.m. to 6 p.m., allowing two full screenings during daylight hours. Reserved seat policy is dropped for this grind, but maintained for the solo night showing. On current week should hit $10,000, after 17th stanza finished with excellent $10,500.

Chinese (Grauman-F-WC) (2,024; 30-40-55-75)—'Johnny Apollo' (20th) and 'One Beautiful' (M-G) dual. Looks like healthy $9,000. Last week, 'My Son' (UA) and 'Shooting High' (20th), okay $8,000.

Downtown (WB) (1,800; 30-40-55-65)—'Dark Command' (Rep) and 'Tear Gas Squad' (WB) dual. Republic gets a break this week and 'Command' should wind up with healthy $8,000. Last week, 'Meet Again' (WB), disappointing $5,700.

Four Star (UA-F-WC) (900; 30-40-55)—'Rebecca' (UA) (5th wk). At present pace should easily play 10 to 12 weeks. Current stanza headed for slightly under $6,000, after last week garnered $6,200.

Hollywood (WB) (2,756; 30-40-55)—'Dark Command' (Rep) and 'Tear Gas Squad' (WB), dual. Heavy early turnout for this 'outsider,' heading house for neat $7,000 on stanza. Last week, 'Meet Again' (WB), not so hot $6,000.

Orpheum (B'way) (2,280; 30-40-55)—'Zanzibar' (U) and Duke Ellington ork on stage. Ellington gets credit for nifty $12,500 draw, best house has had in many months. Ellington getting around $4,000, so there'll be some profit. Last week, 'Knights Range' (Par) and 'Marines Fly' (RKO), $7,300, about what was expected.

Pantages (Pan) (2,812; 30-40-55)—'Dr. Takes Wife' (Col) and 'Double Alibi' (U), dual. Probable nice $9,100 for this Columbia comedy on first week. Last week, 'It's Date' (U) (2d wk) and 'Son Guilty' (Col), okay $6,000.

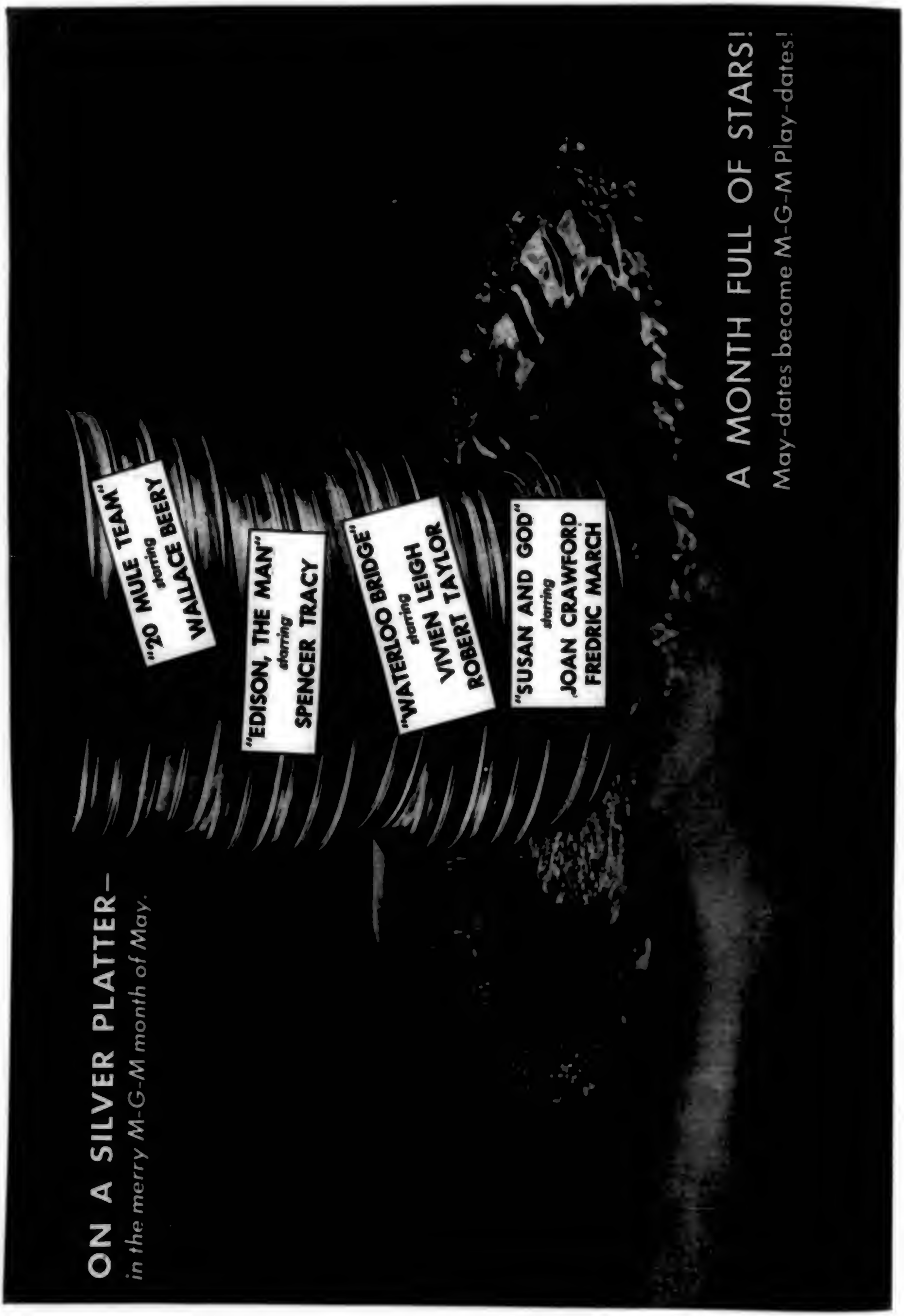
Paramount (Par) (3,595; 30-40-55)—'Buck Benny' (Par) and stage show. Jack Benny opus heading for very big $22,000, insuring second and possibly third week. Last week, 'Seven Gables' (U) and 'Black Friday' (U), first dual bill with stage show house has presented in years, fair $10,000.

RKO (RKO) (2,872; 30-40-55)—'Dr Takes Wife' (Col) and 'Double Alibi' (U), dual. Headed for okay $8,700 on stanza, which likely means holdover. Last week, 'It's Date' (U), second week, and 'Son Guilty' (Col), neat $7,300.

State (Loew's-F-WC) (2,414; 30-40-55-75)—'Johnny Apollo' (20th) and 'One Beautiful' (M-G), dual. Biz on the upturn and 'Apollo' heading house for neat $12,000. Last week, 'My Son' (UA) and 'Shooting High' (20th), disappointing $11,000.

United Artists (UA-F-WC) (2,100; 30-40-55)—'My Son' (UA) and 'Shooting High' (20th), dual. Just so-so on moveover, with around $2,300 best in sight. Last week, 'Edison' (M-G) and 'Ghost Home' (M-G), poor $2,400.

Wilshire (F-WC) (2,296; 30-40-55)—'My Son' (UA) and 'Shooting High' (20th), dual. Continued first-run getting only fair $4,600. Last week, 'Edison' (M-G) and 'Ghost Home' (M-G), fair $4,000.


ON A SILVER PLATTER—
in the merry M-G-M month of May.
"20 MULE TEAM" starring WALLACE BEERY
"EDISON, THE MAN" starring SPENCER TRACY
"WATERLOO BRIDGE" starring VIVIEN LEIGH ROBERT TAYLOR
"SUSAN AND GOD" starring JOAN CRAWFORD FREDRIC MARCH
A MONTH FULL OF STARS!
May-dates become M-G-M Play-dates!

Complete Text of Commerce Dept.'s Proposal for a Consent Decree

Washington, April 30.

Complete text of the Department of Commerce proposal for a consent decree, as a basis of settlement of anti-trust suits against major film companies and independent theatre circuits, brought by the Department of Justice, is being demanded by members of Congress who are closely watching developments in the legislative and judiciary attacks on the motion picture industry.

Bills which will place strict regulations on certain industry functions are now pending in both the House and the Senate. Furthest advanced on the legislative calendar is the Neely anti-block booking measure, known as S. 280, now awaiting some determination by the House Committee of Interstate and Foreign Commerce. The bill passed the Senate at the last session. Pro and con hearings on the bill may be heard by the House committee during May, with the chance that the measure will reach vote before adjournment. Failure to emerge from committee at this session will result in the bill being voided.

On May 13 the Senate Committee on Interstate Commerce will start hearings on the new theatre-divorcement bill, which also is authored by Senator Neely.

Pending in the Department of Justice are the anti-trust suits in New York, which is definitely set for trial starting June 3, and actions already filed against the Schine, Griffith and Crescent theatre circuits.

Through the conciliatory services of the U. S. Department of Commerce major film companies last autumn sought aid of administration officials to devise a memorandum that would serve as a basis for settlement of all the anti-trust suits.

The proposal was submitted to the Department of Justice, which in turn sent copies to directors of Allied States Association of Exhibitors for comment on the concessions which major companies (with the exception of Paramount) were reported to have agreed upon as acceptable.

Current status of the matter is that the Allied organizations declared the proposals were unsatisfactory and urged that the anti-trust suits, which demanded abolishment of block booking and divorcement of theatres from production and distribution, be pushed to trial.

Because of the concessions which film companies are willing to make, if the anti-trust suits are dropped, and because of the overlapping legislative program, which seeks to prohibit by statute certain trade practices complained of in the law suits, members of Congress have requested all facts.

Trade Showings in Exchange Centers; Sales Limited to Blocks of Five Films

Following is the Department of Commerce proposal:

1. *Elimination of blind selling.* No person shall offer for lease (1) a feature (2) motion picture film for a public exhibition at which an admission fee is charged until the film has been trade (3) shown within the exchange district (4) in which the public exhibition is to be held. Every trade showing shall be preceded by a notice published in at least two trade publications (5) having general circulation among exhibitors, which shall state the title of the film and the date and the time when and place or places where the film will be trade shown.

(1) The term lease includes the making of a license, agreement, contract or any type of agreement whereby a feature motion picture film is to be supplied by a distributor directly or indirectly to an exhibitor to be exhibited in a theatre for public performance.

(2) A feature motion picture film shall be defined as a motion picture which is more than 4,000 linear feet in length, hereinafter sometimes referred to as 'motion pictures' or 'feature pictures' or 'pictures.'

(3) A trade showing is defined as an exhibition of a motion picture film at a theatre or projection room for the benefit of exhibitors generally, prior to the lease or offer to lease of a film for public exhibition.

(4) Exchange districts shall be as constituted at present—each company shall file a map showing the territory covered by each exchange office. Changes in the territory embraced within a particular exchange district shall, if these changes involve adding to the number of circuit theatres within an exchange district be made only after approval by the Departments of Commerce and Justice.

(5) Trade publication means a daily or weekly newspaper or magazine which is devoted primarily to news concerning the motion picture industry.

2. *Leasing of feature motion pictures in exchange districts.* All negotiations for the lease of feature motion pictures shall be conducted in the exchange district in which the theatre or theatres are located. No lease for pictures in any exchange district shall include theatres located in another exchange district, nor shall the leasing of pictures in one exchange district be conditional upon the leasing of a picture or group of pictures in another exchange district.

3. *Limitation on the lease of pictures which have been trade shown.*

(a) No distributor shall offer for lease more than five feature pictures in a single group.

(b) The lease of one group of pictures shall not be conditional upon the lease of another picture or group of pictures.

(c) It shall be the policy of every distributor not to require an exhibitor to lease short subjects, newsreels, trailers, etc., as a condition to the leasing of any feature picture or group of pictures. Any exhibitor who claims he was forced to lease short subjects, newsreels, trailers, etc., shall mail a written notice of protest to the distributor at its home office within two days after the lease has been signed. If the distributor disputes the claim of the exhibitor, the matter shall be arbitrated.

(d) There shall be no separate score charge for feature pictures leased on either a flat rental or percentage basis.

(e) An exhibitor may cancel out of any group of pictures leased by him, any picture which is locally offensive on moral, religious or racial grounds, provided written notice of his election to cancel shall be mailed to the home office of the distributor not later than seven days after the contract has been executed. However, any distributor may arbitrate the question of whether any picture is in fact locally offensive on moral, religious or racial grounds.

(f) Each license agreement shall specify the preferred playing time, if any, which is to be allocated to the picture or pictures covered by the lease.

(g) No lease of pictures to any one theatre shall contain any restrictions upon any other competing or subsequent run theatres (except as to clearance) as to admission price or policy of operation such as double featuring.

4. *Pictures available on some run.* Distributors shall make their pictures available on some run* in any situation provided that the exhibitor can satisfy reasonable minimum standards of theatre operation and the exhibitor is reputable and responsible. In carrying out the provisions of this section, no distributor shall request license fees or other terms and conditions that are designed or intended for the purpose of defeating this section. The disputes which may arise hereunder shall be subject to arbitration. [* This does not mean a particular run, but a run at some time.]

In determining any claim that the license fees or other terms and conditions requested by a distributor are designed or intended for the purpose of defeating this section, the arbitrator shall consider, among other things, whether the distributor obtained similar license fees, terms and conditions in other situations similar to the one being arbitrated and the effect which the licensing will have upon the distributors' total revenue in that particular competitive area.

Arbitration Compulsory on Clearance, Overselling and Unfair Competition

5. *Provisions of leasing agreements.* Every lease agreement shall provide that the distributor will arbitrate the following:

(a) Disputes as to whether or not the existing clearance, under the conditions involved in a particular instance, is unreasonable. All awards which change the clearance between theatres shall be reviewed by the appeal board.

(b) Charges by one exhibitor that another exhibitor has leased for exhibition a greater number of feature pictures than the latter reasonably requires for exhibition in his theatre. The leasing by an exhibitor of a sufficient number of pictures to meet its requirements for a period of (4) months, shall not be deemed to be unreasonable.

(c) Charges that a prior run theatre is unfairly holding back the playing of pictures.

6. *Remedy for discrimination against independently operated theatres.* When an independent operator of an existing theatre claims that notwithstanding the provisions of this decree a distributing company has by its actions over a period of time demonstrated a policy of discrimination against him in favor of a competing theatre solely because the competing theatre is a component of a theatre circuit, the question will be subject to arbitration.

Should the arbitrators find

(a) that the independent theatre is a better theatre than the competing circuit theatre, and

(b) that the distributor has adopted the practice over a period of time of unreasonably refusing to lease pictures to the independent operator in an existing theatre in favor of the competing circuit theatre, and

(c) that the distributor's refusal to lease pictures to the independent operator was in fact due to the fact that the competing circuit theatre was a component of a theatre circuit,

then the arbitrators shall issue an award prohibiting the offending distributor from leasing pictures to the competing circuit theatre except under separate contract for each picture or group of pictures. The award shall further provide that the offending distributor shall not impose upon or accept from the offending circuit theatre, as a condition of leasing pictures in other circuit theatres, the lease of pictures in that circuit theatre. Such awards shall be appealable to the appeal board.

7. *Limitation on lease of pictures to newly acquired theatres.*

(a) On and from the date hereof, should any individual, firm or corporation operating a theatre or group of theatres lease, build, buy or otherwise acquire an interest in an additional theatre in any situation, then and in that event, with respect to the additional theatre, a distributor may lease its pictures for exhibition in the additional theatre only under a lease agreement which relates solely to the said additional theatre as if said theatre were an independent theatre and not part of a circuit.

(b) No distributor shall lease pictures to the additional theatres referred to in paragraph (a) hereof, as a part of a lease involving the lease of pictures in other theatres, nor shall the distributor impose or accept as a condition of leasing pictures in other theatres the leasing of pictures in the additional theatre.

(c) Where any individual, firm or corporation permanently ceases to operate a theatre or theatres in a situation and replaces or substitutes the discontinued theatre or theatres with a newly acquired theatre in the same situation, the substituted theatre shall not be construed as an additional theatre within the meaning of this provision if the seating capacity of the substituted theatre is not 25% greater than the total seating capacity of the discontinued theatre or theatres. However, if the seating capacity of the substituted theatre is 25% greater than the total seating capacity of the discontinued theatre or theatres, the substituted theatre shall be regarded as an additional theatre within the meaning of this provision.

(d) Should any dispute arise as to whether or not any theatre leased, built, bought or an interest therein otherwise acquired in an additional theatre in any particular situation, as provided in paragraph (a) hereof, or whether the additional theatre is receiving advantageous treatment because of its membership in a circuit, the same shall be subject to arbitration. The award of the arbitrator shall be appealable to the appeal board.

(e) To further the purposes of the above provision, it is provided that on and from the date hereof should any individual, firm or corporation be engaged to lease motion pictures for additional theatres, then and in that event, with respect to such additional theatres, a distributor may lease its pictures for exhibition in each of the additional theatres only under a lease agreement which relates solely to each of the additional theatres, provided, however, that if two or more of the said additional theatres had a common ownership, on or before the date hereof, and continue to be so owned, the distributor may include the said commonly owned theatres in a single lease agreement if the theatres are located in the same exchange district.

(f) No distributor shall lease pictures to the additional theatres referred to in paragraph (e) hereof, as a part of a lease involving the lease of pictures in other theatres, nor shall the distributor impose or accept as a condition of leasing pictures in other theatres the leasing of pictures in the additional theatres.

(g) Upon the complaint of any exhibitor the distributors shall arbitrate the question of whether they have violated any of the provisions of paragraphs (b) and (f). The award of the arbitrator hereunder shall be appealable to the appeal board.

Appeal Boards to Be Appointed by Courts, Nominal Fees to Be Charged for Hearings

8. *Arbitration machinery:*

(a) *Selection of neutral arbitrators.* A panel of approximately 10 neutral arbitrators for each exchange district shall be designated by the American Arbitration Society. Neutral arbitrators shall not have any past or present connection with the production, distribution or exhibition of motion pictures nor any interest in any theatre, as either landlord, lessor or otherwise. The neutral arbitrators shall be paid on a per diem basis when hearing a case, the amount paid to be attractive enough to assure the services of responsible persons.

(b) *Advisers to the neutral arbitrator.* Each of the parties in interest shall have the right to designate an arbitrator to hear the controversy with the neutral arbitrator, to advise with him, but to have no vote.

(c) *Arbitration appeal board.* There shall be an arbitration appeal board consisting of three members appointed by the court each of whom shall be a person of known impartiality and distinction. One member shall be designated by the court as chairman of the board. The jurisdiction of the board shall be to hear and determine appeals.

(d) *Arbitration procedure.* An exhibitor who has the right to arbitrate under any of the provisions of this decree may require the distributor to arbitrate the controversy, giving notice to the Secretary of the Arbitration Board located within his district. The parties to the controversy shall mutually agree upon a neutral arbitrator from the panel established for the exchange district in which the theatre of the complaining exhibitor is located. If the parties cannot agree on the choice of a neutral arbitrator from the panel within a reasonable time, the Chairman of the Arbitration Board shall select a neutral arbitrator from the panel.

(e) *Costs of arbitration.* The arbitrator shall award costs against either party or apportion them among the parties as he may deem proper.

(f) *Sanctions.* The arbitrator may provide a penalty in the form of liquidated damages for failure to abide by the award.

In order to discourage unwarranted resort to arbitration, the arbitrator shall be empowered to award a sum of money as liquidated damages in favor of a respondent distributor when he finds that the exhibitor's resort to arbitration was frivolous or made for the purpose of harassment or vexation.

(g) *Administration of arbitration machinery.* The maintenance and functioning of the arbitration offices and personnel in each exchange district shall be under the jurisdiction of a board consisting of three members. One member to be a representative of the Department of Commerce, one member to be a representative of the exhibitor group, and one member to be a representative of the distributors. This committee shall employ an executive secretary to carry out under its direction the business management of the arbitration machinery. Among the responsibilities of the committee, it shall have the duty of budgeting the cost of operating the arbitration machinery, renting offices, maintaining offices, engaging personnel, etc. Before the entry of the decree the committee shall fix by unanimous agreement the maximum annual cost of the arbitration machinery. It will be indicated by an exchange of letters that the maximum cost so fixed is deemed to be adequate by officials of the Department of Justice. Any increase in the amounts so fixed shall be made only after a majority of the companies have approved.

(h) *Financing.* The cost of the arbitration machinery shall be met out of a fund made up of (a) a small percentage of the gross receipts of each distributor, (b) a nominal sum such as 5 or 10c per picture leased shall be paid by the exhibitor, and (c) a reasonable filing fee for each arbitration proceeding to be paid by the party filing the complaint.

ALBERT'S G-NOTER

Hollywood, April 30.

'The Thousand-Dollar Window,' originally slated for Edward G. Robinson at Warners, is being rewritten for Eddie Albert.

Mark Hellinger is turning over the production job to Bryan Foy.

No Time Like Now

Hollywood, April 30.

'No Time for Comedy' rolled yesterday (Mon.) at Warners, four weeks ahead of the original starting date, William Keighley directing.

Picture co-stars James Stewart and Rosalind Russell.

U. S. Suit

Continued from page 6

next week. After that Loew's executives, who have not yet been examined, will go on.

'There'll Be No Consent'

Once again during the past week, reports of a possible settlement before trial of the Government anti-trust suit against the major film companies spread along Broadway. This report declared that the defendants had requested conditions which would be acceptable to the Government and had received them, and that 'serious consideration' had been given the U. S. suggestions, and the likelihood of an immediate acceptance was reported.

This seems to be untrue, according to sources close to the trial Judge, Henry Warren Goddard, who declared that the judge had been notified of nothing in the way of a settlement, and was preparing to start the trial June 3. These sources felt that the judge would certainly be notified if a settlement were contemplated. Former Judge Thomas D. Thacher and William J. Donovan, leading legal defense counsel for Paramount and RKO, both denied having received any such a move on the part of the Government, and indicated that settlement talk was dead for the moment at any rate. Last week Thurman Arnold also declared that he did not believe a settlement possible, and the talks were summed up by one defense counsel, who declared that it was his experience that in big actions of this kind, rumors of 'settlement' always were strongest just before trial.

Monday (29) saw George J. Schaefer, president of RKO, examined before trial by special assistant to the attorney general, Robert L. Wright. Schaefer was a well coached witness, but obviously nervous. Schaefer started his answers by tracing his career in the business from its start in 1914 with World Film Corp. to his present position. Little the executive said was new, although he repeated and clarified some of the interesting statements made by his immediate predecessor on the stand, Sidney R. Kent.

Asked what he does if the RKO distribution and theatre departments disagree, Schaefer declared that he 'bangs their heads together until they do agree.' Then he described the benefits received by a producer owning theatres and vice versa as applied to each of the three companies he had been with.

Jersey Indie's Prime Beef Against Reade

James C. Forgione, for the past 11 years operator of the Forum, Metuchen, N. J., was the second of the possible Government witnesses to be called on for examination by major film counsel. Forgione was interrogated Wednesday (24) in the RKO offices, Radio City, N. Y. The main complaint of the theatre owner, after three hours of examination, seemed to lie not against the majors, but against Walter Reade.

From the 1933-34 season, Reade's theatres, formerly run by Paramount, took over the Forum. Despite protests, the majors 'refused' to do anything to alleviate the situation. Forgione declared that 'In general the entire manipulation of the majors in granting cooperation to one independent as against another is wrong. I'd also like to run part of all the major's product, but the companies say either take all or nothing, so I have to be content with just some.'

Fox Expands Its Motion To Dismiss Complaint

On Wednesday (24) 20th-Fox, deciding to go the full way, added the entire list of names of its officers and directors to its petition for a dismissal of the Government anti-trust action. Previously the film company had sought a dismissal as against Joseph M. Schenck, Daniel O. Hastings and William P. Phillips on the grounds that the complaint listed no wrongful deed of these men.

Now 20th-Fox has added Sidney R. Kent, William C. Michel, Darryl F. Zanuck, William Goetz, Felix A. Jenkins, Sidney Towell, Herman Wobber, M. Donald Campbell, John R. Dillon, Hermann G. Place, Seton Porter, Truman H. Talley, Spyros P. Skouras, A. S. Gambee, H. C. Cox, John P. Edmondson to the list. Both applications have been postponed to May 7 when they will be heard by Judge Henry W. Goddard.

ALL EYES ON LOUISVIL
THIS WEEK!...*for Ameri*

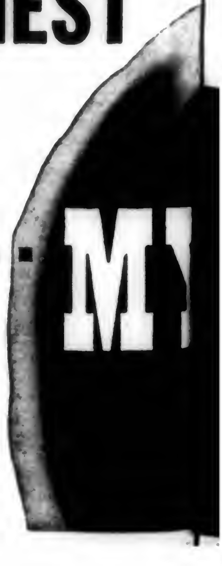
...THE
KENTUCKY
DERBY

and

...THE WORLD
PREMIERE OF
THE FUNNIEST
PICTURE
IN YEARS...

LEO McCAREY
Producer-Director .... Who gave you
"THE AWFUL TRUTH" and "LOVE AFFAIR"

GARSON KANIN
who gave you "BACHELOR MOTHER"



E, KY.,

a's Two Biggest Events!

IRENE DUNNE
CARY GRANT

FAVORITE WIFE

[illegible] RANDOLPH SCOTT • GAIL PATRICK

[illegible]

A LEO McCAREY PRODUCTION

Directed by Garson Kanin

RKO RADIO

American Picture Firms Get Boost As Britain Okays Monetary Quota

The British monetary quota, a change from the film statute based on footage, was approved by the British Board of Trade over the weekend as had been anticipated early last week. The Hays office received official confirmation on the okay from F. W. Allport, Motion Picture Producers & Distributors Assn. in Great Britain, Monday (29). No further action or vote is needed, setup going into operation immediately. Coin quota plan is retroactive to last April 1, start of the third year of the British quota law.

Major company foreign officials were asked last Wednesday (24) to pass on monetary rules and percentages. All majors agreed to the suggested shift. These changes had been sought by American distributors ever since it became apparent that wartime conditions would not permit conformity regularly to production in England as set by the footage-labor cost quota.

New quota's chief advantage to American distributors is that risks caused by wartime interferences could be narrowed down to one or two features instead of involving multiple productions, as under the former setup.

Copyright Monopoly In Japan of Dr. Plage Taken Away by Gov't

Tokyo, April 10.

The so-called 'Plage storm,' which has been sweeping literary, dramatic and musical circles here for the past eight years, has been completely driven from Japan as a result of enforcement of the Copyright Brokerage law, which gives the Japanese control of all foreign copyrights here.

The law now makes it impossible for Dr. Wilhelm Plage, who came here from Germany more than eight years ago and is a Tokyo resident, to prevent performances of operas, plays and music, and publication of foreign book translations unless he is paid fees for foreign copyrights, many of which he controlled as sole agent in East Asia of the Music Copyright Association and the International Literary Writers' Federation, both in Paris.

Up until recently, either permission of Dr. Plage or payment to him of allegedly excessive copyright fees was required. This situation caused great commotion and displeasure in artistic circles.

Enforcement of the Copyright Brokerage law gives exclusive rights to distribution and handling of foreign copyrights to the Japan Music Copyright Protection Association and the Japan Literary Copyright Protection Federation. These have been recognized by the government, which formally rejected a request by Dr. Plage that he be permitted to continue his biz on the ground that his enterprise would be incompatible with the new law.

In the face of all this, Dr. Plage announced that he will open an office in Mukden, Manchukuo, through which he will continue to protect the copyrights entrusted to him.

Refugee Actors, Posing As Yanks, Exposed in China

Shanghai, April 30.

Scores of Russian, Hungarian and other European refugee artists, chiefly singers and dancers, posing as U. S. entertainers, have arrived here of late, and in many instances succeeded in duping cabaret and nitery employers into giving them engagements. They pose as Americans because Yank artists are always in demand here, the demand being especially strong at present because few U. S. artists will accept terms offered by local employers.

A recent expose of the situation, even to mentioning names, resulted in night club and ballroom operators now demanding that artists produce their passports if claiming to be Americans.

British Co. to Make Picture on Canada

London, April 16.

Michael Powell and Emeric Pressburger, respectively director and producer of 'Contraband,' sailed for Canada hurriedly and secretly, taking with them Roland (Bill) Gillett, production manager. Party is being sent by Ortus Films, Ltd., of which John Sutro is head.

Trip, which is to last six weeks, is for purpose of gathering material to place Canada on the screen, particularly stressing the Anglo-French-Canadian tieup.

Project is equaly sponsored by the British and Canadian governments.

HAYS STALLING COL.'S ITALY FILM DEAL

Hays office directors in New York reaffirmed the stand of the Motion Picture Producers & Distributors Assn. in refusing to okay distribution of films in Italy at a meeting Friday (26). Session was called because of reports that Columbia was set to make a deal for distributing some of its product in Italy. It is understood that any proposed transaction with an Italian distrib was forestalled, temporarily, at least, by Haysian action.

Attitude taken by Haysian directors was that U. S. distributors were willing to listen to any revised setup which might be offered by Italy but that such proposals should come directly from the Italian government, whose film monopoly became effective Jan. 1, 1939.

Monterey's New Legiter

Mexico City, April 30.

Though legit has been poor in Mexico, erection of a 3,000-seat playhouse has been started in Monterey, eastern Texas border industrial center, by Compania Atracciones Mundiales, S. A. (World Attractions Co., Inc.).

The theatre, seven-stories, is being built on the site of a workers playhouse that had to close because of poor support.

MEX PIX GET B.R.

Mexico City, April 30.

More coin for pic production is in the offing with the obtaining of a federal franchise to found here a financing company for the industry. Fernando J. Salcido and Carlos Gonzalez Arias are the backers.

THUMBS DOWN

Jose Bohr Nixed in Mexico for His Published Slam

Mexico City, April 30.

Jose Bohr, Argentine actor-writer who is much engaged in stage, pic and radio work, has been decreed boycotted throughout Mexico for theatre, cinema and air engagements of any kind because picmen no like cracks he made against them and their industry in an article published by a local mag.

Bohr is now on a theatre-radio tour of Central and South America.

Chances Bright for Ease Of Que. Ban on Cinema Attendance by Minors

Montreal, April 30.

Gradual modification of the Quebec law banning minors under 16 from picture houses in this province, which has been under way for some time, has taken a further extension with the announcement by Premier Adelard Godbout Friday (26) that steps to ensure the admission of minors to the flickers where shows are approved by a qualified board of censors will be taken at the present session of the Quebec legislature.

The Quebec government will create a censorship board under the present chief censor, Herve Roch, of this city, and representatives of clergy of all denominations in the province. This board will supervise films believed proper for children and would make cuts where necessary, accept or reject the film in its entirety and generally act as supervisors.

This will go far to end a situation that has been operative in this province since 1927, and which came into force after a fire at the Laurier-Palace caused the death of 77 children. Premier Godbout intimated that it was more than likely that this summer, at the latest, children in Quebec will have wider access to the picture theatres.

Give 'Em Yank Pictures And Antip Natives Behave

Darwin, Australia, April 10.

In Darwin, the center of Australia's far-flung northern territory, U. S. pix are the most fancied entertainment. It's admitted that even the black natives, now under governmental control, remain on their best behavior in return for permission to attend the talkers each week.

Certain governmental officials intimate that granting good-behavior natives permission to visit the pix has done more in easing local administration covering native control than anything else. Funny, but true, is the fact that quite a number of the natives are easily picking up and proudly displaying their knowledge of U. S. film lingo from their visits to local cinemas.

Shanghai's Wide-Open Gambling

Police Unable to Check 'Cabarets' With $1,000,000 Nightly Turnover

Shanghai, April 30.

Gambling is wide open in Shanghai, with scores of gambling dens, masquerading as cabarets and ballrooms, being operated. The nightly turnover is stated to be more than $1,000,000.

Police are powerless to halt it.

Fully six gambling resorts put on cabaret fronts. They have taxi-dancers, floor shows and good orchestras. The shows are elaborate and the artists well paid. Not one of these 'cabarets' shows a profit, however, but are good bait for prospective gamblers.

At all of these resorts tough-looking Chinese gun-toting guards are in evidence. They swagger about, frequently producing their huge Mausers; yet, despite this show of arms, scarcely a night passes without Chinese patrons, who have won substantial sums, being held up and robbed under the very noses of these guards.

The one foreign gambling resort is operated by a former European ballroom dancer and frequented by the elite.

150 New Mexican Cinemas

Mexico City, April 30.

Number of cinemas in Mexico will be increased by at least 150 by the end of this year if those building them are able to complete the jobs.

Most of the new theatres are in the provinces, chiefly in the middle and far west.

500G SUBURBAN THEATRE

London, April 16.

Imperial theatre, Brighton, opened last week with Jack Buchanan and his new musical, 'Top Hat and Tails.'

Construction financed by Buchanan and Ralph Lynn, and cost $500,000. House seats 2,000.

Geo Schaefer, RKO's district manager for Caribbean countries, winding up swing through his territory, being expected back at his Havana headquarters this week.

Show Biz Undeveloped in Istanbul, Where East Supposedly Meets West

Karel's $60,000 U Suit On Italo Deal Starts

Peyton Gibson, secretary of Universal Pictures, will be examined in N. Y. supreme court today (Wed.) in connection with Wilhelm Karel's $60,000 suit against the company. Karol claims that in July, 1938, acting as Universal's representative, he secured a contract between the company and Guiseppe Musso of Rome for the exhibition of U product in Italy. It is claimed that Musso paid the company $400,000 for the rights, and U agreed to pay Karol $60,000 of that amount.

Universal's answer asserts Karol was hired at $75 a week, and the work he did in connection with this deal was compensated for by the $75. Also Universal says that Karol agreed to accept 43,100 lira in payment for his services, and that money was placed on deposit for him in Italy.

'GONE' NIXED BY AUSSIE EXHIB ASSN.

Sydney, April 30.

With Metro set to open 'Gone With the Wind' tomorrow (Wednesday) at its two houses here, the St. James and Liberty, the Exhibitors Association of Australia has refused to play the film according to the terms asked. Metro is asking 70%, with guarantee on expenses, same asked throughout the world market.

As a result of the deal made with Hoyts circuit, 'Gone' will play two theatres in Melbourne, where the opening date is June 1. Picture goes into Hoyts' 3,000-seat Regent, and also into the Metro, the M-G house in that city.

Special gala premiere was held Tuesday (30) night at the St. James. Regular run opens at both houses May 1.

Pluggers' Boycott

Continued from page 1

$1.50 to $2.50 and, acting on a clause in its by-laws, it advised its members to stay away from the hotel that night. The professionals did arrange for a get-together at the Edison two nights later (Thursday) when the $1.50 charge was in effect.

Mrs. Kramer struck back at the publishers' men by instructing Gordon not to accept any new tunes from them, but to confine himself to old numbers or those already re-recorded by him for the Bluebird label.

Mrs. Kramer also recently became peeved at NBC when it tabooed the inclusion of her name in announcements of remote programs. She wanted the spot referred to as 'Mrs. Maria Kramer's Edison hotel.' NBC said that the air identity would have to be plain 'Edison hotel,' or else; and that's the way it has remained.

Noel Coward

Continued from page 1

look over scripts during four of the six weeks of his holiday leave.

Coward said Maurice Chevalier has been 'terrific' since the war. 'He's jamming the Casino de Paris and working like a slave on concerts for the troops. He's better than ever and far and away the biggest thing in the French entertainment world,' the actor-author stated. Chevalier's featured war numbers include the comic 'Song of the Reservist.'

Coward told reporters that Paris night life, aside from Chevalier, just isn't. Everything shut tight by midnight.

By HUGO SPECK

Istanbul, April 18.

Amusements in this famed old Turkish city, where east meets west, is not all propagandizing pamphlet writers for the cruises would make believe. Shedding the eastern atmosphere, cast in long shadows by the mosques, the bazaars and the Galatea bridge, the attractions are about the same as those found elsewhere, only worse.

The cinemas, cafes, hotels and theatres, etc., are not what one would expect to find in the last stand between here and Bombay. With the always few exceptions, they are cheap, shoddy and uninteresting, but at deluxe prices.

Cinemas cull the largest part of the amusement seekers and everything considered, dish up a fairly good fare. Films are for the most part American and French—the latter product is now getting scarce—with a sprinkling of English and Italian and a less amount of the local output. Yank films that do get to the continent get here almost as quickly as they are shown in Paris.

Cafes and nudity as found in London, Paris or Rome are non-existent here. Coffee houses along the main drag pull men customers only—a hangover from the old regime when the women stayed at home. Of the large restaurants where music and dancing can be found there are only three. One on its own is the Regence and the other two are in the largest hotels, the Park and the Tokatlian. The former offers no floor show and the same six pieces dispense for both dinner and dancing. Band layouts are larger in the hotels and usually one or two acts are added for the draw.

Leaving these, there is a wider offering of niteries with floor show comeons, gangs of gals with little talent. Maxim's, the Londra and the Floryan lead the lot of this type. Gals do stuff that's plenty poor for even a burlesque trouper in the States. Ayten, while in the same class, does make a more honest attempt to gather talent. It's pretty bad as such, but as good as can be found in these parts. Bands in these joints vary from a mixture of nationalities, with each playing its kind of music to Turks who just ain't got rhythm.

Then there is a sprinkling of the smaller hangouts, like the Studio and Buket, which ape Paris boites, good for the wee hours when sentimentalism takes over. Of the out-and-out Turkish offerings, there are slim pickings. A few offer a singer here and a dancer there, but nothing on the grandiose scale of the particularly Turkish variety. They do blossom in summer, however, when open-air restaurants and niteries put up their signs along the Bosphorus and in scatterings through the city.

Foster-Arnold Prep New London Musical

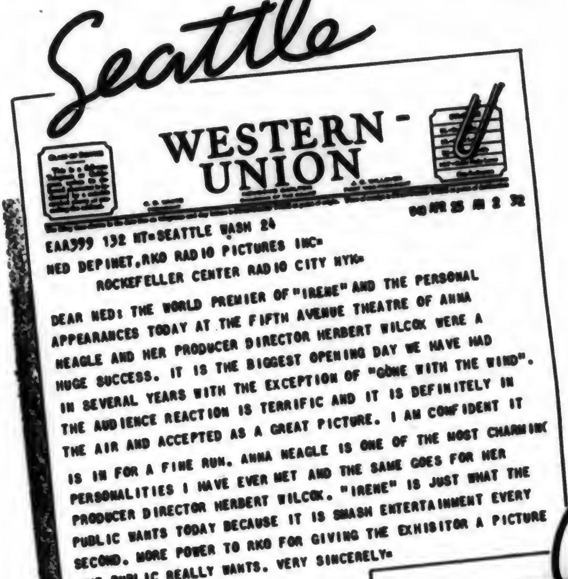
London, April 16.

New producing team of Harry Foster and Tom Arnold has leased the Prince of Wales theatre to stage twice-nightly musicals. They start with show, as yet untitled, by Fred Thompson and Noel Gay, with William Mollison to produce and Freddie Carpenter to stage dances.

Musical, which opens out of town May 6, coming to the Wales the following week, will have a crazy gang of six comics, George Gee, Billy Bennett, Max Wall, Max Bacon (the comedy member of Ambrose band), Graham Moffat and Wylie Watson. Evelyn Dall, also from the Ambrose aggregation, and Phyllis Monkman will be femme leads.

Same concern has bought 'Divorce for Chrystabel' by Lieutenant-General George Mathews from Jack Buchanan, in which Frances Day will co-star with a film name. Negotiations pending to bring over Herbert Marshall from Hollywood, or there's a possibility Metro may lend Robert Montgomery, who is anxious to stay in London awhile after completing 'Busman's Honeymoon' for Metro. Failing these choice is likely to fall on Rex Harrison.

First Two Openings SENSATIONAL!



Seattle

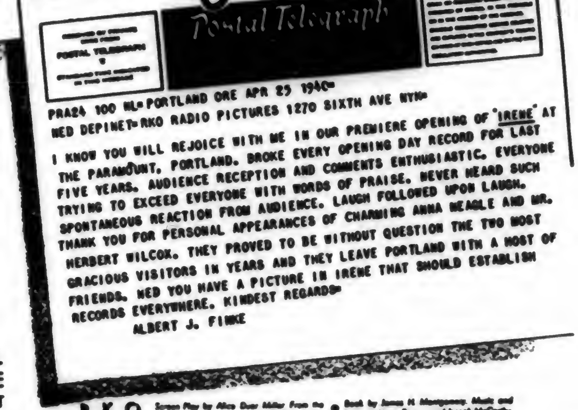
WESTERN UNION

DB APR 25 AM 2 32

EAA399 132 NT=SEATTLE WASH 24
NED DEPINET,RKO RADIO PICTURES INC=
ROCKEFELLER CENTER RADIO CITY NYK=

DEAR NED: THE WORLD PREMIER OF "IRENE" AND THE PERSONAL APPEARANCES TODAY AT THE FIFTH AVENUE THEATRE OF ANNA NEAGLE AND HER PRODUCER DIRECTOR HERBERT WILCOX WERE A HUGE SUCCESS. IT IS THE BIGGEST OPENING DAY WE HAVE HAD IN SEVERAL YEARS WITH THE EXCEPTION OF "GONE WITH THE WIND". THE AUDIENCE REACTION IS TERRIFIC AND IT IS DEFINITELY IN THE AIR AND ACCEPTED AS A GREAT PICTURE. I AM CONFIDENT IT IS IN FOR A FINE RUN. ANNA NEAGLE IS ONE OF THE MOST CHARMING PERSONALITIES I HAVE EVER MET AND THE SAME GOES FOR HER PRODUCER DIRECTOR HERBERT WILCOX. "IRENE" IS JUST WHAT THE PUBLIC WANTS TODAY BECAUSE IT IS SMASH ENTERTAINMENT EVERY SECOND. MORE POWER TO RKO FOR GIVING THE EXHIBITOR A PICTURE THE PUBLIC REALLY WANTS. VERY SINCERELY=

JOHN HAMRICK.



Portland

Postal Telegraph

PRA24 100 NL=PORTLAND ORE APR 25 1940=
NED DEPINET=RKO RADIO PICTURES 1270 SIXTH AVE NYK=

I KNOW YOU WILL REJOICE WITH ME IN OUR PREMIERE OPENING OF "IRENE" AT THE PARAMOUNT, PORTLAND. BROKE EVERY OPENING DAY RECORD FOR LAST FIVE YEARS. AUDIENCE RECEPTION AND COMMENTS ENTHUSIASTIC. EVERYONE TRYING TO EXCEED EVERYONE WITH WORDS OF PRAISE. NEVER HEARD SUCH SPONTANEOUS REACTION FROM AUDIENCE. LAUGH FOLLOWED UPON LAUGH. THANK YOU FOR PERSONAL APPEARANCES OF CHARMING ANNA NEAGLE AND MR. HERBERT WILCOX. THEY PROVED TO BE WITHOUT QUESTION THE TWO MOST GRACIOUS VISITORS IN YEARS AND THEY LEAVE PORTLAND WITH A HOST OF FRIENDS. NED YOU HAVE A PICTURE IN IRENE THAT SHOULD ESTABLISH RECORDS EVERYWHERE. KINDEST REGARDS=

ALBERT J. FINKE

ANNA NEAGLE
RAY MILLAND

IRENE

ROLAND YOUNG · ALAN MARSHAL
MAY ROBSON · BILLIE BURKE
ARTHUR TREACHER · MARSHA HUNT
ISABEL JEWELL · DORIS NOLAN

RKO RADIO PICTURES

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.

PRODUCED AND DIRECTED BY HERBERT WILCOX

MY FAVORITE WIFE

RKO release of a Leo McCarey production. Stars Irene Dunne, Cary Grant; features Randolph Scott, Gail Patrick. Directed by Garson Kanin. Story, Bella and Samuel Spewack and Leo McCarey, screenplay by the Spewacks. Musical score by Roy Webb; camera, Rudolph Mate; editor, Robert Wise; asst. directors, Ruby Rosenberg and James H. Anderson. Previewed in Projection Room, N. Y., April 29, '40. Running time, 88 MINS.

Ellen	Irene Dunne
Nick	Cary Grant
Burkett	Randolph Scott
Bianca	Gail Patrick
Ma	Ann Shoemaker
Tim	Scotty Beckett
Chinch	Mary Lou Harrington
Hotel Clerk	Donald MacBride
Johnson	Hugh O'Connell
Judge	Granville Bates
Dr. Kohlmar	Pedro de Cordoba

Irene Dunne and Cary Grant appear in the second of their series of wife-and-husband romantic farces, picking up the thread of marital comedy at about the point where they left off in 'The Awful Truth.' With these two stars working again with Leo McCarey, a surefire laughing film is guaranteed. McCarey is the producer of the new picture, which is directed by Garson Kanin, who filled in for McCarey when the latter was on the hospital list after an auto smashup last winter. Film may not quite reach the boxoffice high of its predecessor, but it will do very satisfactory business.

The two stars do not require (and do not get) very substantial material in order to extract a lot of fun from any domestic situation, particularly if it is slightly risque. Plot of the new film is pretty thin in spots and it is distinctly to the credit of the players and Kanin, that they can keep the laughs bouncing along. In this connection they have able assistance from Randolph Scott and Gail Patrick. Story is an original by Bella and Sam Spewack and McCarey. The Spewacks did the script. They have done better.

It's a pretty hard yarn to believe at the beginning when Miss Dunne turns up at home after seven years' absence from her husband and two small children, who were infants when she left on a South Sea exploration. She was shipwrecked and tossed up on one of those invisible Pacific islands.

She returns, therefore, as a female Enoch Arden, arriving on the day her husband has remarried. Of course, if anyone had mentioned the truth to the new wife (Miss Patrick) the story would have been over right then and there before it gets underway. Nor does Miss Dunne mention that Randolph Scott was the sole other survivor of the monsoon, and that he had come back to civilization with her.

In the course of the unscrambling of this story, there are some very funny situations, chiefly when Grant sets off to find the man who has been his wife's companion for seven years, and discovers he is an acrobat, among his other accomplishments. The finale has a new twist on bedroom clowning.

Principals perform with cleverness, ably supported by Ann Shoemaker, Donald MacBride and Granville Bates. Child bits are well played by Scotty Beckett and Mary Lou Harrington.

Production is first class in every respect. Roy Webb's musical score aids the comedy in a number of places and Rudolph Mate's photography is splendid.

Film is made to order for the top first runs and smart audiences will have a good time. *Flin.*

IF I HAD MY WAY

(WITH SONGS)

Hollywood, April 26.

Universal release of David Butler production, directed by Butler. Stars Bing Crosby and Gloria Jean; features Charles Winninger, El Brendel, Allyn Joslyn, Claire Dodd, Moroni Olsen. Screenplay by William Conselman and James V. Kern, original by Butler, Conselman and Kern; camera, George Robinson; editor, Irene Morra; asst. director, Joseph A. McDonough; songs, James V. Monaco and Johnny Burke. Previewed at Alexander, Glendale, April 25, '40. Running time, 93 MINS.

Buzz Blackwell	Bing Crosby
Patricia Johnson	Gloria Jean
Joe Johnson	Charles Winninger
Axel Swenson	El Brendel
Jarvis Johnson	Allyn Joslyn
Brenda Johnson	Claire Dodd
Mr. Blair	Moroni Olsen
Marian Johnson	Nana Bryant
Fred Johnson	Donald Woods
Miss Corbett	Kathryn Adams
Hedges	[illegible]
[illegible]	[illegible]
Mrs. DeLacey	Verna Felton
Floorwalker	[illegible] Parker
[illegible]	Jo Whitehead
Mr. Harris	[illegible]

And Blanche Ring, Eddie Leonard, Trixie Friganza, Julian Eltinge, Grace La Rue, Paul Gordon, and Six Hits and a Miss.

Bing Crosby will likely want to forget this cinematic adventure just as quickly as possible. Way below par as compared with his releases for both Universal and Paramount during the past two years, 'If I Had My Way' will need all of his draw strength to get it through the key runs for nominal grosses.

Crosby works hard all through, assisted materially by little Gloria Jean and El Brendel, but the trio cannot carry the burden of static direction and a boresome story that never catches on. Neither can a finale, in which many oldtime names of the legit and vaudeville appear briefly in a night club sequence, generate more than a ho-hum audience attitude.

Responsibility for the defects in both story and direction drops right into the lap of David Butler, who triples as co-author, director and producer. Digging deep into the memory bag of tricks to revive a series of old-fashioned plot circumstances well-coated with sentimental sweetness, the writers whipped together a hodgepodge that sputters and wheezes like a disgruntled putt-putt. Even the valiant nonchalance of Crosby, the personality of Gloria Jean and Brendel's comedy fail to provide much lift to a creaky story chassis.

Orphaned Gloria Jean is taken to New York by Crosby and Brendel, pals of her dead father. When her rich uncle refuses to assume responsibility for her upbringing, a great-uncle and former vaudevillian (Winninger) willingly takes her into his home. Remains of the Crosby-Brendel stake is invested in a busted restaurant, which is eventually turned into a paying venture through trick manipulation of some worthless stock and the engagement of several former vaudeville headliners.

Crosby and Gloria Jean sing solo and duet in presenting four new tunes by James V. Monaco and Johnny Burke—'Meet the Sun Half-way,' 'I Haven't Time to Be a Millionaire,' 'Pessimistic Character,' and 'April Played the Fiddle.' All are typically Crosbyian and will get moderate radio attention. He also reprises the oldie, 'If I Had My Way,' used as title number, and Gloria Jean delivers 'Little Grey Home in the West.'

Eddie Leonard revives (in blackface) his famous 'Ida,' while Blanche Ring appears briefly to sing 'Rings on My Fingers.' Both of the latter appear in the floor show which also introduces several other favorites of the old days, including Trixie Friganza, Julian Eltinge, Grace LaRue and Paul Gordon. *Walt.*

Doctor Takes a Wife

Hollywood, April 24.

Columbia release of William Perlberg production. Stars Loretta Young and Ray Milland; features Reginald Gardiner, Gail Patrick, Edmund Gwenn. Directed by Alexander Hall. Screenplay by George Seaton and Ken Englund; story by Aleen Leslie; camera, Sid Hickox; editor, Viola Lawrence; asst. director, William Mull. Previewed at Pantages April 23, '40. Running time, 88 MINS.

June Cameron	Loretta Young
Dr. Timothy Sterling	Ray Milland
John Pierce	Reginald Gardiner
Marilyn Thomas	Gail Patrick
Dr. Lionel Sterling	Edmund Gwenn
Slapcovitch	Frank Sully
O'Brien	Gordon Jones
Jean Rovere	Georges Metaxa
Dr. Streeter	Charles Halton
Dr. Nielsen	Joseph Eggenton
Dean Lawton	Paul McAllister
Johnson	Chester Clute
Charlie	Hal K. Dawson
Burkhardt	Edward Van Sloan

'Doctor Takes a Wife' is a light comedy with farcical trimmings that depends on punchy dialog and semi-slapstick situations for a good supply of laughs. Not too heavy on marquee strength, picture nevertheless will carry through the regular runs as acceptable divertissement for the spring season.

The trivial story background leans to semi-bedroom farce, set up to drive home the laugh situations and lines. But it is easily apparent that the directing side failed to take fullest advantage of the climactic potentialities available in the several comedy sequences. In latter instances, both script and dialog indicated opportunities for smacko toppers which fail to generate.

Loretta Young is America's foremost bachelor girl authoress, with anathema for both marriage and dominating males. Ray Milland is a medical college instructor with ambitions for a professorship. After chance meeting, couple become involved in publicity linking them to marriage, authoress taking fullest advantage of the situation to write another best seller novel. Milland, through assumption of his marriage, is promoted to a professorship. Pair assume posed marital status in an apartment, fighting and bickering continually over the predicament, with eventual conclusion of marriage to set everything straight.

Ken Englund, radio scripter, teamed with George Seaton to turn out the screenplay. Englund's radio writing technique is easily discernible in the numerous punchy lines inserted for quick laughs. Script falters towards the end when yarn has to go romantically serious and bring the couple together for the final clinch. Director Alexander Hall generally maintained a speedy tempo for the piece, but could have made the picture a standout laugh attraction with more spontaneous direction.

Loretta Young is attractive as the authoress; Milland is acceptable as the medic (although script and direction endeavored to groove him as a prototype of Cary Grant); Reginald Gardiner is prominent as the publicity-promoting publisher; and Gail Patrick strains to become a clinging-vine socialite—an unusual role for her which does not jell. *Walt.*

Miniature Reviews

'My Favorite Wife' (RKO). Highly amusing domestic farce with Irene Dunne and Cary Grant; surefire for the first runs.

'If I Had My Way' (U). Bing Crosby, starred with Gloria Jean, handicapped by minor story and direction.

'Doctor Takes a Wife' (Col). Loretta Young and Ray Milland starred in fast farce-comedy with sufficient laughs for b.o.

'20 Mule Team' (M-G). Wallace Beery starred in actionful western. Good for regular runs.

'I Was An Adventuress' (20th). Society crook meller of familiar pattern.

'Typhoon' (Par). Cinematic dream of tropical island romance as you like it. Standard programmer will satisfy.

'Man With Nine Lives' (Col). Karloff in a gripping horror meller; strong fare.

'One Million B. C.' (UA-Roach). Prehistoric spec that looks tough for boxoffice. No cast names.

'Ma, He's Making Eyes at Me' (U). Evolution of B to C.

'In Old Missouri' (Rep). Weaver Bros. and Elviry in harum-scarum comedy of country rubes going city-wise. Duals.

'Saps at Sea' (UA-Roach). Good Laurel and Hardy comedy.

'Young Buffalo Bill' (Rep). Roy Rogers and George Hayes well-teamed in swiftly-paced western meller.

'Men With Steel Faces' (Time). Reissue of a western fantasy done in serial film fashion; dull and best suited for kids.

20 MULE TEAM

Hollywood, April 27.

Metro-Goldwyn-Mayer release of J. Walter Ruben production. Stars Wallace Beery; features Leo Carrillo, Marjorie Rambeau, Anne Baxter, Douglas Fowley. Directed by Richard Thorpe. Screenplay by Cyril Hume, E. E. Paramore, Richard Maibaum; based on story by Robert C. DuSoe and Owen Atkinson; camera, Clyde DeVinna; editor, Frank Sullivan. Previewed at Westwood Village, April 26, '40. Running time, 83 MINS.

Skinner Bill Bragg	Wallace Beery
Piute Pete	Leo Carrillo
Josie Johnson	Marjorie Rambeau
Jean Johnson	Anne Baxter
Stag Roper	Douglas Fowley
Mitch	Noah Beery, Jr.
'Jackass' Brown	Berton Churchill
Salters	Arthur Hohl
Chuckawalla	Clem Bevans
Adams	Charles Halton
Marshal	Minor Watson
Conductor	Oscar O'Shea
Stockholder	Lloyd Ingraham

As advertised trademark of three generations is the appropriate title for this saga of blistering Death Valley, broadly sketched with obvious western trimmings and melodramatics during its unreeling. Picture's color and scenic panoramas far overshadow the regulation outdoor action story formula to provide a suitable b.o. attraction for the regular runs. Utilization of broad exploitation possibilities can generate surprise grosses.

Story, which is based on the treks of the famous 20 mule team wagon train, in and out of Death Valley at the turn of the century, carries all of the familiar ingredients of a lusty, speedy and actionful western. Despite its obvious pattern, '20 Mule Team' will satisfy the adventure addicts. Yarn details the adventures of Wallace Beery, rough and tough mule-skinner on the wagon train. Fugitive from an old time warrant, Beery comes under the power of suave bad-man Douglas Fowley, and gets involved in a wild adventure to jump a discovery claim of new borax deposits in the back canyons of the valley. There's plenty of exciting gunplay and wild chases through the desert canyons to a climactic finish to satisfy the onlooker.

Beery provides a familiar and stereotyped characterization as the deadeye, blustering and driving mule-skinner, but his standardized screen portrayal grooves neatly in the part. Carrillo is his Indian swamper on the desert trips, and Marjorie Rambeau runs a desert saloon and fights to prevent her young daughter from eloping with the heavy Fowley. Latter has evil designs on both the girl and new borax claim, but is finally bumped off by Beery in a rousing finish. Noah Beery, Jr., is acceptable as the young clerk who triumphs in filing his claim to the rich borax deposits.

Script makes no pretentions of departing from the old-time western technique, and director Richard Thorpe carries through the ideas of the writers by tossing in all of the familiar ingredients to retain, nevertheless, plenty of action, gun-popping and wild rides.

Scenic backgrounds in Death Valley are accentuated by uniformly high standard of exterior photography by Clyde DeVinna. Print at preview was processed with sepia to provide greater eye-appeal for the desert panoramas. *Walt.*

I Was An Adventuress

Hollywood, April 30.

20th-Fox release of Nunnally Johnson production. Stars Zorina; features Richard Greene, Erich Von Stroheim, Peter Lorre, Sig Rumann, Fritz Feld. Directed by Gregory Ratoff. Screenplay by Karl Tunberg, Don Ettlinger, John O'Hara, based on French film production by Gregor Rabinovitch, written by Jacques Companeez, Herbert Juttke, Hans Jacoby, Michael Duran; dances, George Balanchine; editor, Francis D. Lyon; camera, Leon Shamroy, Edward Cronjager. Previewed April 26, '40 at Westwood Village. Running time, 80 MINS.

Countess Tanya Vronsky	Zorina
Paul Vernay	Richard Greene
Andre Desormeaux	Erich Von Stroheim
Polo	Peter Lorre
Herr Protz	Sig Rumann
Henri Gautier	Fritz Feld
Aunt Cecile	Cora Witherspoon
Cousin Emil	Anthony Kemble Cooper
Fisherman	Paul Porcasi
Fisherman's Wife	Inez Palange
Jacques Dubois	Egon Brecher
Heinrich Von Kongen	Roger Imhof
Waiters	Rolfe Sedan Eddie Conrad
Orchestra Leader	Fortunio Bonanova

Familiar tale of continental jewel thieves and confidence artists unfolds with few variations to regulation formula and pattern. Picture has some interesting episodes, but there too few, which, combined with obvious pattern and dull passages, relegate it to dual supporter class. Lightweight wicket strength of Zorina and Richard Greene is little assistance if picture is spotted as billtopper.

Zorina is the comeon beauty for a thieving trio which includes mastermind Von Stroheim and his light-fingered stooge Lorre. Operating in large European capitals, trio starts with gem switch swindle in Paris, move to Venice and Nice. In latter resort, Zorina slips the swindle to rich Parisian Greene, then falls in love with victim. Tossing over confederates, girl marries, but keeps secret her former associations from husband. Months later swindling pair turn up in Paris to persuade her return to former partnership, with marriage and happiness endangered as the girl fails to shake the pair, who pull blackmail neatly and then move in for big jewel robbery from Zorina's guests. Chase, recovery of jewels, confession and happiness in husband's forgiveness.

Zorina is starred in a straight dramatic role, but Von Stroheim, brought back from France for the part, catches major attention with slick portrayal of a shrewd mastermind who dominates Zorina and Lorre at times with Svengali-like power. Zorina is adequate for her assignment, and near the close heads a lavish 'Ballet of Swan Lake' number. Lorre is satisfactory as simpleton stooge of Stroheim, while Greene has little chance beyond inclusion for romantic interest.

Dialog provided proves a handicap to players and its chances for better rating. Lavishness of sets indicate heavy outlay in production department, with camera work above standard. Film is a remake from the French. *Walt.*

TYPHOON

(One Song)

(COLOR)

Hollywood, April 26.

Paramount release of Anthony Veiller production. Features Dorothy Lamour, Robert Preston, Lynne Overman, J. Carrol Naish. Directed by Louis King. Screenplay by Allen Rivkin; based on story by Steve Fisher; camera, William Mellor, Allen M. Davey; editor, Alma Macrorie; asst. director, Russell Mathews; song, Frederick Hollander and Frank Loesser. Previewed at Westwood Village, April 25, '40. Running time, 70 MINS.

Dea	Dorothy Lamour
Johnny Potter	Robert Preston
Skipper Joe	Lynne Overman
Mekaike	J. Carrol Naish
Kehi	Chief Thunder Cloud
The Doctor	Frank Reicher
The Barkeep	John Rogers
Dea's Father	Paul Harvey
Dea—as a Child	Norma Nelson
The Mate	Jack Carson

'Typhoon' is the cinematic answer to the dreams, sober or otherwise, of those men who vision a tropical island adventure with a bronzed and sarong-draped native beauty. It's a light adventure romance of ordinary story texture, highlighted by eye-appealing scenic panoramas through use of Technicolor and including some of the finest miniature photographic effects that have been displayed in a color feature. Despite its moderate proportions, picture provides sufficient diverting moments to carry through as better-than-average program entertainment.

Story is a synthetic and familiar yarn of an island castaway who meets up with a dream girl, with the inevitable romance, not to be taken seriously, but still moderately successful in retaining interest during its unfolding.

Robert Preston, former naval man, is inducted as navigator on old submarine being used by former bookie Lynne Overman for a pearl diving expedition in the South Seas. Sub is hi-jacked by the native crew, drunken Preston is rescued by the girl, Dorothy Lamour, lone inhabitant of the island. An island chief later arrives aboard a schooner to give Overman the works, and finally sets the underbrush afire. But a stiff typhoon comes up to inundate the land, put out the fire after a wild conflagration, and put Miss Lamour and Preston in each other's arms for the fadeout.

Script provides many conveniences and a wide range of sarong hues for the girl through continual shipwrecks along the coast. Her abode is a dream castle built in a tree top, with suitable elevator facilities. Despite her lack of contact with the outer world for a decade, after being cast up on the island during a previous typhoon, the girl has an adult vocabulary and a college education. She even sings a song, 'Palms of Paradise,' during the romantic approaches to Preston. The audience will be just as unimpressed as is the latter.

Despite the briefly-draped figure of Miss Lamour in the familiar sarong, and Preston's strutting of a manly figure in blue-hued shorts, Overman is the major factor in keeping things moving, with his Broadway wisecracks transplanted to the South Seas. Naish provides an unusual characterization in the role of a toothless native and aide to Overman in latter's expedition. A pet chimpanzee is displayed for quite obvious antics in closeups.

Although the Technicolor tinting heightens the pictorial values of the picture, the miniature work in reproducing the typhoon, forest fire and tidal wave is some of the best achieved for color photography. Aside from these special effects at the finish, and a brief shipwreck for opening, picture is a series of marine and tropical island scenes. *Walt.*

Man With Nine Lives

Columbia production and release. Stars Boris Karloff; features Roger Pryor, Jo Ann Sayers, Stanley Brown. Directed by Nick Grinde. Screenplay by Karl Brown; story by Harold Shumate; editor, Al Clark; asst. director, Arthur Black; camera, Benjamin Kline. At Globe, N. Y., week April 27, '40. Running time, 73 MINS.

Dr. Leon Kravaal	Boris Karloff
Dr. Tim Mason	Roger Pryor
Judith Blair	Jo Ann Sayers
Bob Adams	Stanley Brown
John Hawthorne	John Dilson
Sheriff Stanton	Hal Taliaferro
Dr. Bassett	Byron Foulger
Dr. Harvey	Charles Trowbridge
Pete Daggett	Ernie Adams

With Karloff in another menacing role and Nick Grinde directing, 'The Man With Nine Lives' carries plenty of sock as a horror thriller. Ogre of screen is helped by an adept cast headed by Roger Pryor and Jo Ann Sayers. Film stacks up with the best screen chillers and one that will appease the most choosey patrons of this sort of entertainment.

Harold Shumate's story hinges on the 'frozen sleep' medical theory, but it meanders far afield when medico goes berserk. The tag end carries a sugar-coated preachment about what the supposedly mad genius has done for the medical profession.

Dramatic suspense has been cleverly injected by the direction, denouement being neatly concealed until the final few minutes. Once the action swings into the mad genius' hidden laboratory, there is seldom a dull moment.

Karloff, as Dr. Kravaal, presents one of his most sinister characterizations. Roger Pryor is the research medico, Jo Ann Sayers, the nurse, and nice support is headed by John Dilson, Hal Taliaferro, Byron Foulger, Charles Trowbridge and Stanley Brown. *Wear.*

ONE MILLION B. C.

United Artists release of Hal Roach production. Features Victor Mature, Carole Landis, Lon Chaney, Jr., John Hubbard, Conrad Nagel. Directed by Roach, Sr. and Jr. Story and adaptation, Mickell Novak, George Baker, Joseph Frickert; narration, Grover Jones; photography, Roy Seawright and Norbert Brodine; editor, Ray Snyder. At Roxy, N. Y., week April 26, '40. Running time, 80 MINS.

Tumak	Victor Mature
Loana	Carole Landis
Akhoba	Lon Chaney, Jr.
Ohtao	John Hubbard
Nupondi	Mamo Clark
Peytow	Nigel de Brulier
Wandi	Mary Gale Fisher
Skakana	Edgar Edwards
Tohana	Inez Palange
Ataf	Jacqueline Dalya
Narrator	Conrad Nagel

'One Million B. C.' looks something like 1910 A. D.; it's that corny. Except for the strange-sounding grunts and monosyllabic dialog, it is also another silent. Hal Roach, who has spent a lifetime making comedies, goes to the other extreme as producer of the prehistoric spectacle. He may be discouraged from doing something along these lines again, since all indications point to disappointing grosses.

D. W. Griffith was associated with Roach in production of the film at the beginning but withdrew following dissension concerning casting and other angles. His name does not appear in the credits.

Cast of the caveman epic is headed by Victor Mature, Carole Landis, Lon Chaney, Jr., Mamo Clark and Conrad Nagel. Last-mentioned appears on the opening as a guy knowing his prehistoric stuff, who seeks to explain some heiroglyphics. Film turns back from there to two different tribes, the Rock tribe and the Shell people, plus a lot of phoney-looking monsters of 1,000,000 B. C. or somewhere along the line.

There isn't much sense to the action nor much interest in the charac-

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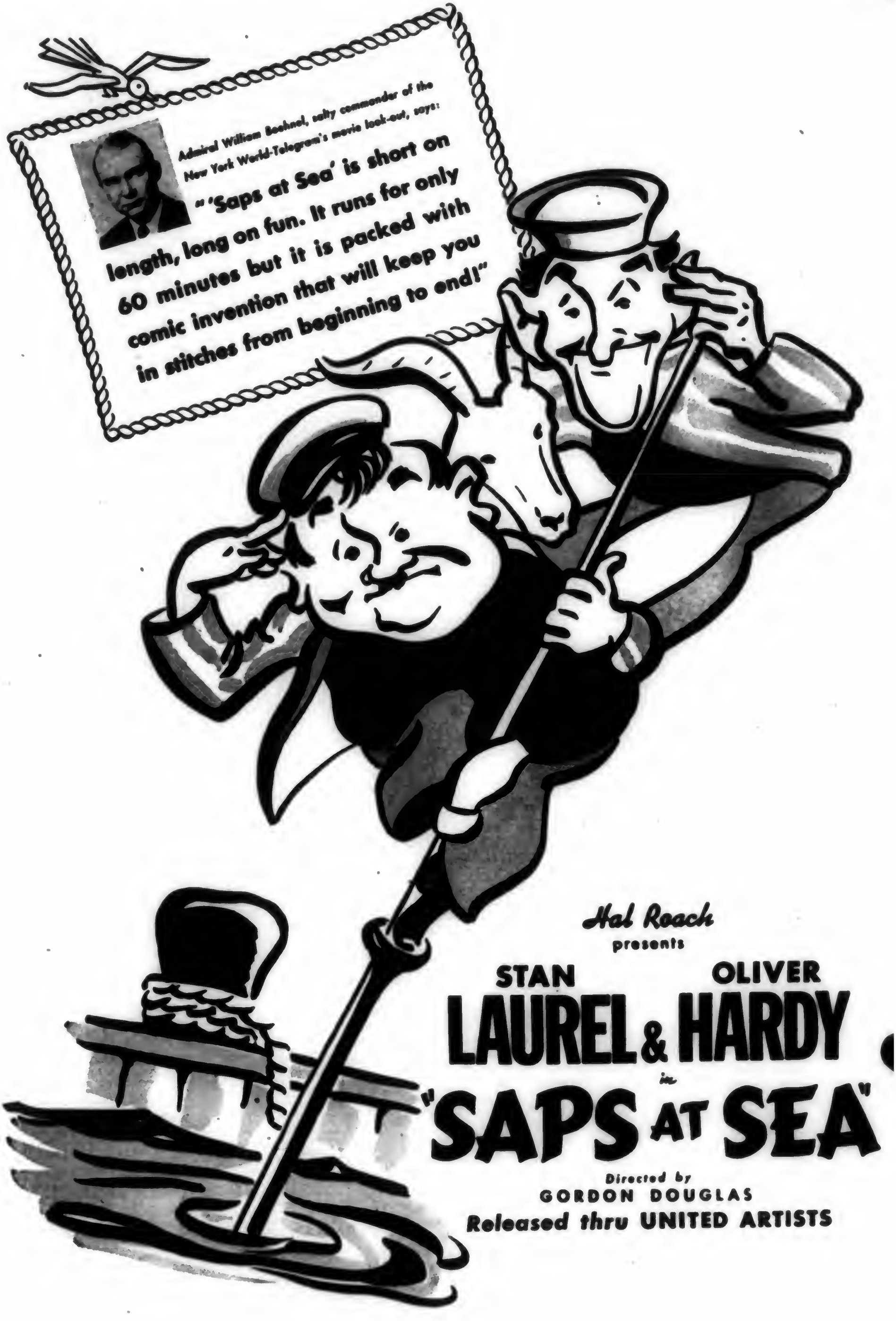


Admiral William Boehnel, salty commander of the New York World-Telegram's movie look-out, says:

"'Saps at Sea' is short on length, long on fun. It runs for only 60 minutes but it is packed with comic invention that will keep you in stitches from beginning to end!"

Hal Roach
presents

STAN OLIVER
LAUREL & HARDY
in
"SAPS AT SEA"

Directed by
GORDON DOUGLAS
Released thru UNITED ARTISTS

Branton's Bally Methods Keynote Tri-States' Battle for More Biz

Omaha, April 30.

When G. Ralph Branton, exec of the Tri-States circuit, told the whole world two weeks ago that his company was going to get back into the show business immediately, he meant it. When he called the managers together and told them to get out and sell their attractions . . . or else, he wasn't foolin'. Things started to happen and they are happening fast.

Branton's first move was to 'draft' Evert R. Cummings, district chief of the Nebraska territory, and pull him into the home office at Des Moines, along with Ted Emerson, exploitation head.

Having been brought up in the theatre, both Cummings and Emerson are veteran ballyhoo artists, and they lost no time in starting the fireworks. They dug deep into their bag of tricks, dusting off gags that were in vogue way back in Publix days when Sam Dembow and Milton Feld placed a premium on exploitation and promotion.

These gags are being worked again. A wave of exploitation is sweeping the circuit from Fairbury, Neb., in the drouth section, to Moline, Ill., the eastern end of Tri-States territory. And grosses are soaring.

Sitting in with Cummings and Emerson in Des Moines are A. G. Stolte and Joe Kinsky, the other two district chiefs. Together they worked out a voluminous manual of detailed advertising campaigns, complete with stunts and ideas to sell coming attractions and rushed them to every house manager. It was made clear that showmanship was the order of the day and action was expected.

Ignore M-G Press Book

Other drastic steps are being taken. Notice was sent to all managers who had not yet played 'Young Tom Edison' to disregard Metro's press book, which plays up Mickey Rooney as a young genius, and to sell him as a mischievious, bad boy, considered a little screwy by his townspeople.

Spots carrying out these instructions showed a big improvement over previous showings before the sudden change in selling attack.

The next drastic move was to build another 'Gone With the Wind' out of Selznick's 'Rebecca.' They upped prices and handled it as a roadshow attraction. (Up to this time Tri-States territory has been a double feature stronghold.) They backed it up with a circuit-wide campaign in newspapers, billboards and radio. United Artists assisted in the first two mentioned mediums. This move was highly successful and already plans are being made to give the 'Rebecca' treatment to several other pictures coming up.

Next the three district managers made a tour of the circuit together, contacting every theatre manager, and definitely setting plans in each situation to build boxoffice grosses.

Another definite step decided upon is more stage show attractions, big bands and b.o. names in person, for the circuit key spots such as Omaha, Des Moines, Davenport and Sioux City, with the possibility of neighboring circuits joining, in order to offer from four to six weeks' playing time as an added inducement to draw topnotch attractions to the middle west.

Said Cummings today, 'In taking the initiative to build up grosses Tri-States is miles ahead of the parade. It is an indication that we are thinking and planning along the right lines. The industry is definitely getting back into the show business. We intend to stay ahead of the parade with showmanship.'

Said Emerson, 'Once the boys get in the habit again of selling their attractions grosses will automatically improve, but it takes perspiration as well as inspiration.'

'Parade' Forms Again

Hollywood, April 30.

'Hit Parade' is being dusted off at Republic after months on the shelf. F. Hugh Herbert is doing a repolishing job, following the work of nearly a dozen writers who have labored on it from time to time.

Revamping of 'Parade' makes two musicals on Republic's active list. The other is an untitled tune film under preparation by Robert North.

Sure Got Around

Hollywood, April 30.

So many were the activities of Brigham Young that the 20th-Fox picture bearing his name has five assistant directors.

Helping Henry Hathaway with the direction of the film are Buddy Erickson, Charles Hall, Tom Dudley, Ed O'Fearna and John Rogers.

BENZ BROS.-PAR POOL IN MPLS. 100% COLD

Discussions concerning a pooling arrangement in Minneapolis between the Paramount-Mort Singer interests on the one hand and the Benz Bros., independents, on the other, have been dropped, and so far as Par is concerned the matter is cold. Company was never very enthusiastic about a pool with the Benz people, but latter wanted it and had brought some pressure to bear on charges that they were being deprived of product.

Benzes held an option on the large Minnesota, Minneapolis, but are said to have allowed that to lapse. They control the Palace in the northwestern key.

Priming U. S.

Continued from page 1

tive costs are written off in the first 13 weeks of release, with 73.5% off within 26 weeks. Company now writes off 98% of neg costs in the first 39 weeks of release.

RKO's annual report for 1939 pointed out the necessity for revision of amortization. Company also had to write off $392,770 as a safeguard against actual or anticipated declines in foreign income. Universal also hints that amortization tables might have to be changed and has been setting aside $5,000 weekly as reserve since the company's fiscal year started last October.

UA does not attempt to figure amortization costs, leaving it to individual producers releasing through it, but each producer is reported readjusting the sights on allocation of neg costs.

Paramount is not changing its allocation on feature costs as distinguished between the U. S. and Canada on the one hand and all other foreign countries on the other.

Company is continuing to allocate 85% of the total production cost to the domestic (U. S.-Canada) market, the balance of 15% to other lands.

Approximately 83% of the domestic portion is written off within three months and the remaining 17% within 12 months from the date of release. The percentage allocated to foreign countries is written off within 15 months from date of release of the pictures in the United States.

Film Reviews

Continued from page 18

ONE MILLION B. C.

ters. Majority of the animals fail to impress but the fight between a couple lizards, magnified into great size, is highly exciting and has been well photographed. The ease with which some of the monsters are destroyed by man is a big laugh, notably the way one is subdued with a fishing spear. Knocking off a giant iguana is another audience snicker Roach wasn't looking for.

On occasion, also, the actions of the characters, including Mature, bring a guffaw. He plays the part on-like and the romantic interest, with Carole Landis on the other end, fails to ignite. Mature, new to pictures, was in 'Housekeeper's Daughter.' Miss Landis has played in numerous films, notably for Warners. Chaney, Jr., has carved a fine characterization from the role of a tribal chieftain and, in view of the makeup he uses, may be following in his father's footsteps as an interpreter of gruesome parts.

Picture (filmed on location in Nevada) in addition to the hill-country backgrounds, includes a rock landslide and a volcanic eruption.

The story, pretty thin, relates to the way common dangers serve to wash up hostilities between the Rock and Shell clans, with a note of culture developed by the heroine, Miss Landis, who astonishes the lads of the stone age when she sees to it that the women are to be served first, and the roast dinosaur (or whatever it is) is cut off in hunks with a rock knife, instead of torn off by the hands. *Char.*

IN OLD MISSOURI
(WITH SONGS)

Republic release of Armand Schaefer production. Stars Weaver Bros. and Elviry. Directed by Frank McDonald. Original screenplay by Dorrell and Stuart McGowan; music, Cy Feuer; editor, Ernest Nims; camera, Ernest Miller. Reviewed in Projection Room, N. Y., April 26, '40. Running time, 67 MINS.

Abner	Leon Weaver
Cicero	Frank Weaver
Elviry	June Weaver
Lucy	June Storey
Mrs. Pittman	Marjorie Gateson
Mr. Pittman	Thurston Hall
Junior	Alan Ladd
Violey	Loretta Weaver
Attorney	Andrew Tombes
Cheechee	Mildred Shay
Robbins	Willie Claire
Hawkins	Leonard Carey
McConnell	Earle S. Dewey
Hall	Forbes Murray

Hall Johnson Choir

Producer certainly reached deep into the old hokum bucket to make 'In Old Missouri' palatable fare. Picture needed all of it, and still it remains an odd medley of burlesque, gags and vaudeville mugging. Presence of the Weaver Bros. and June 'Elviry' Weaver furnishes the vehicle potential boxoffice because of their continued radio and vaude prominence. But it won't take many like this to cool off their screen public.

This saga of four sharecroppers (Weaver family) who trek to the city and click affords plenty of opportunity for slapstick. It's all too familiar theme of the country hicks who at first are pushed around by a millionaire and his kin but who eventually set the rich tribe right and lift them from bankruptcy.

Leon Weaver again is the leader of the Weaver family shenanigans, the man who helps straighten out the millionaire's family. Frank Weaver, with the tintype garb, pet squirrel and goose, furnishes most of the comedy. Elviry is back again with her familiar backwoodsy ballads and repartee, while Loretta, of the Weaver foursome, assists in the musical sequences.

Support includes the capable Marjorie Gateson, Thurston Hall, Andrew Tombes and Mildred Shay, although handed silly roles or miscast. Miss Shay is Cheechee, the French cabaret dancer, who leads her troupe of Parisian chorines into the rich man's mansion because the spendthrift son thought the gang would be good for a N. Y. night club. Slight femme is convincing. The Hall Johnson choir is only in briefly.

Dorrell and Stuart McGowan's familiarly patterned screenplay indicates that the pair have long memories. Ernest Miller has photographed with skill, and director Frank McDonald shows some originality in covering the duller passages. *Wear.*

Ma, He's Making Eyes At Me
(WITH SONGS)

Universal release of Joseph Sanford production. Features Constance Moore, Tom Brown, Richard Carle, Anne Nagel, Jerome Cowan, Elizabeth Risdon, Fritz Feld. Directed by Harold Schuster. Screenplay, Charles Grayson and Edmund L. Hartmann; story by Ed Sullivan; songs, Sydney Clare, Con Conrad, Frank Skinner; camera, Elwood Bredell. At Palace, N. Y., dual, week April 25, '40. Running time, 60 MINS.

Tommy Shaw	Tom Brown
Connie Curtiss	Constance Moore
C. J. Woodbury	Richard Carle
Miss Lonsdale	Anne Nagel
Ted Carter	Jerome Cowan
Minerva	Elizabeth Risdon
Forsythe	Fritz Feld
Joe Porter	Larry Williams

This B isn't going to buzz much, nor make any honey for exhibs. It's the type of picture that's deficient in every department except implausibilities.

Ed Sullivan, the N. Y. Daily News columnist, provided the original story, and Charles Grayson and Edmund L. Hartmann must have used boxing gloves when they batted out the screenplay on their Remingtons. It came out all pied, and some of the celluloid looks as though it was shot off the arm. It bears the title of a 1921 pop song hit, with the number reprised a couple of times, and that's its only lure. There's also a fair original song, 'Unfair to Love,' and Richard Carle sings 'I Picked a Lemon in the Garden of Love,' another oldie he did in a musical comedy and vaude many years ago.

Plus the songs, there's a revue sequence, set, of all places, in the auditorium of a dress shop. Latter is very unique in having almost every type of convenience for employees, patrons, columnists and the general public. It's supposed to be on Fifth avenue, but maybe they meant Madison Square Garden.

The modiste's press-agent figures out the idea of saving the business by lowering the tariff and getting a 'Miss Manhattan' (Constance Moore), who happens to be an unemployed chorus girl, to act as the clothes horse. Idea is to attract working-girl patronage. There's romantic complications when he also creates a 'Mr. Manhattan' (Larry Williams) to escort her around town and then marry her publicly in the store's show. However, the p.a. at the last minute discovers he loves the gal and kicks Williams out of position in the stretch to the altar. In between there's plenty of other silliness with Carle, as the shop-owner; Elizabeth Risdon, Carle's fiancee of 31 years; Fritz Feld, as the store manager, and Jerome Cowan, as the columnist who apparently has no other place to go for news except a dress shop. Miss Moore does the singing of 'Ma' and 'Unfair to Love' in nice voice.

In the revue sequence at the finale, the film uses some vaude performers who aren't given cast credits. For instance, Vivien Fay does an expert toe number; Frank Mitchell (formerly . . . and Durant) goes through a comedy knockabout routine with an unidentified femme, and it's funny. Marie Greene and a male quartet are a particularly slow note singing 'Blue Danube' waltz. *Scho.*

SAPS AT SEA

United Artists release of Hal Roach production. Stars Laurel and Hardy. Directed by Gordon Douglas. Story and adaptation, Charles Rogers, Felix Adler, Gil Pratt, Harry Langdon; editor, William Ziegler; photography, Art Lloyd and Roy Seawright. At Rialto, N. Y., week April 27, '40. Running time, 57 MINS.

Oliver Hardy	Oliver Hardy
Stan Laurel	Stan Laurel
Doctor	James Finlayson
Plumber	Ben Turpin
Nick Grainger	Dick Cramer

Nicely-gaited comedy with the veteran panto pair, Oliver Hardy and Stan Laurel. Held down to 57 minutes, the situations are not pressed. The laughs are condensed and considerable ground is covered in less than a hour, but on occasion the timing is off. Particularly where Laurel and Hardy are liked, as evidenced by past performances, the picture will do well, satisfying the twain's followers. Generally, dual bookings will hold up.

This time the star comedians are testers in an auto horn factory. When Hardy can't stand it any longer, a doctor advises an ocean trip. Fearful of being out on the water, Laurel and Hardy rent a small boat and keep it tied up at the docks but ultimately it breaks loose from its moorings. An escaped killer has climbed aboard and the three of them are away out without even a bite to eat. The scenes with the murderer are extremely funny.

Four writers-gagmen put the script together and L. & H. engage in more dialog than they have in the majority of their pictures. The dialog itself does not contribute heavily to the laughs, however. Situations are unique in most instances though some slapstick, which lacks originality, is included.

Gordon Douglas' direction attests to a keen sense of comedy values. Hal Roach, an old hand at laugh subjects, is the producer.

Laurel and Hardy themselves being 90% of the action, lessers include some oldtimers, among them James Finlayson and Ben Turpin. Dick Cramer plays the killer acceptably. *Char.*

YOUNG BUFFALO BILL
(ONE SONG)

Republic release of Joseph Kane production. Directed by Kane. Stars Roy Rogers and George Hayes. Original, Norman Houston; screenplay, Harrison Jacobs, Robert Yost, Gerry Geraghty; music, Cy Feuer; editor, Tony Martinelli; camera, William Nobles. Reviewed in Projection Room, N. Y., April 23, '40. Running time, [illegible] MINS.

Buffalo Bill	Roy Rogers
'Gabby'	George 'Gabby' Hayes
Tonia Regas	Pauline Moore
Don Regas	Hugh Sothern
Akuna	Chief Thundercloud
Pancho	Julian Rivero
Montez	Trevor Bardette
Jerry	Gaylord Pendleton
Col. Calhoun	Wade Boteler
Elena	Anna Demetrio
Delores	Estelita Zarco

Latest outdoorer from Republic is a neat parcel of exciting entertainment. It stacks up a lot stronger than others in the western groove, largely because of detailed scripting and topnotch direction. Film doubtlessly will enhance Roy Rogers' popularity as a mesa hero. Production is helped vastly by the presence of the veteran George 'Gabby' Hayes.

'Young Buffalo Bill' title makes it sound like a serial, which it isn't. Actual pattern of the fight over valuable mining lands in New Mexico differs little from others of this sort, but in arrangement of plot details, development of climax as well as in projecting the yarn, it moves far ahead of most similar melodramas about the open spaces.

There's the usual dash of the U. S. cavalry detachment to save the situation as the Indians besiege the Spanish ranch, but there are many angles deftly interjected previously so that even this can be forgiven.

Roy Rogers, as Buffalo Bill, who's assisting the surveyers, has improved in the last couple of years. He enhances his performance with a first-rate cowboy ballad, 'Blow, Breeze, Blow.' George Hayes, again in the 'Gabby' role, chips in with one of his better portrayals, as Bill's assistant. Particularly strong supporting portrayal is contributed by Chief Thundercloud, as Akuna, the chief conspirator. Pauline Moore, as the Spanish beauty, daughter of rich landowner, Don Regas, is petite, but her exaggerated English accent is badly out of place in this part. Trevor Bardette, Wade Boteler, Estelita Zarco and Gaylord Pendleton provide sturdy support.

Production is nicely scored with expert care on details. Dialog is markedly crisp for this type of film. Tony Martinelli's editing is topnotch. Joseph Kane's smooth direction is a distinct asset, while William Nobles' photography is first rank. *Wear.*

Men With Steel Faces

Times release of Nat Levine production. Features Frankie Darro, Gene Autry, Betsy King Ross. Directed by Otto Brower and B. Reeves Eason. Story by Wallace MacDonald, Gerald Geraghty and H. Freedman; screenplay by John Rathmell and Armand Schaefer. At Central, N.Y., dual, week April 25, '40. Running time, 70 MINS.

Frankie Baxter	Frankie Darro
Gene Autry	Gene Autry
Betsy Baxter	Betsy King Ross
Queen Tika	Dorothy Christie
Argo	Wheeler Oakman
Mal	Charles K. French
Rab	Warner Richmond
Professor Beetson	Frank Glendon
Oscar	Smiley Burnette

This is an oldie, reissued apparently to cash in on Gene Autry's vogue. It shows a more boyish, less polished singing Autry, and his acting is in keeping with the serial tempo of the production. Picture appears to have been constructed from a number of serial backgrounds with new scenes shot to fill out the plot. It is of 1934 vintage.

'Men With Steel Faces' is suited almost exclusively for juveniles, there being little in the fanciful tale of an underground city, Muravia, that holds interest for most audiences. Film has 'thunder riders,' steel-helmeted denizens of the hidden city, a radio ranch where an air program is broadcast about every time the action goes stale, and other appurtenances associated with serial dramas of several years back.

Story is a bit sketchy, highly implausible and only holds to a reasonable thesis when Autry is broadcasting. Old-type microphones date even the radio episodes.

Autry, cast as the energetic radio warbler trying to outwit a dastardly gang of radium thieves, even in this picture evidences reasons for his subsequent elevation to stardom. Darro is the juvenile lead and given a role of equal importance with Autry. Betsy King Ross, as his sister, also is given too much to do. *Wear.*

F.D.R. May Save U.S. Pix Service From Extinction

Washington, April 30.

Rescue expedition headed by President Roosevelt and Works Project Administrator F. C. Harrington will be the only chance of keeping the U. S. Film Service running after June 30. Death sentence passed by the House several weeks ago was upheld by substantial vote in the Senate Friday (26) despite the effort of New Dealers to get enough cash to keep Pare Lorentz & Co. on the payroll another year.

The Budget Bureau's request for $106,400 for the Film Service—but not a $40,000 item for the companion Radio Service—was brought before the Senate by Senator Elmer Thomas of Oklahoma after being shelved by the Appropriations Committee. Noting that Federal cinema is highly popular with various classes of people, Thomas remarked that Congress should not give the executive establishments specific instructions about how to carry on their 'informational' work. 'These films have no value unless somebody sees them,' Thomas commented. 'We need an agency to distribute them. Other money is being wasted unless there is some system for getting them out to the public.'

20TH'S 'PASS' ENCORE

Hollywood, April 30.

'Khyber Pass' is back on the 20th-Fox production staff after being on and off for three years.

Sam Hellman has been assigned to do the screenplay from the Talbot Mundey tales.

TITLE CHANGES

Hollywood, April 30.

'Pony Express Service' is release title for 'Buffalo Bill and the Pony Express' at Warners.

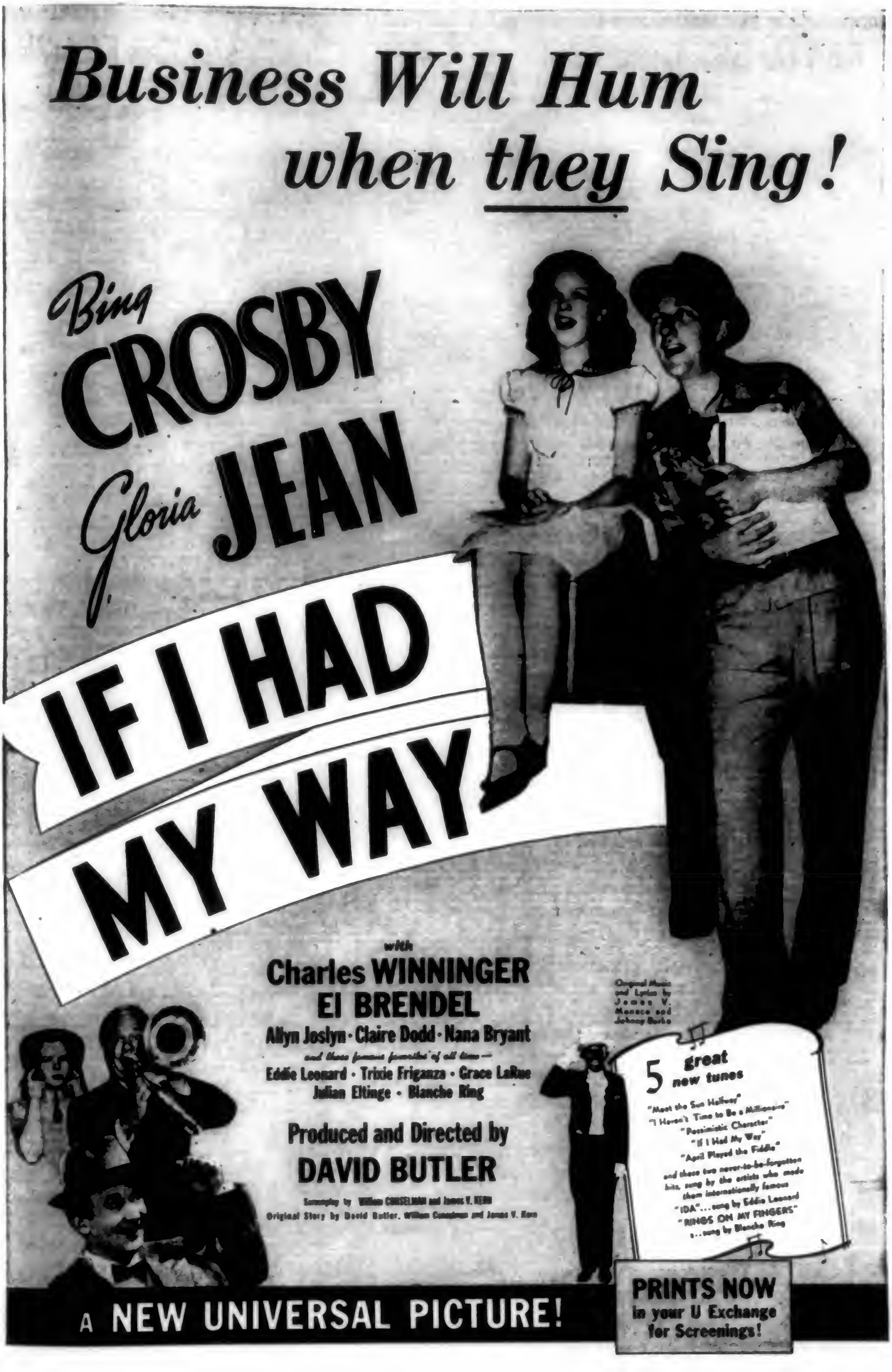
'Money Isn't Everything' became 'Dreaming Out Loud' for Voco Productions.

Warners switched from 'This Man Reuter' to 'The Man From Fleet Street.'

'The Return of Wild Bill' is new tag for 'Block K Rides Again' at Columbia.

'No Exit' at Universal was switched to 'Love, Honor and Oh, Boy!'

'The Girl From Avenue A' is new release handle on 'The Brat' at 20th-Fox.



Business Will Hum when they Sing!

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Gloria JEAN

IF I HAD MY WAY

with

Charles WINNINGER

El BRENDEL

Allyn Joslyn · Claire Dodd · Nana Bryant

and these famous favorites of all time—

Eddie Leonard · Trixie Friganza · Grace LaRue

Julian Eltinge · Blanche Ring

Produced and Directed by

DAVID BUTLER

Screenplay by William CONSELMAN and James V. KERN

Original Story by David Butler, William Conselman and James V. Kern

Original Music and Lyrics by James V. Monaco and Johnny Burke

5 great new tunes

"Meet the Sun Halfway"

"I Haven't Time to Be a Millionaire"

"Pessimistic Character"

"If I Had My Way"

"April Played the Fiddle"

and these two never-to-be-forgotten hits, sung by the artists who made them internationally famous

"IDA"... sung by Eddie Leonard

"RINGS ON MY FINGERS"

... sung by Blanche Ring

A NEW UNIVERSAL PICTURE!

PRINTS NOW

in your U Exchange for Screenings!

National Survey on Methods to Up B.O. Finds Exhibs Generally Cool

(Continued from page 5)

houses all playing day-and-date at equal admissions. Another Minneapolis indie thinks admissions should fluctuate with the quality of each picture (an idea also recently expressed by David O. Selznick).

Manager of the Warner circuit in Memphis believes circuits could get bigger grosses out of their houses by giving more pay to their managers. 'I know hundreds of good showmen who are running the houses they manage like popcorn stands because they haven't enough spirit left after battling bill collectors privately to go out and scrap for business,' he says.

On exploitation, the manager of a circuit of 18 houses in Ohio declared frankly: 'Exploitation is money and effort wasted. We do as little as possible.'

From Anderson, Ind., comes a plea that producers make features longer to eliminate duals, while in Los Angeles an exhib thinks each company should make two to six pictures a year on which admissions would be raised to bring in more money.

Can't Increase Playing Time With Mine-Run Pix

Anderson, Ind., April 30.

Harry VanNoy, v.p. of Anderson Amus. Corp. and manager of the Paramount, 1,700-seat independent in manufacturing town of 45,000 here, said:

'This theatre, in common with many in smaller cities throughout the midwest, rarely goes more than four days on a single picture. With three changes a week, we'd much rather extend time on a big picture than fill out the week with double features. But it takes a top picture for us to stretch into a full week's playing time. Several times we've done it with good results. 'Grapes of Wrath' and 'Dodge City' did well for seven days, but we can't hope to do so with mine-run films unless mouth-to-mouth publicity is tremendous. We would like to oust the double feature permanently, but need a lot of producer and exchange cooperation to do so.

Admish Rise Out

'We positively couldn't consider raising admission prices. Too many second-run theatres in this territory are playing top product on repeat dates with a 10c or 15c gate tariff. Although our admission scale rarely tops 30c except in case of stage shows, we couldn't afford to hike it because of second-run opposition. First runs in this vicinity are forced to operate with 60-day protection; we believe this should be lengthened to from three to six months. In the long run, our attitude is that producers would undoubtedly gain by forcing an extension of protection privileges for first-run houses.

'We are solidly for extra exploitation if it's truly a good film. We've been burned several times in going head-over-heels for a big buildup for obvious turkeys. We think a good film gets even better results with canny, expanded exploitation, but the Angel Gabriel signing autographs in the lobby couldn't drag them in if it's a weak sister.

'One of the best pieces of advice a middle-sized theatre could give producers is this: make most features long enough that double features will be impractical. In booking a picture of 105 minutes or more, for example, we can't conscientiously take a supplementary programer. This would do much to squash the double-feature menace, and make everyone from customer to producer happier, we believe.'

So. Cal. Visions Radical Clearance, Quality Change

Los Angeles, April 30.

While exhibitors in the Southern California area generally favor increased admission prices, consensus is that radical changes will have to be made in zoning-clearance, as well as in quality of pictures turned out, before such hikes will be possible. It is admitted that picture house gates should be boosted, but such a boost, exhibs declare, must be universal all along the line, extending down to the 15c and 20c theatres.

Recent statements by distribution chiefs of major companies that more playing time must be given pictures will hold little weight hereabouts. Exhibitors, both circuit and indie, are convinced they are getting every dollar possible out of the present crop of pictures. Not until the producers awake to a realization that quality must be improved if there is much of a change, theatre operators insist, in any drastic revenue boosts in this area.

Exhib Has His Say

Some interesting figures on the lack of foresightedness of distributors is given by an independent chain exhibitor. In the past three years this company, in one of its locations, played 76 pictures from one company, giving nearly 47 weeks of playing time to these films, and the average profit for the house ran around $3.65 per picture.

This, the exhib says, was due entirely to the 35% and 40% demanded by distributors. These higher percentages would be okay, he holds, if proper protection were given, but any prospect of increasing admissions to secure more revenue from high-cost pictures is precluded by zoning which would permit subsequent runs to show the same pictures at a lower rental, at their lower admission prices.

This exhib states emphatically that if producers were to designate two to six pictures at the start of each season for which higher admissions would be demanded all along the line, considerable extra revenue could be obtained and the higher percentages asked would not be so out of place.

Says Charlie Skouras:

Charles P. Skouras, president of Fox West Coast Theatres, operating around 300 houses in California, Arizona and Montana, and leading film user in the far west, says:

'Fox West Coast Theatres is getting everything possible out of extended playing time, and any extension of this practice would hardly be possible in this territory. Pictures are played as long as business warrants and in this respect we feel we are getting every dollar possible over our circuit.

'I am heartily in accord with increased admissions, and believe further hikes would be possible if the subsequent run houses joined in. If the principal nabe houses advanced their price to 55c, instead of 40c, it would make it possible for the local first runs to go up to 65c on general admissions. However, such a boost would have to be general all along the line to become effective.

'One of the principal objections to higher admissions at this time is the fact that many producers are turning out more lower-bracket pictures than productions classified as of A quality and draw. Cost of a picture is no criterion as to its boxoffice value. The draw depends almost solely on timeliness of story, punch, action and novelty.'

Plenty of Bucs to B's

'Producers, as a rule, when given $150,000 to $200,000 to make a picture, evidently start off on the premise it is to be a B production, and little or no effort is made to turn out a feature with a genuine boxoffice appeal,' claims another exhib. 'As a matter of fact quite a few of the B pictures presently turned out have more appeal than some of the so-called $1,000,000 productions. Producers must learn that wasted footage and production costs cannot continue to determine a picture classification.'

Milton B. Arthur, president of Cabart Theatres, and one of leading independent exhibitors in the Southern California area, opines that first runs are milking the local territory of playing time, and with moveovers and subsequent run playdates, every dollar possible is being dragged out of this area.

'Admission hikes would be possible, and entirely feasible, if the first run situations were given a little more protection than they receive under the present zoning setup. As the situation is now, subsequents play right on the heels of first runs at lower admission prices. If the 40c houses were to boost their gate to 55c, the 35c houses could advance to 40c and so on down the line.

'If the first runs were given say a 42-day clearance, they could easily boost their general admission price to 65c, but such a hike is impossible under the present zoning setup.

'Additional exploitation of pictures will be no help. After all, there are but three types of films. One, that needs little or no exploitation; a second and that some exploitation may be advisable from a local standpoint to add a few dollars to the gross; and third, the pictures that no amount of exploitation would help.'

More Pay for Managers Urged to Hypo Grosses

Memphis, April 30.

Col Howard Waugh, Warner manager in the Memphis territory, is convinced that the film companies are too anxious to rush pictures into theatres for quick early grosses and then out for some other major effort.

'Let 'em stay as long as there is a public,' Col. Waugh says. 'Look at 'Til We Meet Again.' We had a good week with it as 'One Way Passage.' Then we brought it back and had another good week. Then there was a reissue years later. And now we're doing it all over again with a fresh cast and we can continue to repeat.

'Too many good pictures lie around on the shelves that could be getting new money. It wouldn't be big money, of course, but then neither is what we draw with the turkeys that fill in those odd weeks anyway.'

Mgrs. Work for Peanuts

Waugh says one thing that is wrong with the boxoffice today is that too many managers are working for peanuts.

'How does a big company expect its poor little manager out in the sticks to burn out his heart and soul getting customers into the house when he is barely making a living?' he asks. 'I'm not getting personal, not even about my own company. But I know hundreds of managers, good showmen, who are sitting on their verandas, running their theatres like popcorn stands because they haven't got enough spirit left in 'em, after battling the bill collectors privately, to go out and scrap for business.

'A few bucks raise and a pat on the back to a flock of the managers, and you'd see the grosses jump like nobody's business. What's a few dollars in a manager's salary if it fires him to whip up an idea that doubles the take for the week?'

There's too much routine and not enough of the old-time showmanship, says Waugh. Admissions might be kited a trifle in the brackets where they are already under Government tax, but not above, he believes.

Mpls. Exhibs Won't Aid Prods. On U. S. Rentals

Minneapolis, April 30.

In Minneapolis theatre owners virtually are unanimous in agreeing that producers can expect no additional cooperation from them to boost domestic film rental revenues. They're almost a unit in concurring that any offset to curtailed European revenues must come from the production of better pictures and from reductions of executives and stars' salaries and other Hollywood studio and distribution economies.

There also is almost complete agreement among the independent neighborhood and suburban exhibitors and chain operators that extended downtown runs now milk outstanding films before such pictures reach the uptown houses, which, in consequence, do not realize normal profits even during regular playing time. It seems to be a consensus of opinion, too, among the indies that present clearance, favoring producer-owned loop theatres here, hurts nabe spots so much that the latter can't put any additional coin into the distributor's coffers; that they can't profitably spend more on advertising and exploitation, and that admissions positively can't stand any tilt.

A few, however, feel that if producer-owned downtown chains would boost admission scales they'd be able to follow suit providing that clearance is shortened. An operator of neighborhood houses, who preferred to remain anonymous, expressed the belief that producers' revenues would be increased if pictures were released on percentage day and date alike to downtown and neighborhood and suburban houses charging the same admission and played in all houses as long as business continued profitable.

Add Angle on % Deals

One prominent independent circuit operator, Bennie Berger, who owns Twin City neighborhood houses as well as many out-of-town situations, made the novel suggestion that the problem could be solved by the elimination of percentages. He argues that, because of percentages, most exhibitors now are afraid and do not desire big grosses for outstanding pictures for the reason that such takings are used as a basis for fixing straight rentals on the run-of-the-mill product. Berger is one of the few who think that more extended playing time to milk more out of pictures is possible and that greater exploitation is desirable—providing percentage is given the gate.

'Except for percentage, most exhibitors, I believe, would play many pictures twice as long as they do now and would spend much more on exploitation and advertising. I used to play such pictures as 'Rio Rita' and 'Sunny Side Up' an entire week in Grand Forks, N. D. Now I run similar attractions only two or three days. In Minneapolis, however, where percentages practically are out for independent neighborhood theatres, I have only two changes a week at my 850-seat Paradise, an uptown house. That's going the limit on playing time.

Another exhibitor would eliminate all executives receiving more than $25,000 a year salary—especially chairmen of boards. Still another declares that, because of the milking of bigger films downtown through extended runs, such films no longer are as profitable for the neighborhood and suburban spots as ordinarily good pictures' which are somewhat neglected in the loop and don't run longer than a week.

Upped Admish 'Suicide,' Ballyhoo 'Waste' in Ohio

Hamilton, O., April 30.

Tracy Barham, general manager Northio Theatres, Inc. (18 theatres, first and second run, in Ohio, Kentucky and West Virginia):

'We play pictures in all our houses as long as we figure in advance that they will stand up, and do not consider extended playing time. Our past experience enables us to judge pretty accurately just what a picture will do in our various situations, and we book accordingly. In our first runs, we normally play an A picture Sunday, Monday and Tuesday. Occasionally, in the case of a big picture, we open on Saturday, and in some instances, where we open on Sunday, we will bring the picture back on Thursday, skipping Wednesday, when we book a single picture in connection with 'Sweepstakes,' 'Prosperity Night' and the like. We milk everything out of each picture during the booking on which we have determined in advance.

Considering Lower Prices

'Personally, I consider it suicide to up admissions. In fact, we are seriously considering lowering our scales in certain situations, at least, feeling that we will thus increase our business. This belief is predicated on the fact that some months ago, we upped prices in some of our theatres, which slowed down attendance somewhat, but this was recaptured when we subsequently reverted to the original scale.

'As for exploitation, we do little as possible. Exploitation, to my way of thinking, is simply money and effort wasted. If we have the pictures, we will get the business. If we haven't, then no amount or type of exploitation will bring in the customers. The public is mighty well informed, through magazines and the radio, on practically every picture. We don't need to tell 'em. In most cases, they tell us. If it's an outstanding horror picture, or something out of the ordinary, we stress it in our advertising, to a certain extent, but exploitation doesn't help.'

Suspects Banko Racket, Racket Stops Payment; Bingo K.O. in Akron

Cleveland, April 30.

A neat racket to tag a nabe house's bank nite pot for $767 was forestalled last week by Frank Cost, manager of Euclid Shore, when he stopped payment on check an hour after he became suspicious of the winner's too obvious nonchalance. Charles Mart, who apparently won it, and Albert Solomon, one of the judges, were picked up by cops for questioning about a counterfeit ticket substituted for the genuine one in the drawing.

Whodunit plot has so many angles that manager, although identifying both principals in it, won't press charges yet. Cost as well as his house's customers are still burning up over case, but not as much as a gambling club which cashed the check before learning it was made of rubber. Backers of Ohio Villa, left holding the bag, received only loud snickers from bank and town's wiseacres when they tried to collect on the dead piece of paper. When threatened, Cost retorted they would have to sue the theatre to get their money back.

Manager claims Solomon was one of the volunteer judges who handed him the winning ticket after it had been pulled out of the box. Actions of Mart, who stepped up to take the prize, were so odd that he made an investigation which revealed that Mart's original ticket was still in the box and that the one presented was a phoney copy of the prize ducat. As result of case, all nabes are now having ticket-drawer seal it in a glass case before handing it to any of the judges. Euclid Shore also added held-up check to new banko pot, making it [illegible] to give customers another chance.

Akron's Bingo Ban

Akron, O., April 30.

Akron theatres hope that business will take an upward zoom after police had closed all gambling spots and barred bingo in private and fraternal clubs. Bingo has been highly commercialized throughout the Akron and northeastern Ohio area. Several large gambling clubs, in nearby Geauga, Lake and Cuyahoga counties draw huge crowds nightly, and the Arrow club in Geauga county operates chartered buses out of Akron nightly. Large fraternal clubs have made bingo a nightly entertainment while beer parlors and 'private' clubs have utilized the revenue from bingo to keep in operation.

Exhibs here two years ago launched a campaign to halt bingo, claiming the game was taking a heavy toll at the boxoffice. Little result was achieved at that time.'

EXHIBS PROTEST COLE CIRCUS' SUNDAY OK

Dover, O., April 30.

Theatre operators in the Dover-New Philadelphia district are up in arms over announcement that Cole Bros. Circus is trying to negotiate for a Sunday date at the fair grounds here late in May, probably under the auspices of the Elks lodge. They contend Sunday is their best day of the week and that a circus will mean a 'blackout' for them.

Ringling Bros.-Barnum & Bailey Circus played here four years ago on a Sunday (July 11) over protests of theatre operators and is reported to have grossed approximately $10,000 on the day, while the theatres did practically nothing.

Extended Runs

Continued from page 1

of run. First-run houses usually have too great an overhead to allow them to hold a picture as long it will hurt later runs.'

Situation in the subsequents is somewhat different, it is admitted. 'The longer a film plays in a key nabe,' Schlaifer said, 'naturally the fewer people there are to see it in subsequent runs. But there is not much can be done about that. That's just the nature of this business or any other business.'

Although other execs, some of them farther removed from exhibition than Rodgers and Schlaifer, have advocated higher admissions, the two sales chiefs are also in agreement that a general price rise cannot be expected. There are certain situations, it was said, where levies might be upped, but also some where they perhaps need lowering. No exhibs, Schlaifer pointed out, with common sense will keep admissions lower than necessary as it is as little to his advantage as to the distributors.

Schlaifer also succintly summed up distrib attitude on the need for greater exploitation. Many exhibs have contended that ballyhoo doesn't help any because the public 'smells 'em out.' Schlaifer declared, 'Sure they smell 'em out, but their scent's better on a picture that's well exploited.'

UA sales chief also had an answer to those exhibs who complain that long runs pile up too much product that must be played. 'It should be remembered,' he declared, 'that for every day cut from the potential run of a moneymaking picture there is going to be an equal number of days at some future time when a dog will have to be played to fill in.'

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.
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
	3/6	STRANGE CARGO (M-G)	D	J. Crawford-M. Douglas-C. Gable	111
	3/27	LITTLE ORVIE (RKO)	CD	J. Sheffield-E. Truex-D. Tree	66
		EARTHBOUND (20th)	RD	W. Baxter	67
	3/21	CHARLIE CHAN IN PANAMA (20th)	M	S. Toler-J. Rogers-L. Atwill	67
	3/13	DOUBLE ALIBI (U)	M	W. Morris-M. Lindsay	60
	3/20	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
	3/27	HUMAN MONSTER (Mono)	M	B. Lugosi	73
	4/3	SHOWDOWN (Par)	W	W. Boyd-R. Hayden-B. Wood	65
	4/10	ISLE OF DESTINY (RKO)	D	W. Gargan-W. Ford-J. Long	83
	4/3	ZANZIBAR (U)	D	J. Craig-L. Lane	69
3/15/40		MEN WITHOUT SOULS (Col)	D	R. Hudson-J. Litel-B. MacLane	
	3/14	YOUNG TOM EDISON (M-G)	RD	M. Rooney-F. Bainter-G. Bancroft	85
	3/20	MIDNIGHT LIMITED (Mono)	M	J. King-M. Reynolds	61
	3/14	WOMEN WITHOUT NAMES (Par)	M	E. Drew-R. Paige-J. Barrett	60
	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	97
	3/1	MAKING EYES AT ME (U)	MU	C. Moore-T. Brown-E. Carle	60
	3/27	REBECCA (UA)	M	J. Anderson-L. Olivier-J. Fontaine	130
	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
	2/28	ROAD TO SINGAPORE (Par)	MU	B. Crosby-D. Lamour-B. Hope	84
	2/29	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	88
	3/27	IT'S A DATE (U)	RD	D. Durbin-K. Francis-W. Pidgeon	100
	3/20	VIRGINIA CITY (WB)	W	E. Flynn-M. Hopkins	125
3/29/40	4/10	SON OF THE NAVY (Mono)	C	J. Parker-J. Dunn-M. Spellman	71
	2/14	THE FARMER'S DAUGHTER (Par)	C	M. Raye-C. Ruggles-R. Denning	60
	4/3	GHOST VALLEY RAIDERS (Rep)	W	D. Barry-I. Andre-L. Mason	57
	3/27	RANCHO GRANDE (Rep)	W	G. Autry-S. Burnette-J. Storey	68
	4/10	FREE, BLONDE AND 21 (20th)	C	L. Bari-J. Davis-H. Wilcoxon	73
	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
	4/3	AND ONE WAS BEAUTIFUL (M-G)	D	J. Muir-L. Day-R. Cummings	69
	4/24	TWO GIRLS ON BROADWAY (M-G)	CD	L. Turner-J. Blondell-G. Murphy	70
		TOMBOY (Mono)	C	J. Moran-N. Jones	70
	1/24	ADVENTURE IN DIAMONDS (Par)	M	G. Brent-I. Miranda-J. Loder	76
	4/3	COURAGEOUS DR. CHRISTIAN (RKO)	D	J. Hersholt-D. Lovett-T. Neal	64
	4/3	STAR DUST (20th)	CD	L. Darnell-J. Payne-R. Young	84
		HALF A SINNER (U)	D	H. Angel	
	5/1	ONE MILLION B. C. (UA)	M	L. Chaney, Jr.-V. Mature-C. Landis	85
	4/10	IT ALL CAME TRUE (WB)	CD	A. Sheridan-J. Lynn	69
4/12/40	5/1	MAN WITH NINE LIVES (Col)	M	B. Karloff-R. Pryor-J. Sayres	73
	4/17	DR. KILDARE'S STRANGE CASE (M-G)	RD	L. Ayres-L. Barrymore-L. Day	76
		COVERED WAGON TRAILS (Mono)	W	J. Randall-S. Cairnes	
	3/6	DR. CYCLOPS (Par)	D	A. Dekker-J. Logan-T. Coley	71
	4/17	HI-YO SILVER (Rep)	W	Hi-Yo Silver-L. Powell-L. Roberts	69
	3/20	VIVA CISCO KID (20th)	RD	C. Romero-J. Rogers-S. Fields	70
	2/21	HOUSE OF SEVEN GABLES (U)	D	M. Lindsay-G. Sanders-V. Price	87
	4/17	KING OF THE LUMBERJACKS (WB)	M	J. Payne-G. Dickson	58
	5/1	YOUNG BUFFALO BILL (Rep)	W	R. Rogers-G. Hayes-P. Moore	58
4/19/40		I MARRIED ADVENTURE (Col)	D	Mrs. Osa Johnson	
		COLORADO TRAILS (Mono)	W	Tex Ritter	
	1/24	ABE LINCOLN IN ILLINOIS (RKO)	RD	R. Massey-R. Gordon-M. Howard	110
	4/17	JOHNNY APOLLO (20th)	RD	T. Power-D. Lamour-E. Arnold	94
	5/1	SAPS AT SEA (UA)	C	S. Laurel-O. Hardy	57
	4/24	ENEMY AGENT (U)	D	J. Cromwell-H. Vinson	61
	4/24	TILL WE MEET AGAIN (WB)	RD	M. Oberon-G. Brent	100
	5/1	IN OLD MISSOURI (Rep)	RD	Weaver Bros.-Elviry-J. Storey	67
	4/24	LIGHT OF WESTERN STARS (Par)	W	V. Jory-J. A. Sayers	68
	4/10	DARK COMMAND (Rep)	W	C. Trevor-J. Wayne-W. Pidgeon	94
4/26/40	5/1	DOCTOR TAKES A WIFE (Col)	CD	L. Young-R. Milland-G. Patrick	88
	4/17	FORTY LITTLE MOTHERS (M-G)	CD	E. Cantor-R. Morgan-R. Johnson	87
		MYSTERIOUS MR. REEDER (Mono)	M	W. Fyffe-K. Walsh-L. Harding	
	11/15	FRENCH WITHOUT TEARS (Par)	C	E. Drew-R. Milland	67
	4/10	CURTAIN CALL (RKO)	RD	B. Read-J. Archer-A. Mowbray	61
		COVERED WAGON DAYS (Rep)	W	R. Livingston-R. Hatton-D. Renaldo	
	3/6	SHOOTING HIGH (20th)	D	J. Withers-G. Autry-M. Weaver	66
		AN ANGEL FROM TEXAS (WB)	C	E. Albert-R. Lane	
	4/24	GRANDPA GOES TO TOWN (Rep)	CD	J. Gleason-L. Gleason-H. Davenport	66
5/3/40		BLOCK 'K' RIDES TONIGHT (Col)	W	Bill Elliott	
	4/24	IRENE (RKO)	MU	A. Neagle-R. Milland-R. Young	98
	3/20	SO THIS IS LONDON (20th)	C	R. Hare-A. Drayton-G. Sanders	80
	5/1	20 MULE TEAM (M-G)	D	W. Beery-L. Carrillo-M. Rambeau	80
	4/17	BUCK BENNY RIDES AGAIN (Par)	C	J. Benny-Rochester-E. Drew	82
		TEAR GAS SQUAD (WB)	M	D. Morgan-G. Dickson-J. Payne	
	5/1	IF I HAD MY WAY (U)	MU	B. Crosby-G. Jean-E. Brendel	93
5/10/40		OPENED BY MISTAKE (Par)	CD	C. Ruggles-J. Logan-R. Paige	
	4/3	BEYOND TOMORROW (RKO)	CD	C. Winninger-C. A. Smith-B. Barnes	84
		THE CROOKED ROAD (Rep)	M	E. Lowe-I. Hervey-H. Wilcoxon	
	5/1	I WAS AN ADVENTURESS (20th)	D	Zorina-R. Greene-E. von Stroheim	80
		SKI PATROL (U)	D	L. Deste-P. Dorn-K. Adams	
		EDISON, THE MAN (M-G)	D	S. Tracy-R. Johnson-L. Overman	
		GAUCHO SERENADE (Rep)	W	G. Autry-S. Burnette	
		COWBOY FROM SUNDOWN (Mono)	W	T. Ritter-R. Ates-P. Haddon	
	4/10	SATURDAY'S CHILDREN (WB)	D	J. Garfield-A. Shirley	97
5/17/40		BABIES FOR SALE (Col)	C	G. Ford-R. Hudson	
	4/24	TWO GIRLS ON BROADWAY (M-G)	CD	L. Turner-J. Blondell-G. Murphy	73
		WATERLOO BRIDGE (M-G)	D	R. Taylor-V. Leigh-V. Field	
	5/1	TYPHOON (Par)	RD	D. Lamour-R. Preston-L. Overman	70
	5/1	MY FAVORITE WIFE (RKO)	RD	I. Dunne-C. Grant-R. Scott	88
		ON THEIR OWN (20th)	C	S. Byington-K. Howell-G. Ernest	60
		TURNABOUT (UA)	D	J. Hubbard-A. Menjou-C. Landis	
		SANDY IS A LADY (U)	C	Baby Sandy-M. Auer	
		ISLAND OF DOOMED MEN (Col)	M	P. Lorre-R. Hudson-C. Middleton	
		KID FROM SANTA FE (Mono)	W	Jack Randall-C. Curtis-C. Rochelle	
		GANGS OF CHICAGO (Rep)	M	L. Nolan-L. Lane	
		ALIAS THE DEACON (U)	C	B. Burns-M. Auer-P. Moran	
		FLIGHT ANGELS (WB)	M	V. Bruce-R. Bellamy-W. Morris	
5/24/40		AMATEUR DETECTIVE (Mono)	M	F. Darro	
	4/10	THE BISCUIT EATER (Par)	CD	B. Lee-C. Hickman-H. Millard	83
		YOU CAN'T FOOL YOUR WIFE (RKO)	CD	L. Ball-J. Ellison-E. Dunn	
		LILLIAN RUSSELL (20th)	RD	A. Faye-D. Ameche-H. Fonda	
		OUR TOWN (UA)	D	W. Holden-M. Scott-F. Bainter	
		TORRID ZONE (WB)	CD	J. Cagney-A. Sheridan	
5/31/40		LONE WOLF MEETS LADY (Col)	M	W. William-J. Muir-E. Blore	
		SUSAN AND GOD (M-G)	C	J. Crawford-F. March-R. Hayworth	
		QUEEN OF THE YUKON (Mono)	M	No cast	
		WAY OF ALL FLESH (Par)	D	A. Tamiroff-G. George-W. Henry	
	3/12	BILL OF DIVORCEMENT (RKO)	D	M. O'Hara-A. Menjou-F. Bainter	73
		MARRIAGE IN TRANSIT (20th)	CD	R. Sterling-V. Gilmore-J. Davis	
		LA CONGA NIGHTS (U)	CD	H. Herbert-C. Moore-D. O'Keefe	
		BAD MAN FROM RED BUTTE (U)	W	J. M. Brown-B. Baker-F. Knight	

Inside Stuff—Pictures

Dave Herman, newspaperman of Silver Spring, Va., is crediting RKO's 'Vigil in the Night' with saving the life of his two-year-old baby. Dramatic climax of the film comes when Ann Shirley as a night nurse in a children's ward finds one of her charges has stopped breathing and brings it back to life by putting her mouth to the patient's and forcing her breath into its lungs.

Short time after seeing the film in Washington, Herman found his own baby had stopped breathing as result of a convulsion from teething. While his wife called a doctor and the fire department emergency squad with oxygen, Herman did exactly what he had seen Miss Shirley do. By the time help arrived, the baby was again breathing. Physician said Herman's action had saved the child's life.

Toledo police recently 'rescued' a wouldn't-be suicide, a Cleveland showman whose identity was kept secret. He stopped at a downtown Toledo hotel after a hard drive, and became irritated at automobiles blowing their horns in an alley eight floors below his room. As he leaned over the window ledge to see what all the noise was about, a bellhop, returning to the hotel with mail, saw him. He reported to the hotel manager that a man was trying to commit suicide and police, reporters and photographers were soon on the scene.

The showman told police in sharp terms that he loved life, had no intention of jumping from the hotel window, and that if he ever did want to jump from a hotel window he wouldn't pick this particular hotel.

Long absent husband and/or wife, shipwrecked on a South Sea island, is the theme similarly used in two current releases. Pictures are 'Too Many Husbands,' produced by Wesley Ruggles for Columbia release, starring Jean Arthur, Fred MacMurray and Melvyn Douglas, and RKO's release of Leo McCarey's 'My Favorite Wife,' starring Irene Dunne and Cary Grant.

It is MacMurray in 'Husbands' who turns up after shipwreck hibernation to discover that his wife has remarried. In 'My Favorite Wife' Irene Dunne returns home on the day her husband, who has had her legally declared dead, remarries and starts new honeymoon.

The added burden placed upon the Paramount organization, through the violent upheavals incident to the development of war and by the litigation instituted by the Government against the industry, was especially noted by Barney Balaban, Par pres, in his statement to stockholders accompanying the annual report which went out last week. He said that this 'requires more than the usual acknowledgment and expression of appreciation of every member of the Paramount and affiliated organizations, for their constant and continued loyal support and cooperation'.

The Hollywood Fund, for purpose of helping out-of-work English actors due to the war, and which was founded by Elizabeth Allan, has $6,500 subscribed by the English film colony. Subscriptions have now been stopped due to the American neutrality law.

Londoners, comprising Clive Brook, Adrienne Allen, Marie Lohr, Valerie Hobson, Elizabeth Allan and Anthony Asquith, have formed a committee to keep the fund going.

Typographical Union, Local No. 8, St. Louis, which has 3,000 members, tossed posies to the St. Louis Post-Dispatch (Pulitzer) for its service to the community in leading the fight that resulted in the dethroning of John P. Nick from IATSE, Local 143, and from the position of first v.p. of the international body. In a resolution last week the rag was roundly praised.

Fans' loyalty to screen favorites undergoing severe test on the Coast now. Currently billboards have Ann Sheridan oomphing for Signal Gasoline, Tyrone Power and Irene Dunne urging them to 'go farther with Richfield,' and Joan Bennett stumping for Holsum bread. It's a new high for this sort of testimonial tug-o-war.

New York Theatres

GONE WITH THE WIND
While this engagement is limited, G W T W will not be shown except at advanced prices . . . at least until 1941.
ASTOR Broadway & 45th St.
ALL SEATS RESERVED
Twice Daily 2:45, 8:45 p. m.

2nd BIG WEEK! MGM's Dramatic Sensation!
Capitol Broadway & 51st Street
CLARK GABLE • JOAN CRAWFORD
'STRANGE CARGO'

Loew's State
Last Times Wed. "NORTHWEST PASSAGE" Starring SPENCER TRACY
In Person MILTON BERLE
Starts Thur., May 2 MICKEY ROONEY as "YOUNG TOM EDISON" • Plus BIG STAGE SHOW

Opening Saturday, May 4
"IF I HAD MY WAY"
With Bing CROSBY and Gloria JEAN
"FRENCH WITHOUT TEARS"
UNITED ARTISTS RIVOLI Broadway at 49th St.
Doors Open 9:30 A.M. MIDNITE SHOWS

PARAMOUNT
HELD OVER
"Buck Benny Rides Again"
GENE KRUPA and Orch.
Connie Boswell and Others
Midnite Screen Shows

RKO THEATRES

STARTS FRIDAY 3
JOHN GARFIELD
ANNE SHIRLEY
IN
'SATURDAY'S CHILDREN'
A New Warner Bros. Success
IN PERSON
GUY LOMBARDO
and His Royal Canadians
STRAND Broadway and 47th St.

RADIO CITY MUSIC HALL
HELD OVER
"REBECCA"
Spectacular Stage Productions

CBS Again Writes Its Affiliates Urging ASCAP Pact Be Ignored

The Columbia Broadcasting System issued another memorandum to its affiliated stations on the ASCAP situation last week. Herbert V. Akerberg, v. p. in charge of station relations, put his signature to this one. NBC wrote one to its own affiliates a month ago, but there has been no followup.

Copy of Akerberg's note follows:

Dear Mr.——————:

Since Mr. Klauber's letter of April second, the situation on the music front is proceeding entirely satisfactorily. Broadcast Music, Inc., has secured the Cole catalogs and has closed other deals, and current releases of new popular numbers are now being made available to us. Our own efforts in the past three weeks have resulted in substantial elimination of ASCAP numbers on our network sustaining programs.

You will also be interested to know that, in spite of the fact that no response was requested to Mr. Klauber's letter, a large number of stations have voluntarily written expressing their appreciation and endorsement of Columbia's position. Other stations to whom we talked since this letter was received by them have also taken the same position. No station has indicated any disposition to accept the ASCAP bait.

As many have expressed it to us, this unanimous reaction is conclusive proof of the complete failure of the old ASCAP tactics of 'divide and rule.' This first, and perhaps decisive, battle having been won, we are even more convinced of the ability of broadcasters to break the ASCAP strangle hold on our industry.

If you have not already written us, I would certainly appreciate hearing from you and getting your reaction.

Sam Moore's Commission

Los Angeles, April 30.

Talent agent Lo Morrison has asked the State Labor Commission to arbitrate his percentage suit against Sam Moore, former writer on the 'Good News' radio program for Maxwell Coffee.

Agent demands $1,440 as 10% of Moore's $450 weekly salary since July 5, 1939.

WLOK, Lima's Claim

Lima, O., April 30.

WLOK, Lima, believes it has set some sort of a record. The station has not used a single phonograph record since January 1, 1939. Asserts no other Ohio station can duplicate that claim.

Station averages 87 remotes a month.

Klauber Mends As ASCAP Spies An Angle in His Op.

Edward Klauber, CBS executive v.p., is recovering from a gall bladder operation performed on him at the Doctors' hospital, N. Y., the week before last. It is expected that he will be discharged from the hospital by the end of next week. His doctor has urged him to take it easy for some time and the indications are that he won't be back on the job for at least another five weeks.

There's an impression in ASCAP circles that Klauber's indisposition may be used by William S. Paley as a way out for assigning some one else from his official ranks to represent the network in negotiations with the Society but this was scouted as absurd by those close to Paley.

DOUGLAS L. ELLIMAN AS RADIO SPONSOR

Douglas L. Elliman, New York realtor, will sponsor Lisa Sergio's 'Column of the Air' over WQXR, New York, Mondays and Wednesdays. Kelly Nason is the agency. Program is bankrolled Tuesdays and Thursdays by Botany worsted mills, and Fridays by Escoffier sauces.

Ruppert's beer has bought a series of twice-daily half-minute transcribed announcements six days a week over the same station. Ruthrauff & Ryan placed the business.

Write, Wire or Phone

YOUR NEAREST

VARIETY

OFFICE

To Reserve Space in the

1940-41

VARIETY

RADIO

DIRECTORY

NEW YORK
154 West 46th St.
BRyant 9-8153

CHICAGO
54 W. Randolph St.
Central 4401

HOLLYWOOD
1708 No. Vine St.
Hollywood 1141

Nick Stemmler

WSYR's ace sports announcer, recently returned from Ft. Lauderdale, Fla., where he spent training period with Syracuse International League "Chiefs".

Stemmler cut daily platters of training routine and Florida chatter for use at WSYR on his bang-up nightly sports review. Now he is bringing play-by-play sportcasts of Chief's games to fans in baseball-crazy Syracuse area.

KSD FIRST A.P. 24-HR. CUSTOMER

St. Louis, April 30.

KSD, owned and operated by the Post-Dispatch, is the first newspaper-owned station to apply for, and receive, 24-hour Associated Press news service since AP revised its stand on radio feeds. The extended service which got under way Saturday (27) will augment the regular AP news shed which is thrice on Sundays, and seven times daily.

A separate wire system is used for delivery of the radio reports. The new service will bring with it specialization in the editing of AP news report by radio news experts.

Detroit Suds Acct. Imports Haenschen For Mich. Web Show

Detroit, April 30.

One of most ambitious shows ever attempted by a Detroit account, Stroh Brewery's half-hour musical program with Gus Haenschen batoning, hits ozone this Thursday (2) over WXYZ and Michigan network. Haenschen, who'll plane here every week from New York, will direct a 36-piece all-string band in WXYZ's auditorium studios in Maccabees building.

Soloists on new 30-minute show also will be imported, two slodded for initial program being Tom Thomas, winner of 1937 Met auditions, and Margaret Daum, who made debut with Met in soprano role of 'Musetta' and has been vocalist on several network shows.

Show will be broadcast every Thursday at 7:30 p.m.

KROGER EXPANDING MIDWEST SCHEDULE

St. Louis, April 30.

Kroger Grocer & Baking Co., Cincinnati, through Ralph Jones Agency, has signed for sponsorship of a 10-min. daily sports quiz program over KWK to run during the entire baseball season. Program tagged 'Sports Twisters' with 'Mr. Kroge' will precede the play-by-play of all home games of the Cards and Browns which is bankrolled by Falstaff beer. Broadcast will originate from KWK booth at Sportsman's Park and will feature John Neblett in a quiz set-to with four persons daily. $1,000 in cash will be dished out during run of program.

Kroger also inked another contract with KWK, a five-a-week serial drama, 'Life of Mary Sothern.' Show that started yesterday (Monday) runs 52 weeks.

Cleveland, April 30.

Kroger Grocery and Baking Co. renewed its contract with WGAR for five nightly news broadcasts. Carl George reports the news on 6:30 p.m. spot for 15 minutes. Contract runs 52 weeks.

Bob Jackson, WJW announcer, Akron, has become production manager at the station.

Mutual's New 76-Station Discount Structure Directed at NBC Blue

Mutual Network is putting an entirely different discount structure into immediate effect. This one, primarily framed to undersell the NBC-blue link, offers discounts on the basis of not only 13 and 52 weeks but for 26 and 39-week periods. An account to be eligible for the new Mutual discount set must buy a minimum of 76 stations. For comparative purposes Mutual is using the rates asked for the 44 stations in the blue's minimum requirement.

Included in the list of Mutual stations that have agreed to the substantial discounts are WOR, Newark, and WGN, the network's two main keys. Latter have also agreed to new clearance stipulations. If Mutual can clear for an account on WOR at a specific time WGN will now make the parallel period available on its own schedule. The same applies in reverse for WOR.

Under Mutual's new discount structure an advertiser is given the choice of picking 14 supplementaries in any part of the country so long as he has committed himself to buy the 62 basic stations. Among the stations that come under the new discount are CKLW, Detroit; WHK, Cleveland; the Don Lee Network, the Colonial Network, WKRC, Cincinnati; WIP, Philadelphia; WOL, Washington; KQV, Pittsburgh; WCBM, Baltimore; WGR-WKBW, Buffalo; WSAY and KXOK, St. Louis.

Following is an excerpt from Mutual's new volume discount plan, with the NBC-blue comparisons the same as those cited by Mutual:

(ON PER WEEKLY BASIS)

Night-time	Quarter Hr.	Half Hr.	Hour	Five ¼ hrs.
13 weeks	$3,140	4,555	7,620	14,256
26 weeks	2,984	4,270	7,182	13,320
39 weeks	2,770	3,985	6,675	12,960
52 weeks	2,223	3,416	5,722	10,180

NBC-BLUE

Night-time	Quarter Hr.	Half Hr.	Hour	Five ¼ hrs.
13 weeks	$3,310	4,851	7,873	13,321
26 weeks	3,310	4,851	7,873	13,321
39 weeks	3,310	4,851	7,873	13,321
52 weeks	2,894	4,213	6,800	12,180

YOUTHBUILDERS' AWARDS

Mrs. F. D. R. Speaks at Luncheon of New York Group May 8

Mrs. Franklin D. Roosevelt will speak at a luncheon May 8 given by Youthbuilders at the Hotel Martinique, N. Y. NBC blue will carry half hour of program at 7 p.m. Awards are being made to various organizations in radio (also newspapers and films) that have 'helped the process of democracy.'

Novelty angle on these particular awards is that the choices were made, it is stated, by children, not by adults. Youthbuilders, having taken a tangent away from the clubwomen, has stressed that it is interested in what the kids, not parents, think about radio programs.

Channing Pollock and Crosby Gaige are on Youthbuilders' board. Sabra Holbrook is director, John Erickson treasurer, and Elizabeth Seiferheld, secretary.

RADIO-PAPERS RENEW WOO PITCHING IN L.A.

Hollywood, April 30.

That mad-on the downtown sheets have with radio is gradually wearing off. First it was the Daily News, then the Times and now Hearst's Herald-Express that have struck trade deals with the stations. Herex propopsish is with KFI for a half hour weekly to broadcast 'The Herald Cavalcade,' a localized version of March of Time. Don Clark writes and produces. In return, Bernie Smith, KFI-KECA p.a., does a column on the station's personalities and programs.

Daily News recently made a similar deal with KFI so that Publisher Manchester Boddy could have time for his weekly commentary on current events. The Times tieup is with KNX for Bill Henry to exploit his column.

'Sing' Subs for Fibber

Hollywood, April 30.

Meredith Willson's 'America Sings,' onetime NBC sustainer, will fill the 13-week summer niche for Johnson wax while Jim and Marian Jordan (Fibber McGee and Molly) take their mid-year layoff.

Cecil Underwood continues as producer and Don Quinn will write the show.

JENNINGS BACK IN HARNESS

Portland, Ore., April 30.

Carey Jennings, manager of KGW, back on the job after serious illness which put him in the hospital for two weeks with a blood clot on the temple. Doctors have ordered him to take it easy and avoid overstrain.

Otherwise he's well on the road to recovery.

DODGE MULLS NETWORKING

Ruthrauff & Ryan is discussing with Dodge motors the idea of going network. It would be a news commentator on the basis of from three to five times a week.

For years Dodge has confined itself to spot campaigns, using either announcements or transcriptions on a co-operative basis.

NBC Kills Coast 'Woman's Mag' After 12 Years; in the Red

San Francisco, April 30.

Sudden retrenchment due to an overstaff at NBC here resulted in the discontinuance of the 'Woman's Magazine of the Air,' and the lay-off of 30 persons active on the program. Proved non-paying this last year, the program has been heard Monday through Friday for the last 12 years, and employed secretaries, artists, producers, continuity writers, and musical librarians.

Artists affected by this cut, but still active on other NBC shows, are Hazel Warner, Benny Walker, Ruth Sprague, Helen Morgan, Ricardo, Edna Fischer, Charles Girard, Helen Kleebe, Camilla Romo, and the Knickerbocker Quartet which includes Armand Girard, George Nickson, Roland Drayer, and John Teel.

Ed Cashman on Kay Kyser Show for Lord & Thomas

Ed Cashman, formerly CBS staff producer, has joined the radio department of Lord & Thomas, and will direct the Kay Kyser (Lucky Strike) show on the NBC-red Wednesday nights. Karl Schullinger has been transferred from the production of this program to the newly created assignment of contact work and supervision of all Lucky Strike programs.

Schullinger will report to Carl Stanton, executive on the account.

KMBC Sets Sam Bennett

Kansas City, April 30.

Sam H. Bennett becomes director of sales at KMBC effective May 15. He will supervise all sales efforts including local, regional and national spot. Carter Ringlep, formerly manager of sales service, will be regional sales manager, concentrating his efforts on KMBC's regional accounts.

Bennett is from Texas, where he was managing director of the Lone Star Chain and previously with KFJZ, and KTAT, Fort Worth.

NBC RECOUPS RED OPTIONS

ASCAP's Annual Dinner

In the Music section, page 37, this week, is a detailed account of ASCAP's 26th annual dinner, which this time was more than a swank party at the Ritz-Carlton, N. Y. Preparing for the coming battle with radio over contract renewals, ASCAP members significantly refrained from heckling speakers, or introducing resolutions designed to embarass the board of directors. Boys decidedly let it be known that they are working under a united front for the duration of the war.

Significant also was the calibre of the attendance, which not only came to around 600, but also prominently included widows of well-known composers.

Town of 4,000 to Curb Static By Cutting Offenders' Electricity

By HARRY E. BILLINGS

Richland Center, Wis., April 30.

Use of static-creating electrical appliances will be officially banned in this city of 4,000 after tomorrow (May 1) under edict of the city council. Protest against interference with reception of radio programs has been so emphatic that people responsible for the weird noises emanating from loudspeakers will have their service shut off by the municipally owned electric plant and they will be without light or power.

Following complaints last summer, an official survey was made, and all persons using static-creating devices were ordered to install condensers to eliminate the noise. Most of them failed to do so, and pressure was put upon the city fathers. Now they have issued the new order.

Electricians for the city will start making the rounds tomorrow. Wherever condensers have not been installed the electricians will install them and add the cost to the householder's next light bill. Refusal to permit the installation or to pay the bill submitted by the city will result in power being shut off immediately.

Rare Procedure

Action taken by the Richland Center city father's is one of the few of its kind during the past 14 years. Not since 1926 has any municipality kicked up a similar fuss over man-made interference vis-a-vis radio reception. In 1926, Bay City, Mich., got stirred up over regenerative radio sets—which emitted hyena-like howls when tuned—and issued licenses for $2 to set-owners, the proceeds being used to ferret out offenders owning the regenerative gadgets. In the same year the State of Washington considered a bill to license receivers for $1 to stamp out man-made interference (power and light lines, etc.). Nothing ever came of this law.

The incipient 1926 trend toward set-licensing died out when the Radio Commission was created, the assumption being that the Commission would handle the interference problem. Both the old Radio Commission and the FCC have struggled manfully, but the trouble still crops up. Which is one of the big reasons that frequency modulation has had such a rapid upsurge.

WWJ Reconsiders 'Pot o' Gold' Fate

Detroit, April 30.

WWJ, which gave NBC formal notification of its cancellation of Tums' 'Pot o' Gold' show several weeks ago, has acceded to sponsor's request that it withhold final action until station execs have studied Tums' revised show, which hits ozone tonight (30).

W. J. Scripps, WWJ general manager, announced several weeks ago station was cancelling program because it deemed show 'is not in public's best interest.' Has given no assurance that he will not carry out his announced cancellation, but decided to wait until revised show hits air and he's had time to study it.

Asks 50 Kw. for F-M

Hartford, April 30.

WTIC, Hartford's frequency modulation alter ego, W1SXO, has asked the FCC for 50,000 watts. It now operates at 1,000 watts experimentally.

Transmitter's on Avon Mountain

Armour Buying

Armour Packing, Chicago, is going into 23 markets with a three-day-a-week series. It's musical.

Lord & Thomas office in Chicago is handling.

O'KEEFE-Y. & R. DECISION IS RESERVED

Decision was reserved Monday (29) after a five-day trial of Walter O'Keefe's $48,750 suit against Young & Rubicam, Inc., for alleged breach of contract. New York Supreme Court Justice John E. McGeehan gave both sides until May 20 to submit briefs.

O'Keefe claims he was hired on Nov. 10, 1937, to do a series of 22 broadcasts for the Packard Motor Car Co., starting Jan. 4, 1938, and ending May 31 at a salary of $4,000 weekly to March 1, and $3,750 thereafter. He claims discharge without cause on March 1 when the program was suspended. The majority of the defence testimony attempted to show that Packard had gone off the air due to poor business conditions.

La Roche on Stand

Monday, (29) the last day of the trial, Chester La Roche, Y & R president, took the stand. Under examination by his counsel, Arthur Driscoll, and cross by Louis Frohlich, he said that after making a trip to the Coast Jan. 18, 1938, he told O'Keefe of the bad conditions in the auto industry, but admitted not discussing cancellation of the contract with him. La Roche said that he discussed with his staff the advisability of keeping the show on the air, and it was decided at that time to avoid cancellation until the last moment, for if conditions improved, Packard would keep the program. Should they have notified NBC of the intended cancellation, their time would have been sold elsewhere. La Roche told the judge that time is a very important element, and that it cost approximately $13,000 weekly. He drew laughs from the courtroom when he declared that the price spent on a program does not determine its quality.

Finally it was decided to recommend to Packard that it go off the air, La Roche said. He professed to be well satisfied with O'Keefe's work, and it was decided to try to secure him another sponsor. It was also brought to NBC's attention that O'Keefe, expecting the program to last to May 31, had taken a lease in Hollywood. Under cross-examination it was admitted by La Roche that in November of the preceding year, he had also known of the poor conditions in the auto industry, before the program started. He also admitted Packard had the right to cancel its contract with NBC without cause, at the end of any 13-week cycle.

Portland, Ore.—Alice Joy, singer on KGW, known as the 'Prince Albert Dream Girl,' has left the Pacific Northwest to take up an engagement with KTUL, Tulsa.

AFFILIATES ASKED TO CEOE PM ½ HR.

Feed for Managers to Herald Reclaim on 7:30-8 P.M. Stretch — May Mean $2,500,000 to Web — Cite NBC Position vs. CBS Contracts

NO TROUBLE FORESEEN

NBC has started to take back some of the local option time that the network allocated to affiliates when it set up its radically different station compensation contract five years ago. Affiliates on the Red network have been invited to a luncheon and meeting at the Hotel St. Regis, N. Y., today (Wednesday) for the purpose of being informed by Niles Trammell, NBC executive v.p., that it will be necessary for NBC to reclaim the 7:30 to 8 p.m. period. The stations will be informed that economic expediency makes this concession imperative, and that anyway they will still be far better off than CBS affiliates, who aren't permitted to sequester any time at all for themselves.

Ample opportunity will be allowed the Red affiliates to liquidate any commitments they now have with national spot or local accounts for this 7:30 to 8 period. NBC anticipates no difficulty in inducing the Red stations to comply with the requested concession. For practical purposes the concession has prevailed for some time as far as Monday night is concerned. On that evening Lorillard's 'Sensation and Swing' program makes use of a hookup of 79 stations from 7:30 to 8 p.m. NBC states that it does not have any other particular accounts that are ready to obligate themselves for extensive networks in these periods.

No Trouble Foreseen

With the elimination of the 7:30-8 p.m. segment from the affiliates' option slate, the Red stations, NBC figures, will be still well off when it comes to dipping into the velvet from spot and local advertising. They will have for themselves the 6 to 7 p.m. period, the stretch from 12 to 2 p.m., and all time prior to 10 a.m. EST. Under the new dispensation, NBC's controlled time on the Red network would extend from 7 to 11 p.m. The evenings involved in the concession are from Monday to Saturday, inclusive, and as far as additional network income is concerned it might mean as much as $2,500,000 a year. Under the contract now in effect, NBC retains control over the Sunday 7:30 to 8 p.m. period.

NBC yesterday (Tuesday) denied the report that the network was on the verge of announcing that it was eliminating the combined discounts for the Red and Blue networks. Under this arrangement a client who has earned his maximum discount on the Red network is automatically entitled to a similar discount on the Blue.

NBC Urging 50 Kilowatts for KFBK To Back Up Coast Blue; CBS in Line For 50,000 on KSFO, 10 kw on KIRO

NBC is reported as interested in having KFBK, Sacramento, go 50,000 watts so that the NBC Pacific-Blue will be protected against a possible coverage gap when KGO, San Francisco; KEX, Portland, and KJR, Seattle, move into the 50-kilowatt class. The latter are eligible to this boost, but in order that other outlets on the same channels won't suffer interference the coastline transmitters will, of necessity, have much of their signals directed out over the Pacific.

This situation, NBC anticipates, will create a gap along the upper eastern portion of the Pacific area, which problem might be solved by KFBK's going 50,000-watts, and shooting a north-south signal into the open area. There is no technical objection to KFBK, located within this upper eastern portion, directing its signal northeast and southwest.

Columbia is also due to gain under the proposed realignment of station power in this area. KSFO, San Francisco, is eligible for 50,000, while KIRO, Seattle, is slated to go 10,000 watts. KGA, the Blue's Spokane affiliate, will confine its boost to 10 kilowatts.

A New Air 'Showboat'

Chicago, April 30.

Freeman Keyes of the Russel M. Seeds agency here has purchased the radio rights to the title 'Showboat' and will utilize it for his Brown & Williamson account. Present show known as 'Home Town, Unincorporated,' will be switched to the 'Showboat' tag and Keyes is now in the midst of a hunt for a Cap'n Andy.

In format, 'Home Town' is similar to the old 'Maxwell House Showboat' program, being localed in a small town hotel instead of a boat.

SCHENECTADY'S KIDS TUNED IN 'TIL 8 P.M.

Schenectady, N. Y., April 30.

A survey conducted among 1,494 Schenectady public school children in the 7-12 year range revealed that 1,350 reported radios in their homes and that the largest number, 1,063, listened to programs between 7 and 8 p.m. *Figures* released recently by WGY on five-school checkup, made earlier in year, gave 'I Love a Mystery' (then but no longer aired over NBC and WGY from 7:15 to 7:30 p. m.) top ranking. Other 'leading' programs were listed in this order: 'Gang Busters,' Maxwell House's 'Good News' with Fanny Brice as 'Baby Snooks,' Jack Benny, 'Big Town,' 'One Man's Family,' 'The O'Neils,' Chase & Sanborn Edgar Bergen-Charlie McCarthy half-hour, and 'The Shadow.' 'Gang Busters' is the only one of this group not aired over WGY.

In serial class, 'Jack Armstrong' was stated to be tops in popularity, followed by 'Tom Mix,' 'Lone Ranger,' 'Little Orphan Annie,' and 'Blondie.'

Dempsey-Koplowitz Quit F.C.C.

Legal Chiefs Hanging Out Own Shingle — Batted 1,000 for Gov't

Washington, April 30.

High-batting FCC lawyers, who have not lost a major case since they took over the legal work after the McNinch purge, will hang out their shingle in private practice soon as Dempsey & Koplowitz. Long-awaited resignations of William J. Dempsey, general counsel, and William C. Koplowitz, his principal aide, were submitted suddenly to the Commission on Thursday (25) despite repeated denials any imminent action was likely.

The Dempsey-Koplowitz team—known in industry circles as the 'Katzenjammer boys'—has established the New Dealish concept that licensees can be compelled to place public service ahead of their own interests, besides laying the groundwork for stringent regulations to stamp out monopolies and bring about more intensive Federal scrutiny of every move—financial or technical—made by station owners.

Dempsey, son of the only Congressman from New Mexico, was taken over to the FCC as personal brain-truster for Frank R. McNinch and then boosted into the top law department job after the summary firing of Hampson Gary. Koplowitz was taken on about the time the chain-monopoly probe started and has handled some of the outstanding policy problems during the past 18 months. Their record in the courts is one representing much anguish for industry counsel, who still disagree with many views which Dempsey and Koplowitz induced various judges to uphold.

WOR Wins $11,244 In Ramsdell Breach Of Contract Judgment

WOR, Newark, got a partial summary judgment against Ramsdell, Inc., and its agency, William Irving Hamilton, Inc., in a breach of contract action from Judge H. W. Goddard in the N. Y. Federal court last week. The verdict was $11,244. The station had asked for a judgment of $23,874. The court ruled that WOR might be entitled to more if it proved that it tried to get another sponsor for the abandoned program, 'The Johnson Family,' during the unexpired period of the Ramsdell contract.

The Hamilton agency last September informed WOR that the contract on 'The Johnson Family' was cancelled as of Oct. 30 but the station refused to accept the cancellation and continued the program at its own expense until Dec. 8. WOR asserted that the renewal it got from the account carried no cancellation clause.

Newill's Ford Series

Hollywood, April 30.

Jimmy Newill, radio baritone and cowboy actor, goes on the Ford summer show as vocalist with Jessica Dragonette.

Linton Welles has signed to do an institutional spot on the Ford summer series starting May 19. He'll be billed as the 'Rouge Reporter' and will give educational talks about the Ford plant at River Rouge, Mich. Deal was set by CBS artists bureau.

Tums After Breakfast!

Chicago, April 30.

Tums, through Stack-Goble here, has purchased two spot schedules on the NBC 'Breakfast Club' show. Has picked up contracts on KWK, St. Louis, and WJZ, New York.

Will run six 15-minute shots weekly.

Feltis' Vancouver Chore

Seattle, April 30.

Hugh Feltis, commercial manager of KOMO-KJR is chairman of radio division for Pacific Advertising Association convention at Vancouver, B. C. July 7-10.

Ohio Convention Crosstalk

Attention which VARIETY recently directed at dramatizing the Bible on the air resulted in a last-minute decision by the Institute to add a group meeting on religious education under the chairmanship of the Rev. Frank Nelson, Presbyterian, of Lakewood, O. Makes the first time that these Institutes have ever included religion.

Station educators, etc., on hand include Marcus Bartlett, WSB, Atlanta; Gomer Rath, WMBD, Peoria; George Bagger and Ed Mason, WLW, Cincinnati; Beverly Brown and Father Charles Chapman, WWL, New Orleans; Ben Darrow, WBEN, Buffalo; Robert DeHaven, WTCN, Minneapolis; Harriet Edwards, KMOX, St. Louis; Geraldine Elliott, WJR, Detroit; Mallory Freeman, WRNL, Richmond; Kenneth Graham, KMBC, Kansas City; R. L. Harlow, Yankee Network; H. H. Leake, WNAD, Norman, Okla.; Ed Linehan, KRNT, DesMoines; Lin Mason, WKRC, Cincinnati; John Merrifield, WHAS, Louisville; Julius Seebach, WOR-Mutual; Larry Roller and George Patterson, WAVE, Louisville; Ned Reglin, WSBT, South Bend; John Tinnea, KWK, St. Louis; Russell Winnie, WTMJ, Milwaukee; Jack Weldon, WDBJ, Roanoke.

Frank Mason had his picture in the paper. He's a former Ohio state man, and began his newspaper career in Columbus. Speaking at one of the meetings, he asserted that 75% is passing mark for college graduates, but added that '25% margin for error is big for radio.' Some of the pedigogs didn't like it.

Joseph Reis, educational director of WLW, Cincinnati, brought up his staff for a demonstration.

George V. Denny revealed that the Town Hall program will tour as far west as Pacific Coast next season.

Walter Preston and Sterling Fisher representing NBC and CBS respectively were hosts at cocktail parties Sunday night before the Institute started.

During the course of a particularly involved discussion on new developments within broadcasting, Abe Schecter quipped 'everything will be much clearer when we get F-M.'

Irwin Johnson, of WBNS, Columbus, was host at a cocktail party to the conventioneers Monday (29).

The World-famous Wilshire Brown Derby—favorite luncheon place of many Southern California advertising executives

[redacted]

[redacted]

W E
Air Castle of the South
50,000 WATTS CLEAR CHANNEL
WSM
HARRY L. STONE, Gen'l Mgr.
NASHVILLE, TENNESSEE
OWNED AND OPERATED BY NATIONAL LIFE & ACCIDENT INS. CO., INC.
National Representatives, Edward Petry & Co., Inc.

The Brown Derby

LABOR GIVES CUPS

WJSV Program Six Years in Ballyhoo of Organized Workers

Washington, April 30.

More dividends from 'the oldest (labor) program of its type in the country' were gathered last Saturday (27) by WJSV. Marking the sixth year, and the 300th consecutive program, 'Labor News Review' brought its CBS associate two new cups for patty-caking with union labor—plus an address by U. S. Secretary of Labor Frances Perkins.

Award of one cup was made by John Locher, prexy of the Washington Central Labor Unions, to A. D. Willard, Jr., WJSV's g.m. Other cup went to Albert N. Dennis, who missed only one of the 300 broadcasts when kept from the studio by illness. The one absence was filled by Dennis's daughter, who read the script her father had prepared.

WNYC SIGNOFF NOT SLAP AT WCCO

Nightly signoff announcement of WNYC, New York, now states that 'the sun has now set in Minneapolis' and 'in accordance with the FCC regulations we are required to go off the air.' This is not, as has been suggested in New York radio circles, a tactical move by the city-owned station to make propaganda capital out of Mayor LaGuardia's recent blast before the FCC at WCCO, the CBS-owned station in Minneapolis that operates on the same wavelength as WNYC.

New York station has used the same announcement since last summer, when it was instituted to placate irate listeners who complained at the abrupt termination of the New York Philharmonic symphony broadcasts from Lewisohn stadium, N. Y. Any relation to LaGuardia's campaign is 'purely coincidental.'

JOSEF PASTERNACK, RADIO MAESTRO, DIES

Chicago, April 30.

Josef A. Pasternack, 59, conductor for the Carnation Milk Co.'s 'Contented Hour' program out of Chicago, dropped dead yesterday (Monday) at the NBC studios. Pasternack was just beginning final rehearsals for the Monday evening show when he keeled. Artificial respiration and stimulants were administered.

Both account and agency had found in Pasternack what they deemed the ideal conductor for the show, and he had had his option renewed several times, since he seemed to have hit the right combination of general appeal. Roy Shields, NBC staff conductor, subbed on last night's show.

Born in Poland, Pasternak studied to become a concert pianist. His first U. S. position, however, was as violinist at the Metropolitan Opera House, where Arturo Toscanini was then conducting. Later he rose to the post of musical conductor of the Met orchestra, and in following years conducted the Boston Symphony and the Philadelphia orchestra. He was musical chief of the Victor Talking Machine Co. for 10 years.

Pasternack entered radio in 1928, and maestroed, among others, the Atwater Kent series, and the Jack Frost Melody Moments. The similarity in names, prompted Joe Pasternak, the film producer, to change his given-name. His middle initial also is the same.

Widow and two married daughters survive. Burial in New York.

Mrs. O'Fallon Mending

Gene O'Fallon, owner of KFEL, Denver, left for home Saturday (27) after making sure that his mother, who suffered a broken hip while coming out of a Broadway restaurant with him the week before was comfortable and on the mend. He plans to return to New York shortly. O'Fallon was here on a Mutual directors' meeting when the accident occurred.

Mrs. O'Fallon, who is 72 years old, is at the Misericordia Hospital, N. Y.

Ohio Educational Awards

Listed below are this year's educational program awards meted out at the Eleventh Institute for Education by Radio, currently being held at Ohio State University, Columbus. To tally the winners, John Carlisle, professor of radio at the University of Alabama, Elizabeth Goudy, of the Los Angeles schools, and Mrs. Harold Vincent Milligan, long active in fostering higher standards of radio, sat from Friday morning until Sunday noon hearing 57 transcriptions sifted from the 243 programs which had been submitted in the competition.

In winning an award for the 'Abraham Lincoln' episode (from 'Cavalcade of America') Du Pont de Nemours becomes the first commercial sponsor to get into the select class. To take care of CBS's 'Pursuit of Happiness,' the educators created a special program class and gave 'Pursuit' the whole pond to swim in. On the whole, NBC did better with adult programs than CBS, reversing last year's standing.

I. NETWORK, NATIONAL ORGANIZATION, OR CLEAR-CHANNEL STATION

a. For general use by adults. Lecture, talk, speech.
FIRST AWARD. 'What Makes an American?' From the series 'Meet Mr. Weeks.' Planned and produced by National Broadcasting Company.
HONORABLE MENTION. 'Francis Scott Key.' From the series 'Pilgrimage of Poetry.' Planned and produced by the National Broadcasting Company.
HONORABLE MENTION. 'The Movable Feast of Thanksgiving.' From the series 'The Story Behind the Headlines.' Planned and produced by the American Historical Association.
HONORABLE MENTION. 'Elmer Davis and the News.' Broadcast of March 11, 1940. Planned and produced by the Columbia Broadcasting System.

b. For general use by adults. Demonstration or participation program.
FIRST AWARD. 'Tour of Palomar Telescope.' A special broadcast. Planned and produced by Station KFI, Earle C. Anthony, Inc., Los Angeles.

c. For general use by adults. Dialog, round-table conversation, interview, debate, question and answer.
FIRST AWARD. 'Propaganda.' From the series 'University of Chicago Round Table.' Planned and produced by the National Broadcasting Company and the University of Chicago.
HONORABLE MENTION. 'What Are the Real Issues in the European War?' From the series 'America's Town Meeting of the Air.' Planned and produced by the National Broadcasting Company in cooperation with Town Hall, Inc.

d. For general use by adults. All forms of dramatization.
FIRST AWARD. 'Abraham Lincoln.' From the series 'Cavalcade of America.' Planned and produced by the E. I. duPont de Nemours & Co., Inc.
HONORABLE MENTION. 'Seems Radio Is Here to Stay.' From the series 'So This Is Radio?' Planned and produced by the Columbia Broadcasting System.
HONORABLE MENTION. 'Johnny Got His Gun.' From the series 'Arch Oboler's Plays.' Planned and produced by the National Broadcasting Company.
HONORABLE MENTION. 'My Client, Curly.' From the series 'Columbia Workshop.' Planned and produced by the Columbia Broadcasting System.

e. For general use by children. Any type of out-of-school children's program.
NO FIRST AWARD.
HONORABLE MENTION. 'Rapunzel.' From the series 'Let's Pretend.' Planned and produced by the Columbia Broadcasting System.

f. For use in school by primary children (approximately Grades I-III).
FIRST AWARD. 'Mind the Signs.' From the series 'Let's Sing.'

(Continued on page 30)

CONVENTION NOVELTY

N.A.B. Sesh May Have Spoofing a la Gridiron Club

National Association of Broadcasters' convention in San Francisco the week of Aug. 4 may introduce a big novelty in the form of dramatizations of radio problems a la Gridiron Club. Sample scripts are now being prepared and, if some group within the industry will sponsor, it may become reality. It would change character of the conventions and bring in industrialists and personages from outside the industry.

Dodos Club, radio oldtimers, of which Lambdin Kay and his contemporaries are prime movers, may be the group to take charge of the convention, set for the St. Francis hotel.

WBNS
TOPS IN CENTRAL OHIO
5000 WATTS DAY
1000 NIGHT
JOHN BLAIR & CO., Representatives

Lively Showmanship
WINS LARGER AUDIENCES
in the
INTERMOUNTAIN MARKET
FOR KDYL
The POPULAR Station
Salt Lake City
Representative JOHN BLAIR & COMPANY
NBC RED NETWORK

CLUBWOMEN SPARK SAVANTS

LEADERS PLUG AT OHIO MEET

Institute for Radio Education Has Strong Turnout, Including Commercial B'casters — Du Pont Gets Award—Lack of Financial Aid Deplored

REPRISE ON CAMERON

By ROBERT J. LANDRY

Columbus, April 30.

The 1940 session of the Institute for Education by Radio is in session here (Monday-Wednesday inclusive). It has attracted the largest delegation in its history, some 250 persons, of which number perhaps 50 represent commercial networks or radio stations. This latter contingent represents the newest profession within commercial radio, the so-called educational director. The present gathering is particularly important, not because a bunch of professors and schoolmarms get together to discuss classroom use of radio, but because they are joined by men and women who are pledged to the interests of advertising sponsorship and commercial profits, yet who recognize that the phrase 'public service, convenience and necessity' is not just the lyrics from theme music for intermission.

Club Women Attend

Two club women leaders, Mrs. Harold Vincent Milligan and Mrs. Dorothy Lewis, both of the National Council on children's programs, are also extremely conspicuous at this year's Institute. Although a first time 'club women invasion,' this is probably not the last one. The children's program work of this offshoot of the general Federation of Women's Clubs seemingly has a natural affinity for Columbus in the spring. Both women were present at various group meetings and were frequently spotlighted by Ed Kirby, Hiawatha of the movement. The NAB director of Public Relations set the scene beautifully for the two agents of clubdom. The two women asserted that children's programs must be primarily entertainment, and must be healthfully exciting and not Easter bunny and pink ribbon stuff.

Some talk was provoked this year by the circumstance that the Radio Institute, perhaps Ohio State's best prestige adjunct, needed better financial aid badly. It appears to be handicapped in various activities, notably in the judging of the transcriptions upon which the awards are based. The three judges paid their own traveling and hotel expenses, and put in three days of gruelling work as a labor of love. Even so the judging was considered hurried. Comment was heard here that this most significant of educational-radio movements, in fact the sparkplug of educational radio, is embarrassed while funds are frequently lavished nowadays upon all sorts of individual radio research productions having little influence on the educational movement. The Institute has practically no staff, no press agent, and is financed apparently by the $3 fee collected for registration.

Two other factors were noted at this Institute:

(1) The talks given by W. J. Cameron on the Ford program again threatened to become a hot potato issue, as has been the case at previous Institutes.

(2) General fear on war propaganda, and emphasis upon the alleged differences in viewpoint between the east and the middle west.

Quietly, accumulatively the Ohio State University sounding board each spring has become extremely important both as an idea exchange for pedagogs and an inventory-taking by the radio industry generally. It is here that the networks put their best foot forward, parade their prestige programs, whoop it up for democracy, wistfully hope for a pat on the head. It is here they want to be well thought of. Ohio State is very definitely the rallying point of latter-day collaboration between a previously hostile educational advance guard and a previously bored and evasive industry.

The 11th Year

This is the 11th annual Institute to be held at Ohio State. Which means that, in radio terms, the Institute is Hooverian, or prehistoric, in origin. Radio itself, commercially speaking, is only 18 years old. Like all bodies the Institute has a small select company of faithful-from-the-start members. Their names include W. W. Charters, Mrs. Ann Charles, R. C. Higgy, Carl Menzer, Allen Miller, H. B. McCarthy, Joseph Wright, Judith Waller, Levering Tyson, W. I. Griffith, F. P. Frutchey, F. G. Dunham, Mrs. Margaret Waggoner and B. H. Barrow. Of these Miss Waller and Dunham are from NBC and Barrow from WBEN, Buffalo.

This Institute was, and is, the mecca of the stations which are never mentioned where advertising contracts are discussed; the non-commercial outlets such as WOSU, Columbus; WHA, Madison; WSUI, Ames, Iowa. They were a rapidly-thinning group when the Institute was started and pretty discouraged and bitter about that fact. Once there had been 128-odd 'educational' licenses. But the number shrank to under 30. Pedagogs were prone to blame the politics of commercial broadcasting for the losses, but actually many colleges and schools neglected their opportunities, carelessly lapsed their licenses and, in general, seemed unable to cut through their own academic politics to set up conditions congenial to station operation. (It's a side-issue, but not necessarily an unimportant issue, in the history of American broadcasting!)

Who else attends these Institutes?

Not just professors and instructors or officials of state and municipal school boards. That hasn't been the case in recent years and isn't the case this year. An increasingly large delegation of representatives from commercial radio, especially NBC and CBS, shows up. So, too, with officials from the sundry agencies and bureaus in Washington that are keen on radio for their own purposes.

57,673 Indianians Throng
WLW BOONE COUNTY JAMBOREE
America's No. 1 Rural Radio Show

Every day they crowded to see the WLW Jamboree.

April 18 through 25 the "SRO" was up at the Lyric Theatre in Indianapolis. Queues blocks long—standing crowds at every performance—in these eight days 57,673 paid admissions packed in to see WLW's whopping big Boone County Jamboree stage show.

This unbounded enthusiasm is gratifying evidence of Indiana's loyal friendship for the Nation's Station. And this remarkable demonstration reaffirms our belief that the WLW Boone County Jamboree is America's Number I Rural Radio Show.

NAT'L REP. • TRANSAMERICAN BROADCASTING & TELEVISION CORP. • NEW YORK – CHICAGO

WLW THE NATION'S most "Merchandise-Able" STATION

IN BALTIMORE IT'S WFBR
NATIONAL REPRESENTATIVES
EDWARD PETRY & CO.
ON THE NBC RED NETWORK

Gov't Anti-Monopoly Trend Threatens Clear Channels in Havana Reshuffle

Washington, April 30.

Complete breakdown of clear channels is threatened as a consequence of the rising New Deal alarm about monopolies. Abandonment of the allocation principle on which U. S. radio has developed may occur when stations are reshuffled in order to carry out provisions of the North American Regional Broadcast agreement.

Idea has been agitated again that the ribbons reserved for exclusive night use of only a single transmitter should be opened up generally in order to fill the need for additional outlets and to place crimps on the networks. Anti-monopoly crusaders have emphasized for years that the webs have the clear channel plants sewed up, so that undue profit is made by a small percentage of the industry.

Major battle threatens in case a serious attempt is made to scrap the fundamental doctrine that secondary coverage is necessary to provide service to the largest possible number of people. Counter-argument already being advanced, to the effect that if the U. S. junks Class 1-A stations, there is no reason why Mexico, Cuba, and Canada should not move in on the stripes allotted for our exclusive use under the Havana pact.

Economic Aspects

Economic angles are both important and controversial. One school of thought holds that the public welfare would be benefited if there were more outlets, rendering additional 'local service.' Defenders of the present set-up contend that in many areas where listeners would be deprived of programs from remote 50 kw plants there is not enough business to warrant the number of low-power stations needed to fill the gaps. This question was threshed out rather exhaustively at the super-power hearings two years ago when the regulators tacitly conceded that the wide-open spaces can be covered only by secondary signals.

The clear channel faction has been on the alert for several years, with the Commish gradually reducing the number of stripes on which only one plant may operate. Encroachment has been steady, usually the result of political pressure, but has been speeded up with the increased use of directional antennas. In several recent instances, the Commish has thrown out arguments about interference by noting that the antenna array will minimize the injury and that in the end a greater number will benefit if another outlet is placed on what is supposed to be a sole frequency.

The regional station crowd has been hammering away at the idea that facilities are being 'wasted' under the present allocation plan. Although they never have advocated complete scrapping of clear channels, engineers for this faction have urged more and more duplication, particularly on East and West coasts, with only a few ribbons for use in the interior of the country kept for a single outlet. Arguments to this effect made a strong impression during the 1938 engineering debate, although the theory was not embraced in the final report.

PHILCO LISTS STOCK TO PUSH TELE, F-M

Philco Corp. stockholders voted at a special meeting last Friday (26) to set machinery in motion which would place its common stock on the New York Stock Exchange trading list. Heretofore, the company has been privately-owned with no stock available to the general public. Television, high frequency radio broadcasting and air-conditioning business were listed as reasons for the desire to place the company in position to raise additional capital.

Amending the articles of incorporation will clear the way for public participation. As a result of this, the par value of outstanding common will be changed from $100 to $3 and each share of present common will be exchanged for 33⅓ shares of new in the new capitalization plan. When placed in effect, the plan of exchange would give Philco 1,221,100 shares of common outstanding and 38,385 shares of new $5 preference stock but no bonds, mortgages or funded debt.

HOLLIWAY GETS JUMP ON MEX INTERFERENCE

Los Angeles, April 30.

To forestall any possible interference with KECA by new 50,000-watter at Rosarita Beach, just below the border, Harrison Holliway, manager of the Earle C. Anthony station, departed for Mexico City to confer with communications officials there. Country below the Rio Grande recently ratified international agreement, affecting that country, U. S., Canada and Cuba, respecting each other's frequencies and to avoid any possible interference.

WCAM STILL ON BLOCK

$30,000 Price Tag Put On City-Owned Airer—N. Y. Syndicate Offers 10G

Camden, N. J., April 30.

Camden's municipally owned station, WCAM, offered for sale by the City Commission last October, is going a-begging. Principal reason for no takers is the price tag of $30,000 asked by the City Fathers for the 300-watter. Best offer said to have been received thus far is 10G's from a New York syndicate.

Station was placed on sale after the commission griped to Mayor Edward Brunner that its deficit was eating a hole in the city budget. The outlet, operating on a part-time basis, has been put on the block periodically for the past few years but no sale.

In the past year its entire time has been sold to the Mack Sales Company, an ad outfit, which resells it to advertisers.

N.A.B.'s 'Youth Movement'

$100 Posted for Best Essay on 'American System' of Broadcasting—Stations Hypoing Idea

Washington, April 30.

National Radio Festival—new promotion stunt of the National Association of Broadcasters to sponsor a radio 'youth movement' during the summer months—seems to be catching on, if early reaction can be trusted. Enthusiasm is reported by NAB member stations in all parts of the country over the proposal for a national essay contest (subject: 'The American System of Broadcasting—Why It Is Best for Americans') which school kids will participate in for a $100 prize.

Last week's returns showed that numerous transmitters had responded to the idea of a National Radio Festival week (with no particular restrictions set on the date). Many wrote in with plans involving local schools, civic organizations and the like, while several cities will celebrate with a joint program worked out among the local stations.

In Nashville, Tenn., WLAC, WSIX and WSM will 'pool ideas and efforts' to put over the school programs. Other cities where all stations will cooperate are Pittsburgh (KDKA, KQV, WWSW, WJAS, WCAE), and Richmond, Va. (WMBG, WRNL, WRTD, WRVA).

In San Jose, Calif., KQW has invited the city's entire student body to participate in the schedule of Radio Festival programs.

WAGA and WSPA Change Owners

Storer Group Bids for Atlanta Station While WSPA's Rival Makes Deal for $30,300

Toledo, April 30.

Group associated with George Storer in the ownership and operation of various stations (the Fort Industry Co.) has entered into an agreement with the Atlanta Journal Co. and the Liberty Broadcasting Corp. for the purchase of WAGA, 1,000-watt Atlanta NBC Blue outlet. The deal is subject to approval by the Federal Communications Commission. The Journal was bought some months ago by former Gov. James E. Cox. WAGA deal is said to involve $150,000.

Spartanburg, S. C., April 30.

Sale of WSPA, operated many years by Virgil V. Evans, newspaper publisher and member of the South Carolina legislature, to the Spartanburg Advertising Corporation, has been set, subject to FCC approval. Purchaser is to pay $30,300.

Walter Brown, former Washington newspaperman, who recently joined the Spartanburg Advertising Corporation as vice-president and general manager, announced WSPA will be continued, that night time will be sought for it, following-up Evans' application, already filed with Federal Communications Commission, and that in addition his concern will proceed with plans to erect a second station to which the FCC has assigned WORD as call letters.

Fly's Parting Shot

Dallas, April 30.

James L. Fly, FCC chairman, attending radio clubwomen's session here last week, wisecracked on leaving the platform:

'Now, it will take me five minutes to get my hat and be out of earshot.'

KRSC AND WBNX GET BOOSTS IN WATTAGE

Washington, April 30.

Juice-jump from 250 watts to 1 kw approved last week for KRSC, Radio Sales Corp., Seattle.

Commish also okayed a night boost from 1 to 5 kw for WBNX, WBNX Broadcasting Co., Inc., New York.

'Monopoly' Report Held Back as FCC Wrestles With New Basic Problems

Washington, April 30.

Chances for a report on the lengthy FCC investigation into allegedly monopolistic practices of the radio industry have grown increasingly remote with new developments at the Commish and new flare-ups on the television and frequency modulation fronts. Altered from a purely fact-finding paper to a document filled with tentative recommendations, the report—by now festooned with long, white whiskers—still is being shuttled back and forth between the committee which conducted the investigations and members of the Commish staff. Majority of the committee is believed ready to insist on broad control over the chains and numerous other proposals unpalatable to the industry are predicted.

With the Commish up to its ears in the current fuss over the problem of whether to permit limited excursions into commercial television and the frequency modulation hearings just folded, observers believe that sufficient distractions already exist to keep the monopoly report on ice for many months to come. Original staff work on the report was completed early last fall but, since then, the committee has been shaken up, the squawks for control of the 'big business' segment of the industry have increased and the FCC appears to be headed for more of the internal discord which has disrupted its normal procedure almost since its inauguration.

2 Committeemen Resigned

Two members of the original monopoly committee have resigned since the six-months hearings were held, Frank R. McNinch, former Commish chairman, and former Commissioner Eugene O. Sykes. The place of Judge Sykes was filled by Commissioner Frederick I. Thompson, but McNinch's place on the committee remains vacant. Thad H. Brown, chairman of the monopoly committee, and Thompson are inclined to put the possible time of completion of the report in the very indefinite future.

Other factors have contributed to the general stalling on the report. Consideration of the matter is deemed so important as to require the presence of the full committee, but two of the Commissioners—George H. Payne and Paul A. Walker—have been out of town on official business, while Commissioner Norman S. Case is recovering from a long illness.

If it is true that the finished report will be filled with recommendations for a general crack-down on the industry, revision of the Communications Act by Congress undoubtedly will be required before any action can be taken. The Commish is without authority to launch a major reform program involving control over the chains.

The recent finding of the U. S. Supreme Court in the Saunders Bros. case may have an important bearing on any recommendations for restriction of the chains. Particularly the paragraph in which Justice Roberts declared:

'But the act (Communications Act) does not essay to regulate the business of the licensee. The Commission is given no supervisory control of the programs, of business management or policy. In short, the broadcasting field is open to any one, provided there be an available frequency over which he can broadcast without interference to others, if he shows his competency, the adequacy of his equipment and financial ability to make good use of the assigned channel.'

LOHR TO MONTREAL FOR CFCF SALUTE

Montreal, April 30.

Canadian Marconi station CFCF celebrates its 21st anniversary and the official opening of new studios tonight (May 1) with a half-hour program entitled 'Radio of Tomorrow,' which is to be carried over the NBC Blue net in the U. S. A. and the coast-to-coast network of the Canadian Broadcasting Corp. on this side of the border.

Lenox R. Lohr, president of NBC, who arrives here today to contribute personal salutations, will headline the show with Rene Morin, chairman of the Board of Governors of the Canadian Broadcasting Corp., and A. H. Ginman, president of Canadian Marconi, also scheduled as guest speakers on the half-hour stanza.

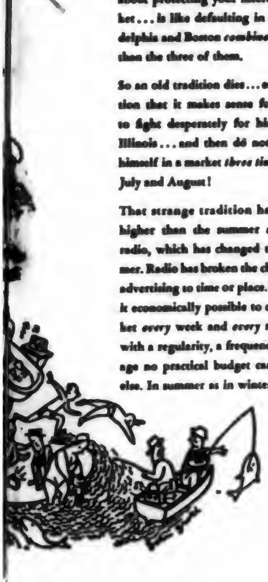
Allan McIver orchestra will preside.

WOLF Inaugural

Syracuse, April 30.

Originally scheduled to make its debut last Saturday (27), WOLF has postponed its dedication ceremonies to Saturday (3), to allow completion of test broadcasts. City notables and several clergymen listed to take part.

Louis Kaiser, program director, will be in charge.



BIGGER THAN TEXAS

—BIGGER THAN CALIFORNIA, OHIO, ILLINOIS!

How many sales does it take to make a *market?*

More sales are made in *July alone*, than in all Illinois or California or Texas in a year!

Look at it any way you wish. Compare retail sales, payrolls or production. July is the bigger *market*. To ignore July . . . to do nothing about protecting your interests in *this* market . . . is like defaulting in Chicago, Philadelphia and Boston *combined*. July is bigger than the three of them.

So an old tradition dies . . . easily. The tradition that it makes sense for an advertiser to fight desperately for his share, say, of Illinois . . . and then dö nothing to protect himself in a market *three times as big:* June, July and August!

That strange tradition has been blasted higher than the summer sky. Blasted by radio, which has changed the face of summer. Radio has broken the chains that bound advertising to time or place. Radio has made it economically possible to cover *every* market *every* week and *every* month; to do it with a regularity, a frequency, a *mass* coverage no practical budget can buy anywhere else. In summer as in winter.

There are now 6,500,000 *automobile*-radios on the road. There are 1,000,000 *more* of the new portable sets, travelling wherever America travels. And 21,900,000 radio families are *known* to be listening *at home*, each summer *day!*

Clearly, radio listening is no exception to the habits that make this nation a market. People eat and dress, work and have babies, shop and spend throughout the year. For the vast *bulk of families*, summer makes little change in the daily routine. It perhaps puts an extra stress on *relaxation*. And that only makes radio more than ever important! It's so *easy* to listen . . .

Small wonder, then, that CBS *summer* advertising in 1939 leaped to a new high, 53% above 1938! Because the Columbia Network covers the *vital summer market* more completely and economically than was possible even a few short years ago.*

So there's now *no* reason to give up the extra sales you *might* be making in June, July and August. Radio makes them as easy to get . . . and to protect . . . *in summer as any other season of the year.*

COLUMBIA BROADCASTING SYSTEM

**The data in this CBS advertisement are taken from the most authoritative available sources. If you would like to make a specific analysis of summer advertising in relation to your market we'll be happy to assist you, with considerably amplified facts and figures.*

Westinghouse Stations' Status

KDKA Committed to NBC Red—Shepard Says Won't Have WNAC Pushed Aside

While Westinghouse last week got a commitment from NBC for KDKA, Pittsburgh 50,000-watter, to go red network, no date has been set on the effectiveness of the station's new alignment. NBC wants to make some station adjustments within the signal area covered by KDKA as a member of the blue link before getting together with Westinghouse on a date.

Even though it has given the nod to Westinghouse, NBC still harbors hopes of working something out that might induce the manufacturing outfit to retain its present blue network association.

In Boston there's the report that WBZ, another Westinghouse big-watter, is likewise slated to shift over to the red link, while John Shepard, III, declares that under no circumstances will he permit his WNAC to be made a blue outlet. Shepard spent Monday (29) shuttling between the NBC and CBS executive offices in New York.

Pittsburgh Slightly Upset

Pittsburgh, April 30.

Report in New York last week that CBS was trying to land KDKA for its Pittsburgh outlet when that Westinghouse station withdraws from NBC management July 1 brought only a brief comment here from H. J. Brennen, owner of WJAS, the Columbia station here. 'I imagine we may have something to say about that,' Brennen stated, 'inasmuch as our five-year contract with CBS has run only three years so far.'

In meantime, there was some feverish activity at WCAE, Hearst station and NBC's red channel. With KDKA said to be demanding the red instead of its present blue, with possible threat of taking CBS instead, Leonard Kapner, WCAE manager, was reported 'out of town for several days' at station. Understood he left for New York immediately to confer with Hearst radio officials about possible course of action should NBC make the switch.

Sherman D. Gregory, KDKA manager, was also in New York for conferences with Westinghouse officials. Rumors had him slated to head the four Westinghouse stations, KDKA, KYW, WBZ and WBZA, all of which will withdraw from NBC operation in two months. NBC will act as sales representative for national spot time on the Westinghouse outfits.

KGCU, NLRB COME TO TERMS IN UNION ROW

Washington, April 30.

Approval of a consent decree settling the issues involved in proceedings involving Mandan Radio Association, Inc. (KGCU) Mandan, N. Dak., was granted last week by the National Labor Relations Board. The decree, which will be presented to the Eighth U. S. Circuit Court of Appeals, provides that the company will 'cease discouraging membership' in the International Brotherhood of Electrical Workers Local B-975 (A. F. of L.) by discharging or refusing to reinstate any employee because of union activities.

Payment by the company of $300 to Paul M. Edwards 'in full satisfaction of amounts he would have earned from March 21, 1939, to the present day' also was provided for.

Squawk about 'unfair labor practices' was issued against the company last May.

Elliot Roosevelt's E.T.s

Elliott Roosevelt went back on the air over WMCA, New York, Monday (29), sponsored by Dr. Lyons' Tooth Powder. He airs Monday, Wednesday, Friday, 8:15-8:30 p. m., with news comments.

Programs are transcribed by Roosevelt in Fort Worth, Texas, and shipped to WMCA airmail.

Phone Stunt In Canada Is Disputed

Montreal, April 30.

Game shows, quiz programs and giveaways of all kinds are sending agency men, stations and sponsors here quietly berserk on account of recurring complications. Latest headache involved the J. Walter Thompson Agency last week with its new Dominion Stores Pantry Shelf show which emanates alternately from CFRB, Toronto, and CFCF, Montreal.

Tandy Advertising Agency claimed that Pantry Shelf, with its phone call giveaway, was an infringement on the Wrigley's 'Treasure Trail' program and was reported contemplating action unless Pantry Shelf routine was changed.

Understood that Thompson agency agreed to change the phone call routine. Instead of calling winners on Pantry Shelf program from station immediately names are announced and phone call is made the following week.

Postponed phone call is also used on Robin Hood Flour Mills program.

Franz Lehar reached his 70th birthday April 21 and the BBC theatre orchestra gave a concert of his music.

Ohio Awards

Continued from page 26

Planned and produced by the Prairie Farmer, Station WLS, Chicago.

g. For use in school by elementary children (approximately Grades IV-VI).
FIRST AWARD. 'Animals in Our Pattern of Life.' From the series 'New Horizons, American School of the Air.' Planned and produced by the Columbia Broadcasting System.
HONORABLE MENTION. 'Current Events.' A special broadcast of March 22, 1940. Planned and produced by Station KEX, Radio Service of the Oregonian, Portland.

h. For use in school by junior and/or senior high-school pupils (approximately Grades VII-XII).
FIRST AWARD. 'Where We Live.' From the series 'This Living World, American School of the Air.' Planned and produced by the Columbia Broadcasting System.
FIRST AWARD. 'Square Dances.' From the series 'Folk Music of America, American School of the Air.' Planned and produced by the Columbia Broadcasting System.

Special Class. Distinguished productions containing educational values.
FIRST AWARD. 'Pursuit of Happiness.' Broadcast of December 31, 1939. Planned and produced by the Columbia Broadcasting System.

II. LOCAL AND REGIONAL STATION OR ORGANIZATION

a. For general use by adults. Lecture, talk, speech.
FIRST AWARD. 'Talk by Thomas Mann: 'The Problem of Freedom.' From the series 'University of Minnesota Convocations.' Planned and produced by University of Minnesota Radio Station WLB, Minneapolis.

b. For general use by adults. Demonstration or participation program.
FIRST AWARD. 'The School of Modern Miracles.' From the series 'Know Your Schools.' Planned and produced by the Spokane Public Schools.
FIRST AWARD. 'Adventures in Music.' A special broadcast. Planned and produced by the Municipal Broadcasting System, Station WNYC, New York.

c. For general use by adults. Dialog, round-table conversation, interview, debate, question and answer.
FIRST AWARD. 'Student Council and Student Government.' From the series 'Student Opinion.' Planned and produced by the Radio Council of the Chicago Public Schools.
HONORABLE MENTION. 'Diplomas and Jobs.' From the series 'Careers in Public Service.' Planned and produced by New York University.

d. For general use by adults. All forms of dramatization.
FIRST AWARD. 'Accent on Liberty.' From the series 'Civil Liberties in Wartime.' Planned and produced by Station WOSU, Ohio State University, Columbus.
HONORABLE MENTION. 'Guam and the Naval Appropriation Bill.' From the series 'Following Congress.' Planned and produced by Wisconsin State Station WHA, Madison.

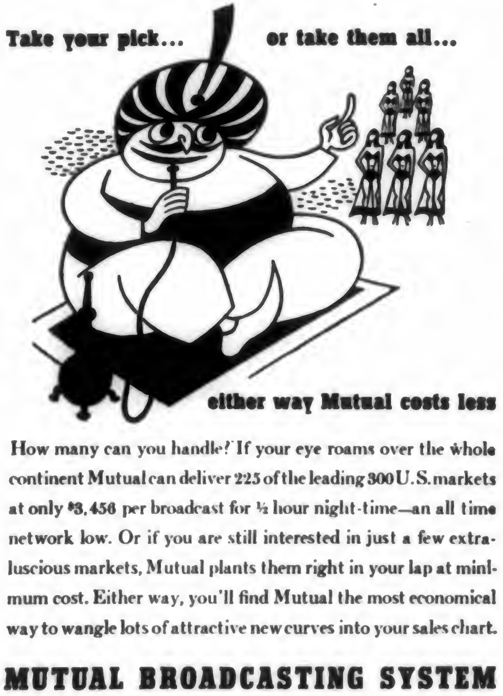
e. For general use by children. Any type of out-of-school children's program.
NO FIRST AWARD.
HONORABLE MENTION. 'World of Music.' From the series 'World of Choral Music.' Planned and produced by the Wayne University Broadcasting Guild, Detroit.
HONORABLE MENTION. 'The Three Dwarfs.' From the series 'Children's Theatre of Junior League of Roanoke.' Planned and produced by Station WDBJ, Roanoke, Va.

f. For use in school by primary children (approximately Grades I-III).
NO FIRST AWARD.
HONORABLE MENTION. 'Feeling Phrases.' From the series 'Rhythmic Activities.' Planned and produced by the Cleveland Public Schools.

g. For use in school by elementary children (approximately Grades IV-VI).
NO FIRST AWARD.
HONORABLE MENTION. 'Upper Lakes Region.' From the series 'This Land of Ours.' Planned and produced by Wisconsin State Station WHA, Madison.

h. For use in school by junior and/or senior high-school pupils (approximately Grades VII-XII).
FIRST AWARD. 'Senator Borah Died Last Friday.' From the series 'Living History.' Planned and produced by Wisconsin State Station WHA, Madison.

Special Class. Distinguished productions containing educational values.
FIRST AWARD. 'America Calling.' A special broadcast. Planned and produced by Station KSTP, Minneapolis.

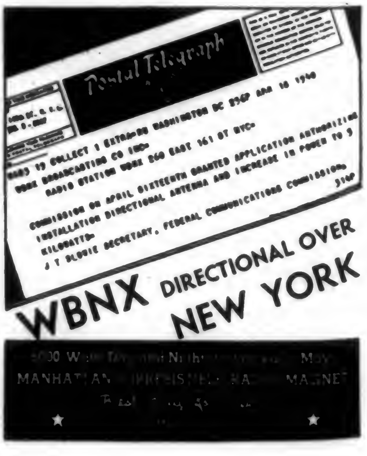


Take your pick... or take them all...

either way Mutual costs less

How many can you handle? If your eye roams over the whole continent Mutual can deliver 225 of the leading 300 U.S. markets at only $3,456 per broadcast for ½ hour night-time—an all time network low. Or if you are still interested in just a few extra-luscious markets, Mutual plants them right in your lap at minimum cost. Either way, you'll find Mutual the most economical way to wangle lots of attractive new curves into your sales chart.

MUTUAL BROADCASTING SYSTEM



Postal Telegraph

B25 19 COLLECT 1 EXTRA=DG WASHINGTON DC 259P APR 16 1940
WBNX BROADCASTING CO INC=
RADIO STATION WBNX 260 EAST 161 ST NYC=
COMMISSION ON APRIL SIXTEENTH GRANTED APPLICATION AUTHORIZING INSTALLATION DIRECTIONAL ANTENNA AND INCREASE IN POWER TO 5 KILOWATTS=
J T SLOWIE SECRETARY, FEDERAL COMMUNICATIONS COMMISSION=
319P

WBNX DIRECTIONAL OVER NEW YORK

MANHATTAN [illegible] RADIO MAGNET

"Wise advertisers are spreading the word...

You don't need a million...

to do a national advertising job on the Blue"...says NBC Vice-President ROY WITMER

Executives of Canada Dry, Adam Hats, Andrew Jergens Co. and many other top-notch Blue Boosters agree... the Blue provides "Money Market" coverage at a low national cost *no other medium can match!*

Coming down on the train the other morning, Roy Witmer was chinning with fellow-commuter Ed Hitz, who assists him at NBC. "You know, Ed," he said, "I hear more and more nice things about the Blue Network every day. Advertisers using it are really Blue Boosters."

Right, Mr. Witmer! Smart advertising men who buy radio to make sales know the Blue is an outstanding buy. And while that's important to us, it's even more important to you. Because their opinion stems from increased product profits and sales.

These canny buyers of advertising know from practical experience that it doesn't take a million dollars to do a national selling job on the Blue. They discovered the Blue's "Money Market" coverage came at the lowest cost of *any* advertising medium—something no buyer should overlook!

There are 45 advertisers who are taking advantage of the low-cost selling advantages of the Blue. They'll tell you it's 1940's best advertising buy. Its low national cost, the result of the famous Blue Network Discount Plan, enables the size of your network to expand with your business. Its coverage is concentrated in the markets where 72% of the country's effective buying power is located.

Ask any Blue Network user *if* you want enthusiastic proof that sales begin where the Blue begins! 70% of them came back in '39 after a successful '38. 17 new ones joined the ranks last year. May we tell you how the Blue can tonic up *your* sales for less than $5,000* per nighttime half hour? National Broadcasting Company. A Radio Corporation of America Service.

*Time only, of course.

After an "Adam Hat Sports Parade" broadcast at Madison Square Garden several weeks ago, NBC salesman Ren Kraft (left) and Adam Hat ad manager, Leon S. Goldberg, went to a nearby eatery. Milk-toasted Mr. Goldberg: "To the Blue Network. The best and most inexpensive large-scale salesman I have ever known." And that's why 70% of the Blue's advertisers came back for more in '39 ... why 17 new ones signed up.

These cheery smiles belong to J. M. Mathes, head of Canada Dry's Ad Agency; Milton Cross, NBC Announcer; Major Lenox Lohr, NBC President, and Roy W. Moore, Canada Dry President. Mr. Moore, whose Canada Dry "Information Please" needs no introduction and whose increased sales need no publicity, considers the Blue Network "the sweetest buy we ever made."

Here's NBC's Ken Dyke being buoyed up by the comments of Andrew Jergens Company's v.p. Bob Beucus (left) who said, "The Blue's the buy for me. It's done a swell job for Jergens and gives us 'Money Market' coverage at a low cost nothing else can match." And that's agency v.p. handsome Bob Orr in center, of Lennen & Mitchell, who handle Jergens' Walter Winchell program.

NBC BLUE NETWORK

Sales thru the air with the greatest of ease

Follow-Up Comment

Burns and Allen, kidding on the square, ribbed Bob Hope in a mild manner that, no longer having the California weather to gag about, what will he do next for comedy? George Burns observed, 'Well, there's always Bing Crosby's horses.' B&A show remains a fast-pacing half-hour with Ray Noble in the ultra-modern groove as a stooge more than a maestro. No telling these days where the batoneers leave off and become either straight men or comics in the present scheme of radio things. Per usual, Frank Parker was grooving as the s.a. top tenor and Truman Bradley spieled a deft commercial.

Lennie Hayton's orchestra, playing its first date in over a month because of the hospitalization of its leader, socked over a smartly musical half-hour on the Howard Clothes Show of the Week program (WOR-Mutual) Sunday (21). Broken by Hayton's smooth and lilting piano work, the band played cleanly and solidly considering long layoff. Its push and enthusiasm showed sharply in 'Times Square Scuttle,' 'Boog It' and other hot material, and its flexibility in ballads of the calibre of 'One Cigarette for Two' and 'All the Things You Are.' Hayton, however, didn't do so well at handling his dialog, several muffs because of nervousness dulling the punch of comedy bits. Script reading was too apparent as were the lines run off by Linda Keene, the outfit's vocalist. She kicked up only mild reaction with her lyricing. Plugs for Howard stayed within bounds.

Norman Corwin's original dramatic fantasy, 'Oracle of Philadelphi,' proved a click Sunday matinee (21) on 'Pursuit of Happiness' over CBS. Vividly imaginative piece wove a compact story of such diffuse elements as an oracle of ancient Greece, heroes of American history, cab drivers and business men, and such themes as the definition of freedom and who's going to win the American League pennant. Mounted to an impressive climax. Ralph Wilkinson's distinctive score was expressive and the production was skillfully handled. In the pivotal part Gale Sondergaard, however, was rigidly up-stagey.

Kate Smith-Jack Benny exchange on the singer's Friday night (26) hour was one of the snappiest guffaw sessions heard recently in connection with one personality 'visiting' another personality's home lot. The 'Romeo and Juliet' hoke panned out very well, it being Bennyesque in the surefire sense. Of course, the mere at-home tuner-inner couldn't share a lot of the humor, but they were popping vest buttons in the studio itself. There was a reference in the dialog to the missing (in the hospital) Ted Collins.

'Truth or Consequences' shapes up as that ideal of radio commercials, a cheap novelty show, with the customers making their own fun for relatively modest $5, $10, $15 and $20 fees. The double-sawbuck is the grand prize determined by the applause-meter, for the one getting the most exuberant audience reaction. As the old parlor game tag indicates, the $15 prizes go for 'truth,' i.e. guessing a query right, and $5 for the 'consequence,' which calls for some novelty penalty, to be fulfilled by the victim. Participants from the audience are their own merry-makers and m.c. Ralph Edwards is a corking professional foil. Mel Adams is the spieler, doing more than the average announcer, even unto getting the participants to read the plugs. It's a bright Sat. nite show for Ivory Soap.

Dorothy Gordon conducted over CBS a quarter-hour in which offspring of leading Government officials and Washingtonians participated on behalf of Children's Crusade for refugee youngsters. Taking part were daughter of Supreme Court Justice William O. Douglas, son of U. S. Senator Guy M. Gillette, Iowa, son of Aubrey Williams, NYA administrator, son of Kenneth Crawford, president of American Newspaper Guild, and daughter of Ruby Black, newspaperwoman. Some of the reading—youngsters apparently had scripts—was pretty labored, voices pipey, and the kids jumped their cues. Probably, show ran as smoothly as expected, considering circumstances and the 'message' put across. Whether kids of that age are qualified to talk on 'What Democracy Means' may be a question. Miss Gordon, addressed as 'Dorothy,' did well as emcee.

***Frances* McDonald's** 'Marriage Clinic' (from WAAB, Boston) ironically has not been sold, although other and inferior programs of the same type have been. The explanation may be that the show should have a night spot. At 10 Saturday morning it may have too much to fight (without going into the pros or cons of Saturday morning, which has its own distractions in the family circle, including the fact that kids and hubby are apt to be home, and weekend shopping is in progress.) The show is punchily and tightly written, with a good deal of dramatic voltage. Internal family strife lends itself to clear-cut situations of universal pointedness. Smart stunt last Saturday had New York State Senator Daniel Gutman beat the drum for marriage clinics as a way to cut down divorce. His talk was intelligent, reasonable and persuadable.

Ben Bernie's third session with the 'Musical Mock Trial' for Half-and-Half (pipe tobacco) evidences that the format was being improved. Two sequences of cases on 'trial,' with their musical clues, were deftly introed by 'Judge' Bernie, d.a. Lew Lehr and Ernest Chappell, attorney for the defense, who did a glib job in reprising the entire action. Bernie in between popped his mots and musicked in nice manner. Show was blend of Kay Kyser, Prof. Quiz and Ellery Queen. Oddly, Half-and-Half doesn't give away sample tins of the tobacco to the participants, ever an easy way to periodically intersperse mentions for the product.

Mary Livingstone, on a recent Jack Benny broadcast, made much of the point that she saw 'Zapoppin,' because the full title is tabu on the radio. However, 'Hellzapoppin' is doing a frank morning plug for itself on morning spot broadcasts over WABC, trailerizing the fact that it's a record run musical; that it has outdistanced 'Show Boat,' for example (which is the cue for two Kern excerpts from that operetta, since 'Hellz' itself is quite frugal on its melody content). Still another a.m. plug for 'Hellz' was the tiein with a chorister from that show who endorsed Albolene, the product sponsoring Don McNeill's consistently good 'Breakfast' show out of Chicago.

'PORTIA BLAKE FACES LIFE'
With Lucille Wall, Myron McCormick
Disc
15 Mins.
GENERAL FOODS (Post-Toasties)
KTSA, San Antonio
(Benton & Bowles)

This serial opened at the dinner table where a retired-from-practice lady lawyer and her husband, another attorney, are celebrating the 10th birthday of adorable Dickie, their son. Then the telephone rang to summon away the husband-attorney. It rang again to mysteriously warn the wife-attorney not to let the husband leave the house. But he had gone and the program quickly conveyed a hint that it might presently be the Widow Blake. The title of the program, 'Portia Blake Faces Life,' is a gem-like example of captioning.

It is simple, direct, reasonably tight and will probably hold its listeners. *Andy.*

ED DREW ORCHESTRA
With Harmon Hyde
30 Mins.—Sustaining
WABC-CBS, New York

'Take It Easy' is a half-hour of listenable dance music by Ed Drew's orchestra, plus vocals by baritone Harmon Hyde. Fed by WPRO, Providence, R. I., to Columbia on an early Saturday afternoon spot. 'You work hard Monday through Friday; we suggest 'You Take It Easy' Saturday,' says announcer Ed Pearson.

Drew's band does a competent if not a brilliant job. Plays a variety of types and tunes. Hyde is an okay singer. There might be better programming, so that a rather long stretch toward and without a vocal—as was case on one shot heard—might be avoided. Pearson is a clear, pleasant-voiced miker—his is another case proving that the webs do not have a monopoly on good announcers. *Jaco.*

DAVE YOUNG, JERRY FISHER
Audience Game
30 Mins.—Local
SAN ANTONIO PEPSI-COLA
Monday, 7 p.m.
KABC, San Antonio

This local audience-participation show has a complicated formula. The words Pepsi-Cola are written out on a sheet of paper. Underneath are placed digits of the player's telephone number or his social security card, or even a set of figures which will be issued on request by station. Idea is to check off these numbers through listening to the questions put forth by the two announcers and to check the right answer with a check under the number stated by the announcer. It's as hazy as it sounds.

To the air come the two cops used hereabouts by Pepsi-Cola in newspaper ads, Pepsi and Pete. Here they are known as Dave Young and Jerry Fisher. Boys try to inject a bit of comedy to brighten and move things along, but fail badly in their attempts. Questions used on the broadcast are too hard for average home consumption and, as a moment's thought must be taken, boys read them too fast. On the second broadcast, a soft musical background was used and the questions read less rapidly, but queries asked were still too hard for mass consumption. Even stumpier than some used on the 'Dr. I. Q.' or 'Information Please' shows.

Typical of the questions asked are: 'Have chopsticks prongs?' If they have, under P check 6. If there are none, under P check 2. Were the American Indians named by Magellan or Columbus? Are Pulitzer prizes granted for literary or scientific accomplishments?' *Andy.*

FLETCHER WILEY
Talk
15 Mins.
Campbell's Soup
Mon.-Fri., 3:30 p.m., EDST
WABC-CBS, New York
(Wheelock)

Commentator, philosopher and expounder of the homely verities, Fletcher Wiley is a fixture on the Coast for Campbell's, but is now being extended over the full CBS string. As a stunt on the debut stanza Monday (29), the same sponsor's Amos 'n' Andy cut in from New York with a terrific build-up plug intro. Blackface comics were in character for the bit, but explained that they're old personal friends of Wiley's.

After replying that Amos 'n' Andy are just as grand guys out of character as they are in burnt cork, Wiley explained how he doesn't like speeches and hates being preached at, then went into a deliberately spoken talk about fault-finders, the psychological shortcomings that make 'em that way, their possible harm on their victims, possible ways of curing themselves and so on. Nothing particularly startling about the spiel, either in conception or expression, which is probably just as well considering the mass audience sought. According to the dope, Wiley talks from notes, without a formal script.

Announced his next day's topic would be marriage and 'the best place to look for a husband or wife.' Also expressed solid thanks to Campbell's for the sponsorship. Commercial copy was kept at a minimum for the opener—merely a single short plug for tomato juice. *Hobe.*

PEGEEN FITZGERALD
With Roger Lyons
Talk
15 Mins.
Sustaining
Mon.-Fri., 1:45 p.m., EDST
WOR-Mutual, New York

Pegeen Fitzgerald, wife of commentator-announcer Ed Fitzgerald, is doing a semi-extemporaneous comment session daily, taking her subjects where she happens to find 'em, but generally slanting toward the femme angle. She uses notes, but talks without a prepared script. Roger Lyon is announcer, and occasionally supplies comment, questions and such by way of breaking up the steady flow of the single voice.

Subject to the inevitable variation of such a loose setup, the show is listenable material amid the morass of serials on the ozone at this hour. Mrs. Fitzgerald's occasional diction-stumbles or word-gropings aren't a serious flaw and in a way actually add to the spontaneity. *Hobe.*

'MUSIC FOR MODERNS'
With Clarence Fuhrman Orchestra
30 Mins.
Sustaining
Sunday, 1 p.m.
WEAF-NBC, New York

Originating at KYW, Philadelphia, this series of colorfully-arranged semi-concert pops is fed to the NBC red (WEAF) network Sunday early matinees. It's slightly on the whimsical side, but one of the most acceptable items on the slate at that hour. Clarence Fuhrman's house crew, apparently a fairly sizable outfit, supplies the bulk of the fare.

Spoofing light comments are handled by a chap billed simply as Gulliver, and there are unbilled femme and male vocalists. Gal has a rich, warm lyric voice of considerable flexibility and range. Lad is average. Seems a mistake not to identify them. *Hobe.*

CANADA DRY
DISTINGUISHED
FOR ITS
AND ORIGINALITY
ON BEHALF OF
DRY'S PROGRAM
PLEASE

To Canada Dry . . .
Our Thanks !

To WSAI—our compliments! WFIL, second in the nation among 59 stations, is gratified by the recognition of our expanded merchandising support in the "Information Please" contest.

An alert WFIL promotion department backs sponsored time with sound promotional effort.

Incidentally, the trend of listening habits in Philadelphia is toward WFIL. Ask for your copy of "Daytime Dialing" showing WFIL "second or better" in Philadelphia 66 2/3% of daytimes, the result of a four-month C. E. Hooper survey. "For low cost circulation in Philadelphia buy WFIL."

FOR LOW COST CIRCULATION IN PHILADELPHIA ADVERTISERS BUY
WFIL

Campbell's
CHICKEN N
SOU

Soup ERIOR SELLING FOR

● Campbell Soup sales in the KLZ market show a remarkable increase this year over last. (Sorry we cannot reveal actual figures but Campbell's Western Division Sales Manager says: "Business has been romping ahead splendidly during the past year and we know KLZ advertising played an important part in our business-building program.")

KLZ's SOUPerior selling results from its flair for superior showmanship, its ability to create a superior loyalty among listeners, its record for superior co-operation with sponsors.

KLZ Denver
CBS Affiliate—560 Kilocycles
AFFILIATED IN MANAGEMENT WITH WKY, OKLAHOMA CITY
REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

'MEET MISS JULIA'
With Josephine Hull
15 Mins.
E.T.
FLIT
Mon.-Fri., 2:15 p.m., EDST
WOR-Mutual, New York
(McCann-Erickson)

Boarding house in the Gramercy Park section of New York is the locale of this daytime emoter bringing Josephine Hull, legit character comedienne, in the title part. Described as '70 years young,' she's the standard all-wise, all-motherly boarding-housekeeper type, keeping a protective eye on her little brood. But there's apparently to be a rumpus in camp, because the Sweet Young Thing from Texas has been sitting in the gangsters' poker game at the hotel across the street and as a finale of the chapter caught (29), was shoved into a pitch-dark fire stair and into the clutches of a mysterious Presence. Story seems to have wandered pretty far out of line for a hausfrau baker.

Waxed series is currently running over 51 Mutual stations. Helga Lund scripts it. Commercial blurb is playing up the seasonal moth-killing campaign. *Hobe.*

'THE CAREER OF ALICE BLAIR'
With Betty Moran
15 Mins.
E.T.
NUJOL
Mon.-Fri., 2 p.m., EDST
WOR-Mutual, New York
(McCann-Erickson)

Routine daytime serial with the customary proportion of hoke melodrama. Heroine is a starry-eyed gal who's staying in New York to work so her dream man can go away to recuperate after the operation that restored his sight. But there are dark rumors that the sawbones who performed the operation is actually slightly tetched in the head. His mother (who will be revealed as not his real mother) is apparently spreading the sinister story. Uncle Andy is on hand to give Alice advice. Pretty hard to plot all the angles by a single stanza, but apparently it's standard—if not too inspired. Some of the dialog is trite, the heroine at one point unearthing that old chestnut, 'Why are you telling me all this?'

Show is scripted by Nora Sterling and is spotted on 18 Mutual stations via recordings. Betty Moran plays the title part, having taken over from Martha Scott, who's now in Hollywood. Cut-in commercials anent Nujol bally it a sure to give 'relief from ordinary sluggishness' and thus cure irritable, nerves-on-edge moods. *Hobe.*

'MEET ME AT TIMES SQUARE'
Variety
With Ben Bernie, Danton Walker, Bailey Sisters (2), Leo Casey
N. Y. WORLD'S FAIR
Friday, 9 p.m.
WMCA, New York

The N. Y. World's Fair is aiming for patronage through a frank pro-Broadway buildup. If it's the suspicion of Leo Casey, the Fair's p.a., that Broadway show biz is antagonistic to the Fair for what the Flushing Meadows show did to Main St., he's right. And Casey will have a tough fight offsetting that, but he's approaching it directly and forthrightly with the idea that if they come to Times Square, they'll come to the Fair. The midtown hotels are cooperating on the stunt.

Ben Bernie, incumbent maestro at the Hotel Taft, and as glib a spieler as a batoneer, was wisely the teeoff conferencier although he erred in going overboard on two things—mentions of the Taft and Winchell.

The N. Y. News' Broadway columnist, Danton Walker, proved himself a thoroughly at ease commentator on Broadwayiana, sounding almost as extempore as Bernie, excepting that some of the statistics were too glibly reeled off. Regardless, it was a good coupling. In between Bernie maestroed Leo Grant's house band at WMCA; the Bailey Sisters (2), from the Bernie aggregation, vocalized, and Casey was in the final groove with the convincer on 'Meet Me in Times Square,' as a prelude to building Fair patronage. A specially written song of that name set the entire motif.

Casey, incidentally, has been doing a dandy press job in the hinterland, getting the Fair rolling. Unofficial newspapermen's crossleys and gallups concluded that Casey's job is very much on the credit side in behalf of the 1940 expo. He's an ex-N. Y. newsman.

Idea of the radio program is a shifting personnel, changing m.c.s and formats, with emphasis on one or another hostelry, its bands, rates, the nite life, Broadway attractions, and so on. From dire experience in '39 it will be a pleasant shock to all told if this new propaganda approach reflects itself in any way favoring general N. Y. amusements. Theory persists that the Fair's so big an attraction in itself, it surfeits visitors for anything else. Either that, or the average bankroll won't stretch to include anything extra once they spend it at the Fairgrounds. *Abel.*

WPIC, Sharon, Pa., has named the Howard H. Wilson Co. as its national reps.

TELEPHONE HOUR
With James Melton, Francia White, Don Voorhees' Bell Symphonic Orch, Ken Christie Chorus (16)
Music, Songs
30 Mins.
BELL SYSTEM
Monday, 8 p.m., EDST
WEAF-NBC, New York
(N. W. Ayer)

First network try of the Bell System (American Telephone & Telegraph) shapes up like a hardy newcomer likely to be around for quite a bit. It differs little from the talent Ford Motor Co. (also an Ayer account) had last summer for a full Sunday hour. Reasoning possibly was that what was good enough for Ford, was good enough for the A.T. & T. Results are gratifying. Entire show has been snapped up and should please even those not musically inclined.

Telephone company is using this as an institutional plug. Sales copy for premiere was deftly geared, brief and held to absolute minimum. Walter S. Gifford, president of A.T. & T., was allotted about three minutes in which he stressed the Bell System tradition of courtesy and service with reference to 21,000,000 phones used in U.S. and 750,000 phone company stockholders. His subdued plug was inoffensive and helped because he has an agreeable radio voice.

Voorhees organization apparently has been built into symphonic proportions with the radio veteran still in clicko stride. Welsh and Brazilian tunes were highlighted by the orchestra. Melton made a happy choice for his single solo, 'Hills of Home.' He returned later for a duet with Francia White, 'Beauteous Maiden,' from 'La Boheme.' Miss White's ballad was 'Maids of Cadiz,' which gave her lyric soprano full sway. Medley of Stephen Foster songs was the vehicle for the Ken Christie mixed chorus, supplying the needed variety. *Wear.*

WALTER CASSEL
With Leo Grant Orchestra
Songs, Music
30 Mins.—Local
Sustaining
Tuesday, 8:30 p.m.
WMCA, New York

Cassel has a very pleasant, full-toned he-man baritone. Tackling the familiar music type of standard, plus an occasional flight into the higher music reaches, he is standout for a station with the program average of WMCA, and improves that average.

Obvious, too, that Leo Grant gives more than ordinary attention to this one. *Land.*

ADVENTURES OF ELLERY QUEEN
Hugh Marlowe, Marian Shockley, Santos Ortega, Ted DeCorsia, Lyn Murray
Drama
30 Mins.
GULF OIL
Sunday, 7:30 p.m.
WABC-CBS, New York
(Young & Rubicam)

After a run of almost a year as a sustainer, 'Ellery Queen' has worked itself up to a summer pinchhitter. The pitchhitting angle is no reflection on the quality or pulling power of the program. It's good parlor-game entertainment, and the thing that stands most heavily in its favor, as far as audience rating is concerned, is the ready-made congregation of millions of mystery story addicts who, like the parley-player, can't resist the challenge to pick 'em. In this case it's a challenge to tag the guilty person, and what makes it all the more pleasurable is that there are no money giveaways.

There was something more appealing about this program when it ran a full hour. The leisurely pace is now gone and the episodes move at such fast tempo that it's difficult for the average person to document properly the various bits of evidence that might point to the guilty one. Even the participation of the guest (two) armchair detectives has been telescoped to the point that they must sneak quickly and briefly or be lost in the whirlwind. But regardless, the punch and appeal to the wits have been retained in all their flavor. It's also all well acted and produced, with the latter job credited to George Zachary.

For the opening session (28) there was but one piece of plug copy. That came at the end, and it proved a deft summary of the Good Gulf sales story. *Odec.*

'LIKES AND DISLIKES'
With Turner Jordan
Sunday, 7:30 p.m.
WSGN, Birmingham

Turner Jordan, radio editor of The Birmingham News, reads out listeners' radio likes and dislikes in half hour of chatter and music. Highspot of program is introduction of two announcers from staffs of local stations (WAPI, WBRC, WSGN) who are interviewed and quizzed by Jordan.

Plenty of comedy results from reading of air audience preferences. Jordan pulls no punches, reading most interesting letters received, regardless of brickbats or bouquets. Writers of winning letters receive passes to local shows.

Fan mail indicates program is exceptional.

MRS. ELEANOR ROOSEVELT
Talk
15 Mins.
Manhattan Soap
Tues., Thurs., 1:15 p.m., EDST
WEAF-NBC, New York
(Franklin Bruck)

Introduced as 'Mrs. Eleanor Roosevelt's own program,' this new twice-weekly 15-minute series will bring 'informal chats on topics of special interest to American women.' On the debut chapter yesterday (Tuesday), the First Lady explained that when the series has gotten underway she will bring occasional guests she thinks 'have something to say on specialized subjects.' But in the meantime, knowing that she may be inviting a deluge, she asks the listeners to write her what subjects they want to hear discussed. That should evoke some combustible suggestions and, considering Mrs. Roosevelt's intellectual independence and courage, may lead to some lively controversy.

But for her introductory spiel, the President's wife contented herself with an oral, and therefore more personal, version of her daily syndicated column, 'My Day.' She spoke about her trips around the country and the various reasons she makes them, told of a recent visit to her daughter's family and described her youngest grandson's reaction to his first birthday cake, mentioned seeing her eldest son in Hollywood, and wound up with reference to spring in the national parks, the domestic routine of the White House and National Employment week beginning Friday (3).

It was all brilliantly-conceived treatment of everyday matters in terms of simple, mass-listening interest. And as Mrs. Roosevelt has grown steadily in public estimation, so is she likely to expand as a familiar personality via the air. Her voice is pitched a trifle above normal, she speaks calmly, clearly and unaffectedly, her thought is expressed in the same easily-grasped terms as her newspaper writing. On this chapter she stumbled on a word once and coughed to clear her throat once. In each instance she appeared to take it as a matter of course, and continued again without nervousness.

Broadcast originated in Washington, with subsequent ones slated to be picked up from wherever she may be around the country. Ben Grauer's intro and commercials are being plugged in from New York. There were two commercials, both suitably restrained as to length and claims. In sum, the show stacks up as almost certain to have an appreciable audience. *Hobe.*

KWKH
SHREVEPORT, LA.
50,000 WATTS
CBS

The "home-town station" for almost three million people in three states.

For more information about KWKH, one of the sixteen CBS 50,000 watt stations, inquire of The Branham Company.

SERVING THE RICH TRI-STATE MARKET

Payroll Traffic

Dayton.—Jim Vincent Carney is the new promotion and merchandising manager. He comes from WHK-WCLE, Cleveland.

Oklahoma.—Wakefield Holley, formerly of KWKH, Shreveport, on WKY's spieling staff.

Chicago.—Harris K. Richardson is now with the radio department of Needham, Louis & Brorby, Inc. Formerly with H. W. Kastor & Sons and Presba, Fellers & Presba.

Boston.—Jesse Buffum joins WEEI this week as regional farm reporter for CBS in New England to begin a Farmer's Almanac show.

New Orleans.—Kieve Kirby, announcer and newscaster for WWL, goes to NBC in Chicago next week.

Dayton, O.—Jim Vincent Carney, formerly with WHK-WCLE, Cleveland, has joined WING, Dayton, in charge of promotion and merchandising departments.

Toledo, O.—Edward C. Ames, news announcer over WSPD, Toledo, for the Gas Co., has gone to New York to supervise the 1940 World's Fair exhibit for the Owens-Corning Glass Co., Toledo, and has been succeeded on the Gas Co. nightly broadcasts by Jack Solon, new announcer at the station.

Kansas City.—Les Jarvies joins KFBI, now Wichita, Kansas, 5,000 watter, as member of the announcing staff.

Gwenn Shugrue is new at WHB, Kansas City.

San Antonio — Stanley Vainrib, formerly with KXYZ, Houston, is now handling the mike at KABC.

Port Arthur, Texas — Charles E. Bush is new program and production manager for KPAC, Port Arthur. Was with KTUL, Tulsa, and KCMO, Kansas City.

Akron.—Dave Fulton is leaving the announcing staff of WJW. Charles Hunter of Aurora, Ill., is joining staff.

Lima, O.—Hugh Downs has been advanced to post of chief announcer at WLOK, Lima, O. Walter Turner has been added to the announcing staff.

Sharon, Pa.—Jack and His Drifters have joined WPIC after almost two years with WJW, Akron. Quintet consists of Jack Rivers, Oscar Harris, Harry Welch, Gabriel Nardella and Pat Finnegan.

Rochester, N. Y.—Ken Loysen, formerly on WHAM staff, joins WSAY as program director in staff reorganization under General Manager Gordon P. Brown. Harold Kolb becomes chief announcer. Mort Nusbaum, commercial manager, will continue to handle special events as ad libber. Staff announcers are Merle Tefft, Fred Grant and Ross Weller.

Kansas City.—Resignation of Fred Patt at KCMO created vacancy in continuity department. Robbie Robinson is new continuity editor; she was formerly receptionist. Frankie Meisner is new at the reception desk.

Harold Addington comes in as manager of Transradio press bureau at KMBC. He was formerly located here, and returns from Baltimore. Walt Hogan leaves K. C. bureau for a Seattle location.

Bob Davis, announcer, has joined the staff of KITE. Previously miked at WDAF.

Ogden, Utah—Bill Kilmer is a newcomer to KLO's announcing staff. Was formerly program director of KFDA, Amarillo.

Cleveland—Harry Burge of WADC, Canton, joins announcing staff of WTAM, Cleveland.

Salt Lake City.—Arvid Johnson has joined KUTA as continuity writer and announcer. Previously program director of KVOX, Moorehead, Minn.

J. B. Priestley, in association with D. B. Bridson, described a revisitation of his 'English Journey' of seven years ago, to tell what changes the war has brought, especially in the distressed areas.

BBC broadcasting an account of what happens to a Frenchman from the time he is called up, how it is done, how he joins a regiment, is trained and mobilized. The program is being prepared by Denis Johnston, who has been working with the BBC's American liaison unit since war began.

Cleveland—John Garfield leaves WBAX, Wilkes-Barre, to join the sales staff of WGAR.

New radio detective has been created and made his appearance on the air April 23. He has been named Stephen Arrow, a young man under 40, portrayed by Ernest Dudley.

Despite the abandonment of television on the outbreak of war, the society of that name is still being continued. It held its annual general meeting last month.

Cleveland — Announcer Harry Burge has joined the staff of WTAM. Burge has been in radio for nine years, serving previously with WLW, Cincinnati; WJR, Detroit, and WHBC, Canton.

Mason City, Ia.—Gordon Thomas, mike man, leaves KGLO to join WTMJ, Milwaukee, new frequency modulation setup, as announcer. His spot on KGLO's staff is taken by Merritt Milligan, microphoner from KATE, Albert Lea, Minn.

Des Moines—Frances Denison is new secretary to Ed Linehan, program director for KSO-KRNT. She replaces Harriet Ristvedt, who has been assigned to the continuity staff.

Hartford—Milt Berkowitz, WNBC news editor, has been reappointed assistant secretary to Mayor George J. Coyle of New Britain. Berkowitz was in charge of the New Britain Democratic Town Committee publicity and advertising campaign in the spring elections.

Portland, Ore. — Chet Bloomness has returned to KGW after serving a period with the NBC staff in San Francisco. Bloomness was formerly sales manager of KGW, position now held by Paul Connett. He returns to take up a place on the KGW-KEX sales staff.

TICKLED WAR FANCY

Chamberlain Vs. Hitler Teams In Goofy Hockey Games Makes Hit

Winnipeg, April 30.

Woodhouse and Hawkins, (Art McGregor and Frank Deaville), Canadian Broadcasting Corp., comedians scored a hit last Friday with a skit of a supposed hockey game. One team had players such as Chamberlain, Eden, Churchill, etc., while opposing team had Hitler, Goering, Ribbentrop, etc., as members.

Immediately following broadcast switchboard at CKY was flooded with phone calls for over an hour. Following morning mail started arriving. Requests for copies of script outweighed everything. Several American editors also wrote for copies for reproduction, while others suggested show be transcribed and sent to troops in France. Many asked for repeat broadcast.

Advertising Men Hoaxed

Some advertising organizations in New York City have added a file under the caption 'hoaxes' following the flurry of excitement occasioned recently by printed matter cleverly and plausibly written by a copyman. He announced the formation of 'The Institute for the Elimination of Undesirable People and Practices From Advertising'. His remarks were especially pointed towards radio.

Quite serious reaction was explained on the grounds that admen are accustomed to all sorts of attacks these days. Later it appeared the hoaxer sought a job.

Inside Stuff—Radio

Stations that have been wondering how they were to take care of any new spot business this summer because of jammed schedules got a measure of amusement out of a letter they received last week from the Barron Advertising Co., of Kansas City. The pitch in the letter was in behalf of the National Protective Insurance Co.

'With the approach of summer,' the letter began, 'most radio stations find time a little harder to sell than in the cooler months.' Then, asks the letter, 'Would you like to turn your sustaining time into paying time?'

The agency's client, the letter states, would like to place a series of 300-word announcements, since it does not feel that the message could be got over in 100 words. The insurance company would be willing to pay 60c. less 15% commission on each inquiry received by the station about the company's health or insurance policy.

The addenda volume which annually brings the Encyclopedia Britannica up to date contains a radio resume in the '40 volume of the year 1939 written by Edgar A. Grunwald, editor of VARIETY RADIO DIRECTORY. Charts of the latter are reproduced in the Britannica.

VARIETY DIRECTORY man's article has sub-divisions devoted to dollar volume, government relations, ASCAP, statistics and other factors. (Engineering phases of radio are separately reported by John V. L. Hogan of WQXR, New York.)

Since the recent investigation by the Federal Communications Commission of hidden ownership of radio stations in Texas, the FCC is receiving affidavits from other stations in Texas, as well as other states, with the names of the correct owners. It seems that many of the stations have a guilty conscience and are refiling their applications in case their stations are investigated.

Crosley Corp. earnings in the first quarter this year dipped approximately $106,000, according to the report issued this week. The company showed profits of $42,807, or 8c. per common share for the quarter ended March 31. This compares with $208,916, or 28c. per share, in the March quarter of 1939.

KFBI Moves to Wichita

Wichita, Kas., April 30.

Radio station KFBI, controlled by Farmers & Bankers Life Ins. Co., is now established here. The 5,000-watt station, moved in from Abilene, is 17 years old.

In addition to new modernistic studios which occupy entire floor of company's building, station has new glass brick transmitter building five miles north of city with latest equipment.

Studio staff includes: Coleman Ashe, program director; Frank Chiddix, musical director; Verne Nydegger, musical arranger; Les Sunny Jarvies, chief announcer; Marie Rupp, hostess; Clarence Rupp, publicity director; Monton Tjaden, director of women's programs; Evan Fry, continuity editor; Herschel Holland, announcer; Harry Peck, announcer and salesman, and LeRoy Stohrly, salesman.

WOR P.A. Shifts

Shifts in positions at WOR, New York, occasioned by Johnny Johnstone's change to the staff of the Democratic National Committee and Jerry Danzig's elevation to head of the press department are: Mitchell Benson ups from assistant program director to commercial program manager, post vacated by Danzig. Benson's place is taken by John S. Hayes, from production manager. Charles Godwin, who was Hayes' assistant, takes Hayes' place.

Frank Knight drops announcing entirely to become Godwin's assistant.

SCALF'S TONIC TOLD TO MODIFY CLAIMS

Washington, April 30.

Extravagant assertions on behalf of Scalf's Indian River Tonic drew a frown from the Federal Trade Commission Wednesday (24). Cease and desist order directed the Indian River Medicine Co. to tone down its radio and printed advertisements.

Federal copy-readers disliked the representation that the concoction 'will prevent and cure colds and build up resistance to other minor ailments; that it is a competent and effective treatment for rheumatism, asthma, sleeplessness, ailments of the liver, kidneys and stomach, and that it affords positive or certain relief from chronic ailments.'

WBAL
means business
in Baltimore

WANTED:
Top Notch Agent by Chicago woman writer for daytime serial radio script with original slant and appeal. Box 168, Variety, 154 W. 46 St., New York.

CBS
Pacific

the West's busiest network!

First Quarter 1940—more hours of network business (coast-to-coast and regional) than any other network in the West!

This year, more than ever, the swing is to . . . . .

Columbia *Pacific* Network

A DIVISION OF THE COLUMBIA BROADCASTING SYSTEM • PALACE HOTEL, SAN FRANCISCO • COLUMBIA SQUARE, LOS ANGELES • REPRESENTED BY RADIO SALES: NEW YORK, CHICAGO, DETROIT, CHARLOTTE, N. C.

'THE O'NEILLS'
[illegible]
NEW RA[illegible]
FAMILY BRINGS YOU MORE
LAUGHTER TEARS [illegible] HEART THROBS

LISTEN IN . . TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M. EDST
5:45-6 P.M., EDST
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

From the Production Centres

IN NEW YORK CITY . . .

Lawrence Tibbett and Grace Moore make joint guest appearance with the San Francisco Philharmonic orchestra May 27 from the Golden Gate expo for International Business Machine....Tibbett already set for date with Lily Pons for May 13 from the New York Fair for the same sponsor ....John DeWitt now writing 'David Harum' and 'Mathilde and Theodore Ferro back scripting 'Lorenzo Jones'....Gladys George set for Saturday (4) on 'Lincoln Highway' by the Morris office.

Harry Salter auditioned as replacement on Pepsodent show. Babe Ruth and Ernest Chappell included....Lou Frankel folded his radio talent registry booklet....Arch Oboler's radio version hypoed book sale (Lippincott) of Dalton Trumbo's 'Johnny Got His Gun'....Max Wylie already selected Norman Corwin's 'My Client Curley' for next year's volume of 'Best Broadcasts'....Tom Mahoney of General Electric television publicity down for visit from Schenectady.

Ted Collins out of the hospital and returns this week to the Kate Smith show....Campbell Soup's 'Short, Short Stories' being rebroadcast to the Coast beginning this week....Ann Seymour, Chicago actress, visiting in New York....Tom Fizdale handling publicity for new daily, P.M., setting Jack McManus for guest interviews on various New York local shows. Compton agency has the account....Ralph Edwards, producer-m.c. of 'Truth and Consequences,' has opened an office in the CBS building.

Herb Rosenthal, of Columbia artists' bureau, leaves Friday for the Coast, to be gone two weeks, with stops at Chicago, St. Louis and Detroit on the way back....Sidney Sukoenig doing series of piano recitals over WQXR Wednesday nights during this month....Frederick Bristol, pianist, and George Byron, baritone, teaming for Sunday evening series over WQXR ....Nat Shilkret is coming along nicely following an operation performed upon him in a New York hospital last week....As exploitation for his book, 'How War Came,' Raymond Gram Swing will do his war analyzing broadcast for Mutual from 40th annual American Booksellers' Association convention at the Pennsylvania Hotel, New York, May 15. It's Swing's first broadcast from outside the studios, except for his airings from Europe.

IN HOLLYWOOD . . .

Langendorf Bakeries replacing long-run 'Pictorial' with Mel Williamson's 'True Life Dramas' across the board along NBC Coast Red....Joe Penner passing up summer deals to concentrate on picture work....Shirley Temple may do a bit from 20th-Fox studio for benefit of Royal Air Force Comforts Fund to be broadcast only in England....Bob Hope has taken steps to copyright name of 'Cobina and Brenda' for radio....Pat Ellis will be guest vocalist on Hormel's 'It Happened in Hollywood' for two weeks....Lud Gluskin directing the music on eight KNX sustainers ....The Niles brothers, Ken and Wen, doing the commercials on Luckies and Old Gold, respectively or vice versa....Kay Campbell joined Grace Glasser agency as account exec and to head testimonials dept....Henry Menjou, Adophe's brother, named sales manager of Vic Dalton's 'Radio News Reel'....Gracie Allen will do a broadcast from Frisco fair grounds May 20 and incidentally plug her mock race for the presidency. Day has been set aside in her honor....Paul Rickenbacher in Pittsburgh to produce Gene Autry program....Charlie Vanda out of the hosp and back on the job....Hal Berger re-creating major league ball games at KMPC under Pontiac dealer sponsorship....That $375 car-rent bill run up by a N.Y. radio editor is still kicking around with threats of a suit unless it's paid off. Visiting columnist had car and chauffeur placed at disposal while in town and took it upon himself to take a side trip to Frisco, 450 miles away. Station owner and publicity outfit are both disclaiming responsibility and ducking the payoff.

IN CHICAGO . . .

Clint Youle leaves the Howard Mayer press office to join NBC Chicago Special Events and News Department as assistant to Ken Fry....Replaces Jack Fern who has been transferred by NBC to KOA, Denver, to head new news department there....Ted Weems band to Marshalltown (Ia.) on May 19 for the Tall Corn show....John Norton, of NBC station relations, in Chicago for o.o.....Oren Weaver, WBBM-Columbia news chief, has worked out tie-up with Sylvan Goldfinger of loop Telenews house which gives house rapid service news bulletins for outer lobby display....Joe Rockhold joins WLS, coming from WMMN, Fairmount (W. Va.) as writer and producer, especially for his own 'Elm Creek Follies'....Charlotte Krueger and Sil Ekstrom added to 'Story of Bud Barton,' Cliff Soubier and Fern Persons added to 'Arnold Grimm's Daughter'....Breakfast Club cast tossed cocktail jubilee for NBC execs and press following previous morning party by NBC execs for Breakfast Club.

FIZDALE wins

1st and 2nd places in "Billboard" Radio Surveys!

EXPLOITATION SURVEY WINNERS
Independent Press Agent Division
First Place Tom Fizdale
PUBLICITY SURVEY WINNERS
Independent Press Agent Division
Second Place Tom Fizdale

No one else ever set such a publicity and exploitation record.

TOM FIZDALE, INCORPORATED

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485 Madison Ave.
Eldorado 5-2500

CHICAGO
360 N. Michigan Ave.
Central 7571

HOLLYWOOD
6532 Sunset Blvd.
Gladstone 2-3101

Innocent-Like

Old-school advertising, reared to respect printer's ink, scored a chuckle at radio's expense in the office of J. Walter Thompson last week when John J. Karol, marketing counsel of CBS, was making the regular CBS easel chart presentation on why the ear is more effective than the eye in advertising.

Bill Day, veteran advertising man, slyly inquired: 'If the ear is better than the eye why do you use a printed chart for your lecture?'

'LAST OF DALTONS' CALLED IMPOSTOR

New Orleans, April 30.

The claim of Robert E. Dalton, who appeared on 'We, the People' and other broadcasts, through claiming to be the last of the Dalton gang which terrorized the midwest during the 1890s, went to pieces here Wednesday (25) and he was painted a phoney and not even a relative of the original Daltons, according to word received by Chief of Detectives John J. Grosch from R. B. Siegel, Decoto, Cal., who was a close friend of Emmet Dalton, the last of the Dalton gang.

Robert Dalton was arrested here last week on a charge of cutting with intent to commit murder after he is said to have stabbed Lee Mayer, Tulsa, Okla., in the lobby of a downtown hotel.

Siegel's letter to Grosch also contained photostatic copies of arrest records and letters from police in other parts of the country showing that Robert Dalton has been arrested numerous times and has bragged of his terrorism only to have it proven later that he was a phoney. Shreveport, La., police also sent word that Dalton was an impostor.

Lutheran Raps Gangster Theme In Films, Radio, Comic Strips, Books

St. Louis, April 30.

Radio programs, films, comic strips and big-little books in which gangsters and gangsterism are featured were soundly rapped recently in a radio broadcast, over a 172-station hookup, by Dr. Walter A. Maier, of the Concordia Seminary over KFUO, the Lutheran station here. While 'Gangbusters' was not directly named as being one of the offenders against the American youth, Dr. Maier included it in his condemnation as he quoted Frank X. Reller, chief probation officer of the St. Louis Juvenile Court, who recently blasted 'Gangbusters' for being directly responsible for 46 cases of juve delinquency in St. Louis during 1939. Reller is attending the annual conclave of the Central States Probation Assn. in Chicago currently and will again introduce a resolution condemning 'Gangbusters' and kindred programs. He did so at the St. Louis convention in 1939.

Maier, in touching on criminal ideas being dished out to the young 'uns said, 'Was any generation any closer to crime than the typical American boy or girl of today, with the gangster films, gangster broadcasts, gangster comic strips and gangster big-little books? Last night your children could have heard—and I fear many of them did hear—a broadcast which is teaching young Americans the details of crime, initiating them into the language of the underworld, revealing the technique of arson, kidnapping, murder and all the while helping to produce criminals.

'If you parents, who like to listen to that program, think I am bigoted and narrow, listen to the chief probation officer of the St. Louis Juvenile Court, who said, 'From my actual contact and experience, let me state one contributing factor, where I lay the blame for 46 cases of crime among boys here in 1939, and this is the despicable program over the radio.

'If only the broadcasting systems and even some commercial concern were prudent enough to give the youth of America what it does not receive today, a Bible broadcast with the unparalleled heroism and interest these Scriptural stories contain!' (Maier showed no awareness of General Mills' 'Light of the World').

Waxes of Maier's talk were made and sent to stations, operated in conjunction with the Lutheran movement, in Manila, Honolulu, Puerto Rico, Panama, Manitoba and other points. The Kelly, Stuhlman & Zahrndt Agency, Inc., St. Louis, handles the Concordia Seminary account.

HOYT PITCHES FOR AVALON ON WOR

Waite Hoyt, previously doing sports spiels three evenings a week locally over WABC, New York, shifted Monday (29) to a six-evenings-weekly stint over WOR for Avalon cigarets. Russel Seeds is the agency. Hoyt was placed by CBS artists bureau.

Angle on the deal is that the scheduled time for the session is indefinite. It's slated to roll whenever the WOR broadcast of the Brooklyn Dodgers' game is finished.

WMT

(With Coverage Where it Counts)

Now Basic Columbia
WMT

NOW THE GAP IS FILLED. Now you can have effective coverage, without duplication or waste, of the "juicy" portion of America's Money Belt.

Here, high, effective buying incomes are evenly distributed over a wide territory and WMT is the only medium that reaches all of this rich Cash Market at One Low Cost.

WMT has a daytime coverage 20% greater than any station in IOWA and its rates are surprisingly low considering its amazing primary area and consistent record of results for advertisers.

For complete details about this Low Cost Money Belt Station, write today.

S. D. QUARTON, *Manager*

600 KC

5000 WATTS DAY
1000 WATTS NIGHT

A COWLES MONEY BELT STATION
Represented by THE KATZ AGENCY

WMT
CEDAR RAPIDS - WATERLOO, IOWA

RADIO BOXOFFICE REPORTS

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.

Baltimore

(WBAL, WCAO, WCBM, WFBR)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
April 27............	8,410	6,052	1,673	16,135
April 20............	8,305	5,641	1,723	15,669
% change............	+1.2%	+7.2%	—2.9%	+2.9%

Some drop in national spot this week amply covered by consistently rising local count. Impending primary election for Senatorial post bolstering latter.

WCBM this week joined the Mutual network, replacing WBAL, which will continue playing out current programs and will stay with NBC Blue as heretofore. Station also started six quarter-hour sportcasts a week for Royal Crown Cola through BBD&O.

Chicago

(WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
April 27............	9,415	5,242	10,115	24,772
April 20............	9,415	5,280	10,122	24,817
% change............	*	—0.6%	—0.6%	—0.1%

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* No change.

Slight decrease in local and national spot units this week. Otherwise there was relatively little action.

Cincinnati

(WCPO, WKRC, WLW, WSAI)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
April 27............	4,373	8,030	3,770	16,413
April 20............	4,390	7,973	3,980	16,532
% change............	—0.3%	+1%	—3.5%	—0.7%

Last week was the first since Radio Boxoffice Reports were inaugurated that total units failed to show a gain.

WKRC's new accounts included spot announcements for Churngold Corp. butter and Fischer's Surfa Saver, Inc., through the local Key and Strauchen & McKin agencies, respectively. This station also inaugurated a series of 20 Friday night 30-minute baseball quiz programs for Andy Schain, Inc., and associate Studebaker dealers of Greater Cincy. Account through Harry M. Miller, Inc. Programs orginate in the RKO Paramount, suburban deluxer, and offer theatre and Crosley Field tickets to contestants. Five listeners each week receive admission tickets to Reds' games for statements on 'Why I would like to own a Studebaker.' Latter also are in final contest at end of ball season with an auto going to winner. Bob Fleming, of the WKRC staff, conducts the programs.

Denver

(KFEL, KLZ, KOA, KVOD)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
April 27............	7,156	4,230	1,590	12,977
April 20............	7,178	4,310	1,438	12,932
% change............	—0.3%	—1.7%	+9.8%	+0.3%

KOA new business: J. C. Penney Co., five 15-minutes 'Adopted Daughter' weekly, 39 weeks, through Pedlar & Ryan; Gigantic Cleaners & Dyers, through MacGruder & Co., 104 announcements; Model Cleaners & Dyers, through Raymond Keane agency, 20 announcements.

KLZ new business: 36-quarter hour 'Slants from the Showers' for Blatz Brewing Co., through Henri-Hurst & MacDonald; Puritan Pie Co., direct; 20 announcements; Leeburts, 20 one-minute spots.

KFEL new biz: Joe Lowe Corp. (Popsicles), through Biow Co., 13 'Buck Rogers' half-hour discs. Associated Tailors, through Earl Pivan, added five chainbreaks weekly; Gardner Nursery, through Northwest Radio Adv., five minutes daily for a month; Van Schaack Realty Co. remoted 15-minute program from a new house just sold.

Des Moines

(KRNT, KSO, WHO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
April 27............	7,220	3,140	5,006	15,366
April 20............	7,220	3,120	4,866	15,106
% change............	*	+0.6%	+2.8%	+1.7%

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* No change.

Each Des Moines station shared in the continued upward trend of national spot biz.

Detroit

(CKLW, WJBK, WJR, WMBC, WWJ, WXYZ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
April 27............	9,325	12,096	2,773	24,194
April 20............	10,548	12,784	2,447	25,779
% change............	—12%	—5.4%	+0.8%	—6.1%

Adverse weather conditions which permitted only one Tiger baseball broadcast in a week, plus contract terminations and switches attendant to time change in east, resulted in losses in all but national spot last week. WWJ, local outlet for baseball play-by-play, alone lost more than 300 units of commercial time when rain and cold wiped out four Tiger contests first week of season. With NBC Red afternoon serials shifted to WXYZ for duration of baseball season, WWJ was forced to substitute sustainers when games were called off.

New biz at WWJ includes Peoples Outfitting Co., which is sponsoring Ty Tyson's 'Baseball Preview' six times weekly, five minutes each. Runs throughout baseball season and set by Simons-Michelson, Detroit.

Axton Fisher (20 Grand ciggies) bankrolling five 15-minute 'Sports Parade' programs over WWJ weekly. Paul Williams handling. Set by Wiss-Geller, Chicago.

Minit-Rub, through Young & Rubicam, has taken over from Oldsmobile sponsorship of C. C. Bradner's nightly news review, five times weekly for 10 minutes each. Runs for 20 weeks.

Hartford

(WDRC, WTHT, WTIC)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
April 27............	6,708	2,236	1,204	10,146
April 20............	6,735	2,216	1,238	10,191
% change............	—0.4%	+0.9%	—2.7%	—0.4%

Kansas City

(KCKN, KCMO, KITE, KMBC, WDAF, WHB)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
April 27............	6,430	6,706	6,621	19,757
April 20............	6,340	6,663	6,323	19,326
% change............	+1.4%	+0.6%	+4.7%	+2.2%

Business generally stationary for the week and any changes negligible. Only exception is KCKN, Kansas 250-watter, which has upped its national spot units through an increase in the number of baseball games which the weather permitted the K. C. Blues to play. This station habitually garners over 95% of its business locally, but the General Mills broadcasts will give it a national spot tally through the summer.

Beer and beverage accounts looked to for some aid during the summer, and several already set to begin first of May.

Los Angeles

(KECA, KFI, KFWB, KHJ, KMPC, KNX)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
April 27............	10,065	10,915	1,783	22,763
April 20............	9,990	11,330	1,801	23,290
% change............	+0.5%	—3.4%	—0.1%	—2.3%

Slump in local units dragged down the week's total, but not to any alarming degree, considering season of the year. KMPC recorded one of the station's biggest deals when 70 Pontiac dealers in southern California contracted for Hal Berger's re-creation of major league ball games for a period of 52 weeks. Program runs about two hours five days a week. Placed by MacManus, John & Adams. Other new biz included four announcements by Security-First National Bank; 100 spots for Hollywood Building & Loan; Standard Storage, one hour of recordings on Sundays for 13 weeks; Dr. Beauchamp, 100 quarter-hour music programs; 12 announcements for Warner Bros.; three half-hour participations in 'Andy and Virginia' for Kevo Products; 15-minute newscasts six times a week for nine weeks for Benson hosiery shops, and 52 one-minute transcriptions for nursery outfit.

KNX added six weather reports weekly from Mounds Candy through Brisacher, Davis & Staff; 20 quarter-hour programs, 'What, No Architect,' for State Ass'n of Architects through Smith & Bull; time signals for Seven-Up Bottling through Grace Glasser; 10 one-minute discs for Chrysler through Ruthrauff & Ryan; 30 quarter-hour broadcasts of 'Chef Milani' for Dimonglio wax through Darwin H. Clark.

Added starters at KFI comprised 26-weekly participation in 'Art Baker's Notebook' for Forest Lawn Memorial Park through Dan Miner; renewal of quarter-hour 'Musical Clock' 52 times for Foreman & Clark through Martin Allen. KFWB picked up three quarter-hour programs weekly for 52 weeks for Casa Manana dancery through Clarence Juneau; 13 spots weekly for Caliente racetrack through Milton Weinberg; six spots weekly, one year, for Carter Medicine Co., and four spots for Security-First National Bank through Dana Jones.

New York City

(WHN, WMCA, WNEW, WOR)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
April 27............	750	9,101	14,024	23,875
April 20............	810	9,183	13,640	23,633
% change............	—7.4%	—0.8%	+2.8%	+1.0%

National spot units climbed when the weather cleared and permitted playing of baseball games. WOR carries the Brooklyn Dodgers' play-by-play, and WNEW the Newark Bears (International League). Sixty-unit loss in network column due to Ironized Yeast's 'Goodwill Hour' switching from Mutual to NBC Blue.

Recent new business includes the following:

WNEW: Cat's Paw Rubber Co., through S. A. Levyne Co., one-minute ET's; Gardner Nurseries, through Northwest Radio Adv., five-minute talks; Jests, Inc., through Joseph Katz, 27 announcements; Pianograms, through Roy S. Durstine, 40 quarter-hours; George Abbott Productions, through Blaine Thompson, announcements; Schifter Motors, through N. C. Greenfield, 100 announcements; Socony-Vacuum Oil, through J. Stirling Getchell, participation in 'Make Believe Ballroom.'

WBNX: Eastern Wine Corp., direct, sponsoring 'The Symphony Syd,' three times weekly.

WHN: Oakite Products, through Calkins & Holden, participation in 'Polly the Shopper'; Magic Melody Music, announcements; Shubert Theatres, through Blaine Thompson, announcements; Cashman Laundry Co., direct, 15 announcements weekly; Hearns Dept. Store, half-hour 'Children's Amateur Hour,' 52 weeks; Gardner Nurseries, through Northwest Radio Adv., three five-minute programs weekly; Wise Shoe Co., through Lester Harrison, chain breaks for 52 weeks.

WMCA: Utilities Engineering Institute, through Al Klinger agency, 15 quarter-hours weekly; and announcements for Sally's Furs through Philip Wolf agency, Shubert Theatres through Blaine Thompson, Jests, Inc., through Joseph Katz, Roxy Theatre, Warren & Arthur, Smadbeck, Current History Magazine, Edelbrau Brewery through McCann-Erickson, Stanback Headache Powders through Erwin-Wasey, Alexander Eisemann Co. (investments).

Salt Lake City

(KDYL, KSL, KUTA)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
April 27............	6,564	2,643	846	10,053
April 20............	6,597	2,657	815	10,069
% change............	—0.4%	—0.5%	+3.3%	—0.1%

KDYL's local biz climbed 15% last week, reaching the highest mark since these reports have been in operation. Station looks for continued gains in local stuff.

KSL added Schramm Johnson Drug Co., announcements; Brown Floral Co., five-min. programs; Dupler Fur Co., quarter-hour newscasts and announcements; American Fur Co., quarter-hours, Center Theatre, announcements.

San Antonio

(KABC, KMAC, KONO, KTSA, WOAI)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
April 27............	5,834	7,535	2,225	15,594
April 20............	5,854	7,808	2,275	15,937
% change............	—0.3%	—3.4%	—2.2%	—2.1%

Biz is off in all classifications this week, but station managers look for a sharp rise with the change to daylight saving time.

San Francisco

(KFRC, KGO, KJBS, KPO, KSFO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
April 27............	8,380	3,549	1,871	13,800
April 20............	7,786	4,512	1,888	14,186
% change............	+7.6%	—21.3%	—0.9%	+2.7%

KFRC reported the town's only new biz: Brown & Williamson's 2½ hour 'Saturday Night Party' via Don Lee; Joe Lowe Corp. (Popsicles), through Biow Co., 'Buck Rogers' half-hours; American Creameries sponsoring 'The Shadow.'

Seattle

(KIRO, KOL, KRSC, KXA)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
April 27............	4,535	9,492	729	14,756
April 20............	4,390	9,412	683	14,485
% change............	+3.3%	+0.8%	+6.7%	+1.9%

Daytime network biz has fallen off, but increased number of nighttime programs have jumped the total network units and money intake.

New biz on KOL: Fahey Brockman, through MacWilkins & Cole, quarter-hour sports review with Walt Franett; Fletcher Aircraft Schools, six quarter-hours weekly; Joe Lowe Corp. (popsicles), through Biow, half-hour 'Buck Rogers' discs; Neighbors of Woodcraft Insurance Co., two half-hours a week.

'WOMAN IN WHITE' SHIFTS TO CAMAY

Chicago, April 30.

Irna Phillips' 'Woman in White' serial quits Pillsbury sponsorship on May 24 and immediately snaps under new aegis of Camay Soap thorugh the Pedlar & Ryan agency, N. Y.

With the switch, three Irna Phillips shows produced by Carl Wester will shift to a straight 45-minute ride, from 9:45 to 10:30 a.m., Eastern time. Three shows are 'Guiding Light,' 'Road of Life' and 'Woman in White,' all on the NBC-Red.

Newspapermen went on the air April 22 in a 'debate' with press agents.

P. & G. Shifts

Compton agency this week made several shifts and extensions on various of its Procter & Gamble shows. 'Right to Happiness,' serial out of Chicago on CBS, added 18 stations of the Canadian Broadcasting Corp.

'The O'Neils,' serial for Ivory soap over NBC Red twice a day, added 10 more stations through the south to its second broadcast. Number for the first airing remains the same. Series of spot announcements plugging P. & G. soap started Monday (29) in the chain break immediately preceding the same sponsor's 'Vic and Sade' series for Crisco over the Blue network.

Buffalo Brewery's Sports

Buffalo, April 30.

Bob Kliment sportscasts on WEBR will be underwritten by William Simon Brewery six times weekly starting Monday (22). Kliment also has joined publicity forces of Buffalo Bisons ball club lately, forcing him to cut down on mike duties other than sports. Will line up community 'nights,' ball clinics, etc., for Bisons.

Portion of NBC 'Breakfast Club' has been ticketed on WEBR by Adler department store. Account placed direct is for 45 minutes a week.

New Orleans.—Orville Anderson, of Orlando, Fla., has joined staff of WWL. Anderson in when vacancy was created by resignation of Kleve Kirby to accept NBC Chicago post.

B-C-P Sets Three

Bermingham, Castleman & Pierce agency is currently placing spot announcement campaigns for three clients, Griffin shoe polish, Conti soap and Roma wine. First is being expanded from 22 stations to about twice that number. All are 52-week deals.

Conti spots begin Monday (6) on WJJD, Chicago. Roma business hasn't been set, but will start in New York and other eastern cities.

Oslo-Schooled Man on KOA

Denver, April 30.

Torlief C. Torland who has traveled widely in Europe, has been added to the KOA staff, to do news broadcasts. Torland was born in Seattle but completed his education at the University of Oslo in Norway.

ANZAC ESPIONAGE DISCS IN AMERICA

Boston, April 30.

Kasper-Gordon, Boston transcription makers, will reverse the export routine and become importers. Heretofore the firm has shipped American-made radio disc to Australia, but now it will attempt to introduce an Australian-made series, 'The Enemy Within,' to American stations.

Series, in 65 installments, was cut in Melbourne by Legionnaire Sound Productions, Ltd. Phil Darbyshire and Arthur Russell wrote the material. The theme deals with Nazi espionage activities among the Anzacs, and Kasper-Gordon has its fingers crossed on that.

ASCAP SHOWS UNITED FRONT

First ASCAP Melon $81,883 in 1921; $5,099,302 in '39; $33,187,440 All Told

The annual distribution of royalties made to ASCAP members in 1921, when the Society first began to realize an actual income (although organized in 1914) amounted to $81,883. In 1939, ASCAP paid out to its membership the sum of $5,099,302, of which $4,000,000 came from radio. For the entire term between 1921 and 1939 the Society distributed to its members a total of $33,187,440.

At the annual ASCAP banquet last week, its president, Gene Buck, also disclosed that the Society had distributed, during 1939, $305,192 for relief, declaring this to be a 'precious obligation, sacred and secret,' advising his audience that 'no composer or author will ever be in need while ASCAP has a dollar in its treasury.'

The president's report also included the information that contracts in force as of Dec. 31, 1939, numbered 22,324, of which 678 were issued to radio stations. These stations are the ones commercially operated for profit and, in addition, ASCAP grants a free license to more than 30 radio stations classified as non-profit concerns. The Society does not charge license fees for universities, churches, colleges or municipally-owned broadcasting stations.

Licenses were issued in 1939 to a total of 14,836 theatres, while 9,981 restaurants paid ASCAP a fee for the use of its copyrights. Also listed in the group of licensed establishments are 1,832 hotels, 2,886 dance halls, 13 wired music corporations, and 2,257 miscellaneous establishments operated for commercial purposes.

In 1939 ASCAP realized from these 22,328 licensees, a gross income of $6,365,982.18. (The differential between this and the $5,099,302 disbursed in the annual melon is accounted for by an average of 19% for administrative overhead and a further deduction of 10% which is set aside for dividend among ASCAP's foreign affiliates. It was also stressed, however, that overhead has been steadily mounting because of legal costs attendant to the pernicious 'legal harassments' by ASCAP's foes).

TO EXAMINE LOPEZ IN STOCKHOLDER'S SUIT

Vincent Lopez was ordered Friday (26) by N. Y. supreme court justice Aaron J. Levy to appear for an examination before trial on May 2 in connection with Agnes V. Russell's stockholder action against him, Vincent Lopez Enterprises, Inc., and Manny Hiecklen. Plaintiff seeks to recover damages for alleged waste and mismanagement.

Miss Russell claims to own one-third of the stock of the corporation and to have had a three-year exclusive contract with the orchestra leader, with an option for a two-year renewal, beginning in 1936. Among charges are that he misappropriated corporation money for himself, and that he signed Betty Hutton to a personal contract rather than for the company. He is also accused of having paid lavish salaries.

Band Leader Held

New Orleans, April 30.

Blue Steele, band leader, was held by Federal authorities at Monroe, La., after he struck a deputy tax collector, who sought to obtain taxes due at a nitery where the band was playing.

Officials said Steele will be charged with assaulting a Federal officer in the performance of his duty. Steele was said to have taken offense at the official's announcement that band instruments would be seized if the tax was not paid, and socked him.

New ASCAP Members

Broadcast Music, Inc., was given scant attention at the annual dinner and was directly referred to only once during a talk by E. C. Mills. The new organization was blasted for that portion of its propaganda which claimed ASCAP had closed its doors to eligible writers.

Announcement of writer-members elected since Jan. 1 include the estate of the late Thomas J. Gray, who, incidentally, conducted a column in VARIETY for several years.; Joseph E. Clokey, Frederick S. Converse, Walter Golde, Paul Mann, John D. Marks, Miguel Sandoval, Joe Venuti, Stephan Weiss, Guy B. Wood, Felix Borowski, Frankie Carle, Stanleigh P. Friedman, Leigh Harline, Dedette Lee Hill, Charles E. King, Arthur Quenzer, Christopher J. Thomas, Vick Knight, Leon T. Rene, Otis J. Rene, Jr., Robert Braine, Andy Iona Long, Heinz Reichert and Mary Howe.

One publisher was admitted to membership during 1940, Axelrod Publications, Inc., Providence, R. I.

STRESS MPPA, SPA IN ACCORD

In the course of the ASCAP annual review at its last week's dinner, prez Gene Buck extended congratulations to the Songwriters Protective Assn. and the Music Publishers Protective Assn. for having reached an agreement which calls for a standard form of contract and which 'eliminates any strife in the ranks of Capital and Labor in the industry.' He pointed out that with an era of peace between writers and publishers, 'the two divisions, comprising ASCAP's main membership, give the Society a united solid front.' SPA agreements with the publishers are due for a renewal this week, the majority indicating an intention to sign up and eliminate all friction in the music field.

When the call came for suggestions from the floor only one member answered, requesting that at the death of any member of the Society notice be sent to the general membership at once. The presiding officer, without taking a vote on the resolution, declared that this suggestion would be followed and henceforth all members would be

(Continued on page 41)

STATLER, CLEVE., SETS LOCAL-BAND POLICY

Cleveland, April 30.

Statler goes into a local band policy May 12, when Frank Gagen's unit returns to Detroit, by installing Manny Landers' home-town crew in its Terrace Room. Latter is moving in from Fenway Hall Hotel, where the aggregation had a 30-week run.

Landers was first signed for only week-end dances, but competition given by Ted Fio-Rito's orch at rival Cleveland Hotel's Bronze Room has been so tough that Statler has decided to hypo the new outfit with nightly sessions. Hit of out-of-town band names at the Bronze Room, making it town's top spot this year, also changed plans of Monaco's cafe. Instead of closing its dance-diner and dropping music for summer, it is opening a new Spanish-styled Bolero Room this week. Bob Opitz's Versatilians, a four-piece combo, to replace Jules Duke's seven pieces and double in the new cocktailery with George Paderewski and Kay Whitney, strollers.

Chateau Club was folded last week by Daffy and Lenny but is scheduled to reopen next month with new owners.

NO BRICKBATS AT ANNUAL POWWOW

Buck Sees 1940 As Producing Either Peace or Lasting Conflict With Radio—Calls ASCAP Fee 'Ridiculously Low'—Claim Society Has 97% Renewals

600 ATTEND

By ABEL GREEN

Last Wednesday night's (24) annual dinner of the American Society of Composers, Authors and Publishers, at the Hotel Ritz-Carlton, N. Y., attended by more than 600 songsmiths and music pubs, officially augured in the 26th year of ASCAP's existence on the keynote that what transpires in 1940 will decide the economic status of the Society for another year.

For the first time in years the members of ASCAP held an annual meeting and dinner without an outbreak of verbal brickbats. With the broadcasting industry currently girding itself for a fight against ASCAP's new licensing plan, the occasion called for a display of solidarity.

What made the meeting most unusual was the disinclination of anybody, including the board members, to introduce a resolution. It has been customary for members to use these occasions to move by resolution for some change in the Society's by-laws. Though the ASCAP board is self-perpetuating, a two-thirds vote of the membership at this annual meeting can effect any change in the by-laws. It is through the introduction of these resolutions that the members get a chance 'a la organizational democracy' to air their dissatisfaction with the Society's officers

(Continued on page 38)

BREGMAN FIRM SLOWS ASCAP SUIT

After it had retained Samuel Jesse Buzzell to handle the proposed suit, Bregman, Vocco & Conn last week decided not to go to law against the American Society of Composers, Authors and Publishers because of repeated slashes it had received in its availability rating. The publishing firm intends to exhaust first the various means of relief against the availability committee's action which are allowed under the ASCAP by-laws.

Buzzell was advised not to file the papers when it was discovered that unless all channels of intra-organizational relief were used this very technicality might result in a dismissal of the suit. B-V-C will now seek to recover its former rating by first asking the availability committee to reconsider. If the publishing firm fails here it will then take its protest to the appeals board. The next resort will be the full board (publishers and writers) of ASCAP directors. Before the reductions began B-V-C was credited with 2,000 availability points. Its present rating is 1,100 points.

B-V-C has made a new alliance for its catalog in Great Britain. The switch is from Francis, Day & Hunter to Boosey & Co., Ltd. With the war proving a decided boom for pop music, the latter firm is extending its operations to that field, though it has always been associated strictly with classical and standard music. It will clear the pop material through two subsids, J. R. LaFleur & Son and Cavendish Music, Ltd., the former taking the higher priced music.

ASCAP Sending Austrian Expert To Study South American Setup

American Society of Composers, Authors and Publishers has undertaken to develop more closely knit relations with performing rights groups in South America. As the first step in that direction it has employed Dr. Rudolf Nissin, the last general manager of what had been the Austrian performing rights society (AKM) and rated as one of the world's leading authorities in the performing rights field, to make a tour of South American countries and study not only the local performing rights situation but the relations of one group to another.

ASCAP, after studying Dr. Nissin's reports, will see what it can do to co-operate more with the S. A. affiliates. Also to increase the uses of one another's work and improve the compensation arrangements prevailing between ASCAP and its S. A. allies.

Foreign Affiliates

In his annual report to the ASCAP membership last week John G. Paine, general manager, disclosed that his office had received a large number of applications for affiliation from foreign performing rights groups but because of the international situation ASCAP has been unable to do anything about them. Paine also disclosed that some of these applications came from organizations which were not controlled by the composers and authors, as well as publishers, but were operated for private gain. ASCAP's policy has been to associate itself only with foreign groups that, like itself, operate on a non-profit basis.

As a case in point Paine cited the performing rights society which has sprung up in Mexico. The latter is a private enterprise controlled by men who are also interested in broadcasting stations and theatres, along with some publishers. Paine stated that he had been informed that the Mexican society was changing its intra-organizational setup so that it could be eligible for affiliation, with ASCAP.

Sour Note

Jay Witmark, one of the two surviving founders of the American Society of Composers, Authors and Publishers, deliberately did not put in an appearance at last week's annual meeting of the Society. It was his way of returning the slight which he claims ASCAP officials visited upon him last fall when the Society staged its 25th Music Jubilee in Carnegie Hall, N.Y.

Although he has been retired from the business for years, Witmark had never before missed an ASCAP dinner. Witmark is also the lone surviving honorary member of the Society.

Witmark's version of the Jubilee incident is that when he called at ASCAP's offices and asked for some tickets he was told that he would have to come back in a few days. When he did get them the seats were to the far rear and side of the hall. Witmark felt that, considering his past relations with ASCAP, he should have been accorded a place in one of the hall's many boxes.

BMI MULLING PROFESH DEPT.

Broadcast Music, Inc., figures on establishing a professional department sometime in May. Several men now with ASCAP firms have been approached about coming in as manager of this department. When this phase of the organization gets going it will consist exclusively of members of the music publishers contact employees union, an affiliate of the American Federation of Labor.

Music Dealers Service, Inc., sheet music jobbers, was asked last week by BMI whether it (the MDS) would be agreeable to handling BMI publications on an exclusive. MDS explained that it could not enter into such an arrangement, but that it would be willing to handle BMI numbers along with other jobbers, providing orders start coming in from retail outlets.

Arthur Gutman has been retained as chief arranger by BMI and among those doing orchestrations for the outfit are Jimmy Mundy and Jack Mason.

WWJ, Detroit, and WPID, St. Petersburg, Va., are the latest to join BMI as subscribers, making the list 292 stations.

ENDOWED ORCHESTRA FOR A SMALL TOWN

Warren, O., April 30.

Plans for a $150,000 music hall in Packard Park, with its Packard Band, endowed for $850,000, are being studied by park trustees and city officials, with prospects for an early start on construction. Will of the late W. D. Packard left a trust fund to erect the memorial music hall at a cost not to exceed $150,000, the balance of the trust to go for maintenance of an orchestra that will give concerts at least once a week for the benefit of the public.

The estate has been partly adjudicated and the trust fund will amount to about $1,000,000, said Probate Judge S. W. Jones.

Levington Managing Leeds

Chicago, April 30.

Archie Levington takes over the Chicago office of the Leeds Music Co.

Levington was formerly co-manager of the local Harms office with Harry Garfield.

Russ Holman, Murray, Kornheiser to Direct Par And Famous Music Cos.

Russell Holman, eastern production head for Paramount, will double in brass as president of the company's two music corporations, Famous and Paramount Music Cos. He was elected president of the music subsidiaries at a meeting of the board of directors in New York Friday afternoon (26). To continue his post as home office production chief, Holman is at present on the Coast discussing preliminaries on the 1940-41 product.

R. F. (Dick) Murray, assistant to the late Lou Diamond, who headed music and shorts activities for Paramount, has been made v.p. and treasurer of Famous and Par Music. It is a promotion of major importance for him. Murray will also supervise shorts activities which fell under Diamond.

At the Friday (26) board meeting another appointment made was that of Sidney Kornheiser as general manager for both music units. He will continue actively at Famous headquarters but also supervise the other company (Par Music) in his post as g.m. Norman Collyer, Par h.o. official holding various corporate titles, was reelected secretary of Famous and Par.

Jack Perrin to N. Y.

Chicago, April 30.

Jack Perrin goes to New York to become professional manager for Mills Music. Perrin has been Chicago manager for Crawford music for some time.

Perrin's spot with Crawford here will be taken over by Danny Engel, who has been the midwest traveling rep for Crawford for many years.

ASCAP Shows United Front

Continued from page 37

and board of directors, their slants on the writers' classification committee and their peeves, if any, with the deals given them by the publishers' availability committee.

1940 Crucial Year

Without being too brusque with radio, other than a factual review of the broadcasters' alleged persistence in attacking ASCAP, the president of the Society, Gene Buck, made no bones, in his annual report, that this year will either see what he hopes will be a lasting peace with the broadcasters; or else ASCAP 'may become entangled in the greatest commercial conflict in the history of the American music business.' Buck's address lasted well over two hours.

Buck Describes Radio's 'Bombing on 3 Fronts'

In reviewing the 'anti-ASCAP crusade,' Buck declared the broadcasters had systematically bombarded the Society on three main fronts in 'well-timed order.' The first offensive resulted in the Department of Justice investigation, which prompted the Government suit against ASCAP. After an extended hearing this was indefinitely postponed, but is hauled out for propaganda purposes periodically, and the membership is continually reminded of its existence.

The next advance came through the legislative efforts in Washington, the main bombardment being led by former Senator Duffy of Wisconsin. The Duffy Bill passed in the Senate, but after a series of hearings before the House Patents Committee the bill died the usual death. Buck declared 'this was the most insidious piece of legislation ever dropped in a legislative hopper.'

When the smoke of the Duffy fight cleared away, the broadcasters began sniping at ASCAP through State laws, utilizing the lawmakers in 28 different States to pass measures branding the Society a 'monopoly,' Buck continued. 'As these attacks were met by ASCAP's legal battery, the Attorney General of each state was nominated to lead the onslaught, carried in several instances through several divisions of the Federal courts. Here the state bills were always classed as unconstitutional, but the legal expenses of ASCAP mounted steadily, while the bills for pushing the measure fell back on the state treasuries, eventually being chalked up against the local taxpayers.'

Buck militantly declared that 'vast industries exist and prosper on the creative products of the ASCAP membership' and defied the broadcasters to produce a single instance where any American industry was able to purchase the raw material, on which it lives, anywhere 'for such a ridiculously low percentage of its gross earnings as that requested from radio by the Society.' He declared that in 1939 commercial radio received from advertisers a total of $171,000,000. Allowing them to charge off expenses amounting to more than $40,000,000 (the agencies' 15 and 2% commissions, etc.), he estimated their net gross at $130,000,000, for which radio had agreed to pay 5% for the use of ASCAP's copyrights. However, radio paid ASCAP approximately $4,000,000 during the year, considerably short of the percentage total agreed upon in the 1935 contract.

Continuing his discussion on the relations between ASCAP and radio, Buck paid compliment to the Radio Committee for its study of conditions and declared the terms of the new contract this committee was presenting for the 1941 negotiations were 'fair, equitable, decent and just' and told his audience that because of these qualifications the broadcasters could not conscientiously refuse to sign. He stated these contracts would be in the hands of the broadcasters in a comparatively short time, at present being in process of preparation.

Holmes' Decision Seen As Permanent Defense

Paying a tribute to the late Justice Oliver Wendell Holmes, who wrote the U. S. supreme court decision which gave ASCAP its constitutional grant, Buck told of the countless legal and legislative battles the Society had been forced into to protect its rights. He reviewed the circumstances surrounding the contract signed with the broadcasters in 1935, declaring that 'the ink was hardly dry on this pact when the campaign to smear ASCAP' was inaugurated. He described the incidents leading up to the Government investigation and the manner in which it was 'adroitly pigeonholed.' Buck then reviewed the efforts to outlaw the Society in 28 different states, declaring that while ASCAP was forced to 'shoulder the expenses of a defense' the anti-ASCAP crowd 'cunningly allowed the taxpayers to shoulder the burden of these subversive legislative activities.' He then told of his experience in Arizona, where he was arrested and branded as a fugitive of justice from a state that he had never visited in his entire life, giving it as his opinion that 'this exhibition of commercial persecution' had been cleverly 'engineered from New York and Washington by remote control.' He climaxed his recital of these battles with the announcement that up to date ASCAP has yet to lose a case. This declaration brought the music creators in the audience to their feet cheering.

Buck pointed out 'the ridiculous angle of these abortive legislative efforts, since the very interests endeavoring to smash the Society are strangely enough, operating under the same patent law, and conducting their industries by virtue of the same rights under which ASCAP exists, those rights contained in Article 1, Section 8 of the Constitution.'

1,083 Writers, 136 Pubs

Buck's presentation, delivered in an informative style, traced the history of ASCAP from 1924, when its roster carried but 173 writers and 19 publishers, up to the present year, announcing the current membership of the Society as comprised of 1,083 writers and 136 publishers. Twenty-six new applicants have been accepted since Jan. 1. These figures were recorded to refute the recent claims of ASCAP's opponents that the Society was a 'closed corporation.'

With contracts in force with 38 foreign societies, the total membership of the organization, domestic and foreign, consists of more than 45,000 authors, composers and publishers throughout the world. When ASCAP issues a license, it grants, in addition to all its American compositions, the rights to the compositions of these 38 foreign nations without any extra fee, Buck stressed.

After briefly reviewing European conditions, Buck emphasized 'the genuine democracy exemplified by ASCAP where creative artists of every race, color and creed, and where capital and labor in the same industry, assembled to exchange ideas and cooperate as a unit for the protection of their individual and combined properties.'

The ASCAP prez gave as his opinion that no copyright legislation would be recorded during the present session of Congress, this being an election year. He took occasion to denounce the so-called 'Compulsory License Clause' in the Copyright Act and that portion of the measure which exempts coin-operated machines from the Public Performance Class. He assured the gathering that every effort was being made to eliminate these handicaps from the Federal statutes and indicated he was confident of ultimate success in this direction.

Claim 97% of Pubs And Writers Renewed

Concluding his report, Buck announced that 97% of the entire publisher and writer membership has renewed agreements with the Society for a period of 10 years commencing Jan. 1, 1941. The present agreement with the Broadcasters expires Dec. 31, 1940.

John G. Paine, ASCAP's general manager, gave a brief report of the Society's commercial activities, announcing that the organization was gradually establishing its own regional headquarters throughout the country. In discussing foreign contracts, Paine scored a significant point in the declaration that the International Confederation of Performing Rights Societies, of which ASCAP is a member, maintains a hard and fast rule that no organization can join this body unless it is owned and controlled by its own general membership. This excludes any society operated for profit by stockholders from participating in benefits of the Confederation, or closing any reciprocal pact by which they might use the copyrights controlled by the various societies in the International body.

E. C. Mills and Louis Frohlich, ASCAP's general counsel, and Irving Caesar, president of the Songwriters Protective Assn., concluded the list of speakers.

The annual meeting was unique in many respects, establishing, among other things, a record for attendance. For the first time in the Society's history, not a single controversial resolution was presented for the consideration of the gathering. The most significant point established during the evening was the unquestioned solidarity of the membership, and the obvious confidence it placed in Buck, the board of directors and the executive staff in their administration of the Society's activities.

The question of salacious compositions had its usual airings, Buck advising the audience of the Board's action in suspending a writer and publisher (Paul Denniker and Leeds Music) for the first time in the history of the organization, after a hearing on a complaint filed by the administration committee. He vigorously deplored this activity and was roundly applauded when he announced that future violations would be similarly dealt with.

P. M. M. BENEFIT HAS 15G

Music Men's Show Brings $12,000 in Ads—Big Advance Sale

The Professional Music Men, Inc., social organization, not to be confused with its union, known as the Music Publishers Contact Employees, Inc., has some $12,000 in complimentary advertising and $3,100 in the till for its next Sunday (5) benefit at the Alvin, N. Y. This is the PMM's 6th annual show.

Bob Miller is executive director of the songpluggers and Joe Santly is staging the show. Rocco Vocco is prez of PMM.

Alvin is scaled at $10 top and of the $3,000 possible gross, the advance sale is $3,100.

COLLEGE RHYTHM

The fifth of a series of articles on collegiate likes and dislikes as regards dance music and dance bands.

The writers, staff members of publications at their respective schools, have been asked by VARIETY *to give the opinion of the student body as a whole rather than pass personal judgment. Neither has* VARIETY *given further instructions as to what was to be said or how. These articles appear as the undergraduates have written them, with the expressed opinions being their own.*

VARIETY *publishes the series to give music men and band leaders a cross-section of current undergraduate opinion on dance music and bands, with the hope that it will be both informative and instructive. For what the college group has to say about dance music is deemed important in the trade. This is a continuation of a series originated by* VARIETY *in 1938.*

CORNELL

By Philip M. Enken, '40

Ithaca, April 30.

'Far above Cayuga's waters' Cornellians have as many preferences, musically speaking, as the Republican party has presidential candidates. Perhaps the fact that 5,000 men and women come here from every state in the country leads to these cosmopolitan tastes in music. Whatever the reason, you can be sure that there are more heated discussions about bands when Prom time comes around than about politics, professors, or co-eds.

From extreme hep-cats who like the hot licks of Lunceford, Basie and Crosby down to the schmaltz addicts of Kaye, Lombardo and Barron we find a happy medium of Cornell's favorites. These preferences, however, are as changeable each year as a chameleon in the spring.

This year the trend at dances is for the rhythmic danceable orchestras who play a jive number after every three sweet tunes. The reason is that when you are paying $5 for a ticket to the Junior Prom or Navy Day ball you would rather dance with your house-party queen than watch a handful of jitterbugs jit. Likewise for Cotillions or Football Dances, which are also relatively high-priced affairs.

So our proverbial hats are off to the Prom Band poll leaders of the year—Miller, Savitt, freres Dorsey, Kemp and Gray. This applies to dances only, for when it comes to discs—that's another story.

A year makes a big difference in band popularity, for just 12 months ago Glenn Miller drew only three votes out of a total of 3,000 cast. Likewise, Jimmy Dorsey, who at the same time last year was 23d in ranking. Now rating third, he replaces brother Tommy, who was in that position last year. There is a certain similarity between the music of last year's leader, Larry Clinton, with that of this year's favorite, Miller. Both not only play original arrangements, but are noted for clean and clear riding rhythm sections.

Miller's last appearance at Cornell was in the spring of '38, when he was still an unknown. He clicked that night with flying honors, so it is no wonder the campus is awaiting his arrival next month when he plays for the Navy Day Ball.

With a combination of Savitt and Gray it was no wonder that this year's Junior Prom was an outstanding financial success. Savitt paced Gray all evening, for there was no doubt his phrasing and relaxation were superior that night.

Despite the fact that Cornell was the last stop on his one-night-stands and the band was tired, Al Donahue let the brass ride out for a Homecoming Hop, mixing in an evening good swing, sweet and novelty.

Tony Pastor's vocalizing and sax tooting clicked, but the rest of the band didn't come up to expectations when he played here at a fraternity dance. The same weekend at another house Will Bradley and Ray McKinley played so solid that the 'longhairs' ran for cover.

The Duke Crowned King

Jimmy Lunceford is another old favorite, having played here four times in the last five years. The great Duke of Ellington combined with Lunceford and Les Brown to play for last year's Junior Prom, a musical hit. The 'Duke' was crowned 'King,' for he played his own originals in typical rich yet relaxed style. Lunceford played his 'T'ain't What You Do' all night, while Brown wisely stuck to popular numbers.

Horace Heidt goes over well here with his show band organization—the first of its kind to visit Cornell in years. Woody Herman's outfit hadn't discovered itself as yet when they played against Heidt.

Count Basie and Artie Shaw have the fraternity crowd standing and listening, and Tommy and Jimmy Dorsey also have what it takes to please us.

Although they have not appeared here lately, definite favorites are Gene Krupa, Harry James, Erskine Hawkins and Hal Kemp—all this indicated by their platter sales. Thus the discussion brings up the Jeykell and Hyde aspect of Cornellians—musically speaking. When it comes to buying records we go for (Mr.) Jive and we (Dr.) heckle the syrupy music.

Discriminating Discophiles

That is why if Krupa flams and rolls, James hits a high C, or Basie 'boogs it'—the record is a hit. In this same group of 'collector's' items are Bob Crosby, occasional T. Dorsey or Goodman, Woody Herman, Charlie Barnet, Artie Shaw and Raymond Scott. Notable trend in collegiate fancy is the large numbers of people who collect hot jazz records such as solo art, all-star bands, Commodore releases, and Chicago-style albums.

When it comes to purchasing a novelty or trick arrangement we are eager to buy. This is witnessed by the popularity of 'Tuxedo Junction,' 'In The Mood,' 'Between 18th and 19th,' 'She Really Meant to Keep It,' 'Gaucho Serenade,' and almost any Andrew Sisters record.

Wee Bonnie Baker and Orrin Tucker swept the campus with their 'Oh Johnny' and have repeated surprisingly well with their 'You'd Be Surprised' and 'Billy' numbers.

The co-eds go for smooth stuff and, as such, Miller, T. Dorsey, Kemp, Kyser and Bing Crosby are their heart-throbs.

'Hit Parade' tunes are a big influence and serve as a gauge for the best sellers in the pop numbers. The arrangement of the song as well as the tune itself is considered when buying records.

The bands to watch on the way up, as indicated by the popularity of their records, are Will Bradley, who should be given better numbers to record; Harry James, whose band plays as solid as its leader; Gene Krupa, who has a most improved orchestra; Charlie Barnet, who is great when he plays 'black' licks; Woody Herman, whose records are in demand when he sticks to the 'blues.'

The 'name' bands only visit Ithaca about four times a year, so swing fans spend the remainder of the time buying and listening to records. An occasional 'name' visits Syracuse, Elmira, or Johnson City, but owing to the distance not too many students trek to hear these bands. But Cornellians really go band-crazy when Prom time comes around.

Radio Buildup Important

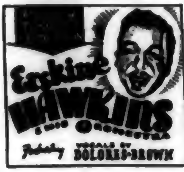
Since we don't see too many bands in person, any radio buildup they get is well received up here. A special half hour recorded program of Martin Block's Make Believe Ballroom is reached here through a local radio outlet. The type of music presented is well accepted.

Gripe among students is against the leader who comes up to play with a well-I've-got-to-play-for-those-kids-but-who-gives-a-damn attitude. This lackadaisical situation, which at times exists in the leader right down to the extra union musician, results in a poor impression and sloppy music. The baton-wielders should realize that they are not playing to 11-year old morons but to a generation of young people who are the backbone of music from the point of playing, appreciation and buying it.

Dance committees are harassed each year with agencies who supply inadequate publicity pictures, stories, cuts, etc. for the bands they book. The prevalent belief is that they have very little sense of public relationship when dealing with dance committees. Ask any chairman for proof.

Known for conservation, Cornell likes its music danceable—which is a plenty practical idea.

(Next Week: Missouri)



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TED LEWIS
NOW
ST. LOUIS THEATRE
ST. LOUIS, MO.
Personal Management:
MILTON PICKMAN

BANDS' BAD BIZ METHODS

Bands at the Boxoffice

(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
Al Donahue	New Yorker (400; 75c-$1.50)	4	900	4,100
Jimmy Dorsey	Pennsylvania (500; 75c-$1.50)	3	1,250	3,220
Eddy Duchin	Plaza (350; $1.50-$2.50)	3	600	2,325
Sleepy Hall	Biltmore (300; $1-$1.50)	10	250	3,175
Sammy Kaye	Commodore (400; 75c-$1.50)	25	*1,925	36,700
Frankie Masters	Roosevelt (300; $1-$1.50)	12	475	5,225
Lani McIntire	Lexington (300; 75c-$1.50)	15	1,125	16,825
Jan Savitt	Lincoln (225; 75c-$1.50)	5	525	4,300
Orrin Tucker	Waldorf (Empire) 400; 75c-$1.50	3	1,664	4,000

*6 days. Kaye left Commodore Sat. (27).

Entire Walter Barnes Negro Band Dead in Ghastly Danceball Fire

Natchez, Miss., April 30.

The few survivors of that tragic night club fire that snuffed out 198 Negro dancers at Natchez, Miss., early last Wednesday tell a heroic tale of the manner in which Walter Barnes and his Negro orchestra from Chicago carried on to their deaths. Easily the south's greatest fire tragedy of all time, and one of the heaviest losses in history in any American amusement spot, the disaster apparently was caused by the accidental igniting of Spanish moss festooning the Rhythm Night Club, an ancient building that once housed a church.

Some 250 Negroes were at the dance conducted by the Merrymakers Social Club. There were no fire exits, only one narrow entrance beside the boxoffice, and the windows had been boarded up to prevent gate crashes. The building was of tinder-like wood covered on top and all sides with a corrugated metal. When the fire started, the place became an inferno, the crowd stampeded for the only outlet. A few escaped, but nearly all perished, screaming and clawing, falling in piles shoulder high.

The few who broke to freedom said Walter Barnes, the orchestra leader, kept his boys playing on the stand to the very last and pleaded with the crowd to be calm. Not a single member of the band, which was scheduled to play in Memphis two weeks hence for the Cotton Makers Jubilee, outstanding social event for the race, escaped with his life.

At one time the death roster was announced as 253, but the figure was officially reduced by the Mississippi State Department of Health when it was learned that the moving of bodies from one undertaking establishment to another caused the higher total through duplication. Scarcely a Negro home in the whole section was left untouched by the tragedy. Ed Frazer, proprietor of the club, was among those who perished.

One result is expected to be a state law regulating fire conditions in such places.

SPA MEETS TO CONDEMN BAWDY SONG PUBS.

Members of the Songwriters Protective Association will meet at the Park Central hotel next Tuesday afternoon (7) to vote on a resolution condemning the publication of salacious songs. The ballots will be counted the next day.

The resolution provides for the setting up of a committee on ethics, to consist of seven members, which will be empowered to impose disciplinary action.

Gentlemen of Rhythm booked by MCA into the cocktail lounge of DeWitt Clinton, Albany, N. Y., beginning Monday (6). Succeed the Three Suns, who move to Buffalo after engagement at the hotel (their second) since last fall.

Astral Cycle

Latest tune with a title denoting an astronomical disturbance that's going the rounds of Tin Pan Alley is 'Pull Down the Moon.'

It's part of the cycle now represented by 'Shake Down the Stars' (B-V-C) and 'The Sky Fell Down' (Witmark).

BANDS ATTACH MUCH B. O. TO RECORDINGS

Importance of popular recordings to the present day band, in comparison to how they were looked upon only four or five years ago, can clearly be seen in the extent to which some bands will go to insure that their cuttings be made available. Erskine Hawkins' outfit was on the road a week or so ago for a long string of one-nighters when it got a call that there were no more of its records available to press. They had been shoved out in a hurry in an attempt to cash in on interest worked up by one called 'Cherry' for Bluebird.

Outfit arranged for two of their dates to be set back until another date, climbed aboard its bus and rode back to New York to put in a stock of platters. With the cancelled dates, transportation, etc., the trip cost the outfit approximately $1,800.

Appeals in Whiteman Suit Set for June 3

Appeals in the Paul Whiteman-RCA Victor suit will come up for argument before the U. S. circuit court of appeals in New York the week of June 3. The date was set last week.

Issue involved is whether the manufacturer or interpretive artist has a common-law property right in a recording, and the appeal is from a mixed decision by Federal Judge Vincent Leibell.

2d GAC Revamp in N. Y.

Second shakeup in the New York office of General Amusement Corp. last week rearranged its office setup. Ann Richardson, who recently shifted from Consolidated Radio Artists to GAC's contract department, takes over Warren Pearl's duties as treasurer and office manager while continuing to help out in the contract end. Pearl will probably become a salesman.

Ceil Campbell is out. She handled publicity until that department was abolished several months ago, subsequently becoming Pearl's secretary.

BREAKING THEIR NECKS, PROFITS

Hot for Jobs With Wires, and Being Impractical About It—Creates a 'Buyer's Market,' Through Cut-rate Bookings

PRESTIGE JOBS

By BERNIE WOODS

Competition between band booking agencies for location dates that give the opportunity for building wires has reacted against the welfare of the band business. Prestige stands in New York and many spots out of town, valuable because of broadcast wires, have revised the relationship between bookers and buyers to a point that can be termed a 'buyer's market,' meaning that owners or managers of stands using name bands are writing their own ticket re band prices, on the basis of what they have to offer to further a band's career.

They've been wised up by the cutthroat rivalry of various bands and agencies for places to locate, and have found that if their requisites are right, nationally known bands are available to them at prices considered ridiculous in comparison to past standards. So, instead of being told what bands of certain calibre will cost them, they do the dictating with a take-it-or-leave-it attitude, secure in the knowledge some agency will snap up, at any cost, a chance to put a band in a spot that might push up its popularity.

Cutthroat Rivalry

Fault lies more in the intense rivalry between band offices than anywhere else. Offices accede to demands in a desire to keep bands working, with, of course, an eye on resultant commissions. Flood of new bands built in the past year or so is a prime factor in the situation. Work has to be supplied them, which drives agencies to make all sorts of concessions to hold stands they already have exclusives on, and to cut in on another agency's supposed airtight territory.

Salaries for orchestras are not what they once were, yet the prices currently being offered and taken for bands that have anywhere from $5,000 to $15,000 invested in them are startling, and more often than not a band or its agency will pay for broadcast wires. Even in New York hotels, high prestige stands, where a band deal is generally supposed to be on the up and up, there are subterfuges. Such spots are supposed to stand the tap for broadcast wires and musician's union broadcast tax ($3 per man per broadcast), if the outfit is in at scale rates, but most of the time the band stands such charges even if it is in at scale. Means that expenses of that sort lower a band's weekly gross to a point where it costs several hundred dollars a week for the outfit to stay in the place, depending on what salaries its men are paid.

N. Y. Roadhouse Operations

In roadside spots in suburban New York the sky seems to be the limit to what bands and managers will do for a buildup spot. One outfit loaned an owner $2,000 last fall to enable the reopening of a joint the band wanted as a base for network operations. After being there four or five months the outfit walked out being owed twice as much in back salaries as it originally invested, besides the investment. That's only one of many such instances.

There also are stands in New York that most bands will fight to get till the cows come home. And one of the things a band selected for one of them has to do is give up a percentage of its earnings for a certain period after it leaves one of the places in question. One of the biggest outfits in the business recently completed paying a booker for a suburban spot a cut of its gross it had been paying since it left his place last fall.

Catch $25,000-a-Year Music Exec Peculating; Major Scandal in Biz

A major scandal in the music publishing industry, one of the most serious in the history of the business, involves a topflight executive with a major outfit whose peculations, over a period that may extend into years, has the Tin Pan Alley bunch shocked and astonished. For one thing, considering the $500-a-week income that this music man has enjoyed for many years, plus an elastic drawing account, even any extraordinary pressure on his private manner and mode of living and entertaining can't seem to explain away why he jeopardized his heretofore excellent standing in the industry.

Confronted with accusation of the thefts reported to total into the tens of thousands, he asked his superior 'what do you intend doing with me?' Told the obvious—calling in the police—the music exec is reported to have calmly asserted that 'that means I'll go home, kill my wife, baby and myself,' which was the sole influencing factor in saving him from that. His boss 'didn't want to have that on my conscience,' and after stripping his formerly trusted executive of all authority, rescinding his percentage interest in the music firms, etc., told him to 'stay on a couple of weeks until it blows over.'

Highscale living in private life, plus a new unearthed plunging into fancy racetrack and casino gambling adventures, and the like, are ascribed to be the cause of his financial backsliding.

Devious Peculations

The peculations were devious but, as develops, somewhat stupid in that padded expense accounts for songpluggers, phoney orchestration and arranging bills, etc., always entailed collaboration and collusion with one or another underling. While the organization was commonly known in the music business as a 'stooge outfit,' with the pluggers and at least one girl therein mixed up in private and business relations, it was the femme who finally spilled the beans.

When the boss of the outfit four or five weeks ago moved his headquarters to be nearer the scene, and wondered why bills for $250 were okayed for orchestrations that never happened, and who was backing her up, she told all. She was summarily dismissed, after it also came up she was romantically mixed up with one of the key pluggers in the music house.

Duplicity in the financial setup is said to have extended over a period as much as five years, including advances for royalties, with kickbacks to this exec who okayed them; cut-ins on songs that ranged up to 6c per-copy total royalty, with the suspicion of a kickback there; an alleged instance where, after cut-ins were tabooed under dire threat of the music contact men's union, he paid it off to a leader via his press agent, 'extraordinary' expenses for opening nights at leaders' preems, etc.

PARK CENTRAL, N. Y., RESUMES NAME BANDS

Park Central hotel, New York, resumes a name band policy for its rooftop Cocoanut Grove, May 8, when it brings in Del Courtney's orchestra for four weeks. Spot will have two bands, hotel bookers currently auditioning rhumba groups to alternate with Courtney and whoever follows.

Cocoanut Grove has been redecorated and equipped with a cooling system since it closed for the winter last fall. Nat Brusiloff's small combo was the last outfit in the room. Buddy Clarke's orchestra (no relation to the singer) has been in the downstairs Grove most of the cold stretch.

Lee Brown goes back into Arcadia Ballroom, N. Y., May 10 for two weeks.

Film Tunes Off

Dearth of film musicals is reflected in this week's listing of the best sheet music sellers. Only one tune, 'When You Wish Upon a Star,' from Walt Disney's 'Pinocchio,' is to be found among the first 10.

The balance are pops.

Det. Union Bans Quartet for 200 Mile 'Job-Hunt'

Detroit, April 30.

On the heels of Clyde McCoy's beef against the musicians local here for ruling him off two radio interviews, Emil Hauck, proprietor of Redford Inn, is volubly balking against another ruling of the Detroit Federation of Musicians. Hauck charges that the trouble grew out of Glenn Moore's Quartet, members of the Muskegon (Mich.) local, being yanked from his place Saturday (27) after four weeks for an alleged violation of union procedure.

Hauck's side of the matter is that a month ago he went to Pontiac, Mich., 30 miles from here, to listen to the Moore outfit which he hired for his Redford Inn. The combo came to Detroit, told the Detroit local it was going in, and while it didn't give the customary 48 hours' notice, got an o.k. from Buddy Fields, the business agent, and left its contract for inspection. Hauck said he was paying the band the regular union scale.

A few nights after Moore had settled in, Fields is said to have showed up and given the band the notice to come before the board for breaking regulations. Moore was fined $100 and the other members each $25, and they carried back to Hauck the information they were subject to being yanked from the place at any moment as further discipline.

Hauck said that when he talked to the union he was advised there were 3,000 unemployed musicians in Detroit. It sent out two pick-ups for Hauck to hear, neither of which he liked. He claims local musicians were being forced at him when other night clubs in the area were using out-of-town bands.

The Detroit Federation, while not answering Hauck's essential complaints, says that the band was not pulled out for failure to send its contract in for an o.k. 48 hours before its opening. It claims the Moore violation had been a different one. The four youngsters, two from Kalamazoo, Mich., and two from Muskegon, had driven across Michigan for the audition in Pontiac. Local by-laws, it was said, prohibit such things as a 200-mile trip to solicit business.

Kendis to Beachcomber With Billingsley OK

Sonny Kendis, by special permission of Sherman Billingsley, Stork and 9 O'clock Club owner in New York who has him under contract, opens for Monte Proser at the Beachcomber, N. Y., tomorrow (Thursday). Faith Little, socialite, will warble with Kendis.

John Kirby, just closing, opens at the Hickory House, N. Y., and will double into the Waldorf-Astoria later.

On the Upbeat

Ross Titus, singing-emcee at WGR, Buffalo, exiting to become a vocalist for Richard Himber.

Drummer Sandy Graff leaves Harold Austins' band, Buffalo, to join Pinky Tomlin on West Coast.

Lang Thompson's contract at William Penn Hotel's Chatterbox, Pittsburgh, extended to June 1, when spot will close for the summer.

Bob Chester band starts its first New York location date at Essex House Hotel, May 13.

Fran Eichler picked to open summer dancing at West View Park, Pittsburgh, in two weeks.

Alex Fila, Bob Chester's first trumpet, out of the band and in New Jersey hospital with an arthritis condition. Nick Prospero replaced him, joining the band in Altoona, Pa., Thursday (25).

Sid Weiss back in the Tommy Dorsey band, vice Cliff Dailey, who replaced him after the band left its recent date at the Paramount theatre, N. Y.

Paul Wetstein, former exclusive arranger for Tommy Dorsey, took his first whack at bandleading behind Dinah Shore's current 'Imagination' record now released. He did the arrangements for the singer and the four rhythm, four woodwind, one trumpet background.

Ted Steele's small combo held over at the Lincoln Hotel, New York, when Charlie Barnet replaced Jan Savitt Saturday (27).

Larry Owen, long-term saxist-singer with Guy Lombardo, rehearsing a band of his own.

Joe Sander's 'Nighthawks' into Hotel Nicollet, Minneapolis, succeeding Herbie Holmes.

Excelsior Amusement Park near Minneapolis opens with Rudy Bundy as its attraction. Tiny Hall orchestra follows.

Hugo Monaco orchestra opens May 3 at the Deshler Wallick hotel, Columbus, for indefinite run. Replaces Jerry Livingston, who moves on to Hotel Schroeder, Milwaukee.

Lou Breese holds over at the Chez Paree, Chicago, until June 17.

Lani McIntire, is replaced by Ray Kinney at the Lexington hotel, N. Y., and May 12 starts four weeks at Blatz Palm Gardens, Milwaukee.

Tommy Reynolds' outfit spends the summer at Playland, Rye, N. Y., opening May 18, closing Sept. 7.

Roc Hillman, Jimmy Dorsey guitarist, scheduled to jump over to the Kay Kyser outfit.

Mitchell Ayres' outfit bows out of St. George Hotel, Brooklyn, N. Y., May 13, to open at Kennywood Park, Pittsburgh, for 10 days the 16th. It's been at the St. George since last October. Booked for Mutual's 'Show of the Week' program a second time May 5.

Claude Thornhill's new band heads for Coast to start an indef stand at the Rendezvous, Balboa Beach, Calif., May 17.

Hank Damico replaces Irv. Fazola in the Bob Crosby sax section. Damico gave up the second or third new band he was rehearsing.

Ruby Zwerling's men giving him blowout at the Hurricane, N. Y., nitery, this week. It's his 12th anni. as leader of Loew's State theatre pit band.

Jack Teagarden has a new tune he calls 'Chicken Ain't Nothin' But a Bird.'

Louis Armstrong band set for the Gay New Orleans concession at the New York World's Fair.

Frankie Masters leaves Roosevelt hotel, N. Y., June 1 and heads for theatres and a stand at Virginia Beach, Va.

Williams College house parties at Williamstown, Mass., May 10-11, will have Bobby Byrne, Will Bradley, Newt Perry and Erskine Hawkins orchestras.

Ted Weems' orchestra, with Marvel Maxwell, his vocalist and native of Fort Wayne, has been booked for a three-day engagement at the Emboyd in that city starting May 6.

Ben Feld and his KMOX band will play weekly Saturday night dances at the exclusive Westwood Country Club, St. Louis County, during the summer period.

Jan Garber opens at Topsy's in Los Angeles May 23.

Ken Baker moves his band into Sherman's ballroom, San Diego, May 6, for three weeks.

Tony Pastor opened at the Casa Manana in Culver City, Calif.

Coleman Sachs, Birmingham maestro, opens May 11 at Long Beach, Fla., resort for 17 weeks. Sachs played same stand last year.

George Sapienza orch will open May 5 at the Peter Stuyvesant Room, Hotel Stuyvesant, Buffalo.

Henry Busse set for Beatrice (Neb.) 'Sod Buster Days' May 9. Will play at the town's new muny auditorium with ducats scaled at 75c-$1.10.

Glen Gray orchestra's second generation was upped to seven boys and three girls last week with the birth of a son to the wife of trumpet player Grady Watts.

Alvino Rey and his band moved into the Capitol Park Casino, Hartford, Conn., Saturday night for a month's stay. King Sisters, vocal harmony trio, are with Rey. Will play nightly except Mondays, when the Casino will be closed.

Benny Goodman's Columbia Masterworks recording with concert violinist Joseph Szigeti and pianist-composer Bela Bartok will be done in Chicago May 7. Goodman flies from the Coast for the session.

Larry Clinton will write part of the score for the ice show 'Fantasy on Ice,' with which his band will go into the Hotel New Yorker, N. Y., May 9.

Anita Boyer singing with Leo Reisman orchestra on Victor records only.

Joe Higgins son to be married in New York May 7. Elder Higgins is exec of Columbia Records.

Jack Lathrop replaces Dick Fisher as guitarist with Glenn Miller. He's also a singer and formerly was with the Tunesmiths. Made first record with Miller last week titled 'My Meadowlark.'

Eddie Davis band signed to h.a. until 1941 at LaRue's New York nitery, a new run record for the spot.

Zinn Arthur band replaced Mitchell Ayres at St. George Hotel, Brooklyn, Friday (3) for three weeks. He subbed for Ayres while latter played New York Paramount theatre recently.

Will Bradley's outfit will couple with Count Basie's to play the June German hop at Rocky Mount, N. C., June 14.

Hal Kemp down for a week at Eastwood Gardens, Detroit, June 21; another week at Cedar Point, Sandusky, O., June 28, and July 5 at Cavalier Club, Virginia Beach, Va.

Inkspots take a two-week vacash after their current one-nighter tour washes up May 10. Their band goes into the Savoy Ballroom, N. Y.

Tommy Dorsey, playing the annual Little Commencement dances at the University of Georgia in Athens, Ga., Friday and Saturday.

New Des Moines Ballroom

Des Moines, April 30.

Now nearing completion at Riverview park here is the new park ballroom to be called 'The Riviera.' The ball room is on the site formerly occupied by the Riverview theatre. The floor is expected to accommodate 3,000 dancers and tables and booths are provided for 1,000 more.

Will have a 135-foot open-air terrace adjacent to the ballroom. The park management estimates value of the new building at $35,000.

RECORD REVIEWS

Gene Krupa 'Happened in Kaloha'—'Love You Much' (Col. 35429)

Surprising sides from the usual driving Krupa bunch. Ballad 'Kaloha' is done up in tasteful fashion, saxes leading a smooth and likable playing of a good arrangement. Krupa's drums are felt rather than heard. Howard Dulaney's vocal is fitting. 'Love' is able company, played in almost the same tempo but with a stronger beat. Clarinet breaks it up. Irene Daye's vocal draws attention.

Larry Clinton 'Ten Mile Hop'—'Lady Said Yes' (Victor 26575)

First is a jumping rhythm piece with little melody but, in its groove, an okay turnout. Drums are strong but surrounded by pushing saxes and brass not too noticeable. On the reverse 'Lady,' however, the ensemble is not so strong, and the heavy drums stand out far too much. On top of that, the guy steadily pounds away at cymbals. It antagonizes in quick order. Ford Leary vocals 'Lady.'

Adrian Rollini 'Estrellita'—'Dark Eyes' (Vocalion 5435)

Rollini's soft, melodic touch lends a relaxed and relaxing appeal to 'Estrellita.' It's done in slow tempo, occasionally popping to a faster speed. 'Dark' also changes pace and is handled in equally fine style. Starts slow then shifts to a rhythmic tempo, giving short breaks to accompanying guitar and bass.

Zig. Elman 'Through With Love'—'Something Remember' (Bluebird 10671)

Platter label doesn't list the men Elman uses as backing, but from the playing it must be half the Benny Goodman band. Yesteryear pop is solidly handled by a group with strong sax and rhythm teams. Elman's rhythmic trumpeting up front tops sax and piano breaks. Backing is handled in the same manner and is equally acceptable. Same solos prevail. Both have a slow beat lift.

Johnny McGee 'Moments Moonlight'—'Oughta Write Book' (Varsity 8230)

McGee's muted horn makes 'Moments.' It traces a fine melody in rhythmic tempo at start and finish. Band in between is okay. Betty Bradley kicks the vocal all over the lot. Ditto for the other side, excepting Alan Gerard's handling of the lyrics.

Will Bradley 'So Far, So Good'—'Flying Home' (Columbia 35422)

Bradley's new outfit shows up much better on this than some of its recent issues. Playing imparts a punch and drive to the pop that makes it click. However, Carlotta Dale's narrow-ranged vocal does little to help. Bradley's hot trombone, a sax, and brisk paced ensemble fore and aft make it good listening. Reverse is also in a hop groove. Tune is an original, neatly arranged for this band. Trumpet, sax and trombone breaks interrupt the ensemble. Both sides are based on Ray McKinley's strong tempo holding.

Hal Kemp 'Can't Love You Anymore'—'Where Do I Go' (Victor 26576)

Quiet punch is in the lilting and smoothly played 'Can't Love.' Muted trumpet, piano and reed teams alternate with the triple-tongued brass for a nice effect. Sax solo late starts it jumping. Tempo is average. Janet Blair's vocal is easy to take. 'Where' arrangement fails to improve with repeat playings, however. It's a smooth job but it lacks life. Muted trumpet and Bob Allen vocal makes it glow a bit in the last half.

Al Donahue 'Imagination'—'Let There Be Love' (Vocalion 5454)

Donahue band slipped up a bit on these two. 'Imagination' evidences a none too strong arrangement, played at a bouncing, better than average tempo. Paula Kelly vocals poorly. 'Love' is kicked up still faster and has little appeal, the arrangement becoming monotonous. Phil Brito vocal is so-so, voice seemingly ill-fitted to such speed.

Glenn Miller 'Never Smile Again'—'Rhumba Jumps' (Bluebird 10673)

Oldie gets nice treatment. It's got an easy lift and the arrangement is both melodic and colorful. Ray Eberle takes the vocal. Marion Hutton does a better than average vocal on 'Rhumba'. Tex Beneke sax stands out of last half ensemble that pushes all the way.

Miller 'Stardust'—'Melancholy Baby' (Bluebird 10665)

Another pair of standards, smartly handled. Ageless melody of the Hoagy Carmichael is smoothly interpreted with a sax and solid trumpet bit the only embellishment. Reverse is a bit faster tempoed with a hefty sax bit. Tex Beneke vocals, coming over similar to Jack Teagarden.

Charioteers 'Gaucho Serenade'—'So Long' (Columbia)

Quartet of singers with instrumental background clicks handsomely with its version of the 'Gaucho' pop. It's interestingly arranged and sung as a Negro spiritual, vocal blending and tricks setting it solid. Runs off at a medium but bouncing rhythm. 'So Long' is a slow tempoed piece that increases effectiveness with repeat playings.

Xavier Cugat 'Pa-Ran-Pan-Pan'—'Local Illusion' (Victor 26566)

A moving Latin piece, 'Pa-Ran' kicks up an abundance of favorable reaction via Cugat's treatment. Muted trumpet and a sharp piano bit stand out above good maraca bouncing all through. Carmen Castillo and Nico Lopez vocal in lingo. Tempo is fast. Coupling is slower and brings out strings; a neat arrangement pointing up good background drums and more piano and trumpet.

Dick Jurgens 'Concentrate On You'—'Between You and Me' (Vocalion 5448)

Eddie Howard's vocal on 'Concentrate' makes the side a cinch piece of listening. An easy range and soft tones put him over with plenty to spare. Band is okay behind the lyrics, which occupy most of the side, and the finishing spins are neatly dressed. 'Between' gives the outfit more chance, its smooth and sweet style making a nice impression. Howard again vocals.

Charlie Barnet 'Where Was I'—'Deed I Do' (Bluebird 10669)

An about face for Barnet, a band whose usual fare is driving swing. 'Where' is a slowly and smoothly played ballad, appealingly arranged. It's a good change of pace from the band's recent string of hop numbers. Barnet's sax is strong in several solos. 'Deed' is an okay relief coupling. It's a medium speed rhythm piece and a likable melody. Sax is only break. Mary Ann McCall tackles both sets of lyrics.

Sixth Annual Theatre Party

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SUNDAY NIGHT, May 5th

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Don't Come Cryin' on My Shoulder

By Manny Kurtz, Murray Mencher, Arthur Altman

BILLY CHANDLER, Prof. Mgr. 1619 BROADWAY, N. Y. C.

15 Best Sheet Music Sellers

(Week ending April 27, 1940)

Woodpecker Song	Robbins
*When You Wish Upon a Star ('Pinocchio')	Berlin
Singing Hills	Santly
With the Wind and the Rain in Your Hair	Paramount
Playmates	Santly
In an Old Dutch Garden	Harms
A Lover's Lullaby	Jewel
Leanin' on the Ole Top Rail	Feist
Let There Be Love	Shapiro
On the Isle of May	Famous
†How High the Moon ('Two for the Show')	Chappell
*Alice Blue Gown ('Irene')	Feist
†Starlit Hour ('Vanities')	Robbins
*Too Romantic ('Road to Singapore')	Paramount
Tuxedo Junction	Lewis

*Filmusical. †Production.

Inside Stuff—Music

'Where Was I?,' the pop tune currently rising on the song list originally was an untitled, incidental background waltz for the first screen version of 'One Way Passage,' produced in 1932. Over the years Warner Bros. got many requests for its name, but it wasn't until six or eight months ago that it was first published. Al Dubin wrote a set of lyrics, and it was printed under its current title, but still a waltz, by Remick Music.

When production started on the film 'Till We Meet Again,' remake with a different title and cast, the tune was used again but this time done as a vocal in fox-trot ballad tempo. At the time 'Passage' was circulating, Sammy Kaye's band was just starting. Some men in the band saw the picture, heard the number and sent an arranger to see the film and copy the melody. They titled it 'One Way Passage'. When Kaye was making up the current version he recognized the melody, dug up his copied counterpart and showed it to Remick officials.

It took two years for Rube Bloom to get Johnny Mercer to finish a set of lyrics for 'Fools Rush In,' which Bregman-Vocco-Conn recently published. Bloom had the melody on paper years before Mercer heard it in Hollywood and agreed to a set of lyrics for it. Before he could get around to finishing it Mercer returned to New York and in due time not only became a publisher on his own (Mercer & Morris) but was occupied with the writing of a couple shows. About two months ago he was reminded of the unfinished job.

The two writers got together and after the lyrics had been completed Mercer waived his obligation as a publisher since Bloom had gotten a tentative acceptance from B-V-C.

Two firms, affiliated through ownership but otherwise acting separately, are currently working on the song 'Imagination.' Berlin originally published the number but when the Irving Berlin score of 10 tunes for the legit musical, 'Louisiana Purchase,' came along it was turned over to ABC, its subsid, in order to clear Berlin's decks.

However, a 'drive' has been started on 'Imagination' and to insure its success part of the job of plugging has been handed the Berlin, Inc., staff. It's an unusual thing for two firms to be working on the same tune, affiliated or not.

Recent fire which destroyed the Main Central hotel, Asbury Park, N. J., not only temporarily put Tommy Tucker's orchestra out of a job, but also destroyed all the instruments of Ken Casey's band, which had been playing in the room Tucker was scheduled to inhabit, come June 10. Casey also lost his entire wardrobe and about $300 in cash which he had cached under a rug. He personally, however, was credited with a hero's role for awakening and helping to safety many of the hotel's occupants.

Jim Yancey, old time pianist and instructor of the Boogie-Woogie boys now at Cafe Society, New York, has recorded an album of piano solos for Victor Records. He has been working as groundkeeper for the Chicago White Sox baseball club.

He cut 'Yancey Special,' 'State Street Special,' 'Tell 'Em About Me,' 'Five o'Clock Blues,' 'Slow and Easy Blues' and 'Mellow Blues'.

CARL FREED'S BAND

Chicago, April 30.

Carl Freed, standard for years in vaude with comedy violin and harmonica acts, has organized an orchestra and starts a run May 10 in the Club Pow-wow here.

Freed will utilize several men in the orchestra to double to harmonicas for special arrangement material.

YESTERDAY'S HIT
TODAY'S REQUEST

AVALON
Recorded by Harry James and His Orch. on Columbia 35316
and Abe Lyman and His Orch. on Decca 1434

• • •

AIN'T WE GOT FUN!
Recorded by Terry Shand and His Orch. on Decca 3130

REMICK MUSIC CORP.
1250 Sixth Avenue
New York, N. Y.

Larry Clinton Draws 2,200

Kansas City, April 30.

One nighter at the Pla Mor ballroom with Larry Clinton and orchestra drew 2,200 dancers last Thursday (25). Admission at the gate of $1 per person and advance sale of 80c per ticket totalled around $2.000, figured very good by Manager Will Wittig for a week night.

Clinton crew came in here from a series of one nighters in Iowa, and went on to Columbia, Mo., to play at Stephens College Friday and Saturday. Following that the band goes into Oklahoma and Texas for several ballroom and college dates, and then heads eastward to wind in New York in about two weeks.

Henry Senne and his orchestra played the Pla Mor week-end following Clinton, and Rudy Bundy came Tuesday (30) for a three weeks' resident job. Jan Garber is skedded for a one nighter May 11.

Stoky's Coast Audition

Hollywood, April 30.

Auditions were held last week at KNX by Leopold Stokowski for his all-American Youth orchestra of 100 pieces, which will tour South America and Cuba.

Tryouts will also be held in 18 other cities.

MPPA-SPA

Continued from page 37

promptly apprised when a death occurred in the ranks.

Contrary to general custom, Buck pointed out a few celebrities on the main floor, among them being Fritz Kreisler and Vincent Youmans. Herman Starr and Oscar Hammerstein, 2d, both elected to the directorate since the date of the last annual dinner, were also selected for a bow. The shortest speech of the night was made by L. Wolfe Gilbert, Hollywood representative of ASCAP, who merely observed that when he left California it was snowing and hailing.

Among Those Present

Several widows of prominent members attended the general meeting, among them being the widows of Ethelbert Nevin, Horatio Parker, Henry Hadley, Charles K. Harris, William Jerome and James Weldon Johnson. Dorothy Fields, the daughter of Lew Fields, and Mrs. Robert Bartlett, daughter of Victor Herbert, were also present. Rev. William J. Flynn and Rev. Joseph Connor represented the clergy and Lieut. Charles Benter, director of the U. S. Navy Band, was also in attendance.

Decorating the dais on Buck's right sat Mrs. Bartlett, while on his left was Mrs. Johnson, widow of the Negro composer. Others at the head table included Joe McCarthy, Raymond Hubbell, Wolfe Gilbert, Miss Fields, Irving Caesar, Harry T. Burleigh, E. B. Marks, Richard Rodgers, Mrs. Hadley, Gustave Schirmer, Deems Taylor, Mrs. Nevin, Dr. Walter Damrosch, Mrs. Parker, Louis Bernstein, W. C. Handy, Horace Johnson, John G. Paine, Louis D. Frohlich and E. C. Mills.

Recently, when the Academy Awards were presented in Hollywood, Buck was present to hand out the Oscar to the winners of the best song of the year. This fell to E. Y. (Yip) Harburg and Harold Arlen, authors of 'Over the Rainbow,' but Harburg was in New York and Arlen was forced to take the Hollywood bow solo. At the dinner Buck called out Harburg and before the assembled diners threw the posy that he would have handed him in Hollywood had he been present.

TO QUIZ FREDDIE RICH ON HIS BANKRUPTCY

Attorney Harold M. Goldblatt was named trustee this week in the bankruptcy of Freddie Rich, and May 6 was set by Referee Oscar R. Ehrhorn for further examination of the orchestra leader. First creditors' meeting was held last week.

Rich filed the bankruptcy petition, his second in 12 years, on March 29. He listed liabilities of $26,927 and no assets, although his musical scores, arrangements and rights to published songs will be sold to pay off the creditors. One of the heaviest sums is due his wife, Eula Marlene Rich, who claims $13.723 for money loaned.

ZUGSMITH SUES CBS

Says He Was Entitled to Percentage, Didn't Get It

Albert Zugsmith filed suit Friday (26) in the N. Y. supreme court against Columbia Artists, Inc., seeking damages of $195,000 for alleged breach of contract. The plaintiff claims that in 1932 he entered the defendant's employ as head of the orchestra division to promote and exploit business. He claims that on Jan. 1, 1933, Ralph Wonders, manager and operating head of the defendant, entered an oral agreement with the plaintiff to pay him $5,000 yearly plus a percentage of the amount of increase in business.

The contract was renewed in 1934 and 1935, but outside of the regular salary Zugsmith states he was not paid the percentages. He was informed, the complaint says, that he would receive it eventually. In 1935 he left Columbia's employment and has not yet been paid, according to the claim.

'Liberty (Mag) Belle' Stunt Encounters Trouble But Is Salvaged By MCA

It's Bad, Sez Busse

Regina, Sask., April 30.

Jitterbugging is sapping the character of the young people in Canada and United States and leading to immorality, said Henry Busse in a newspaper interview in Winnipeg when he played a one-nighter there.

When the young people start jitterbugging they don't care what the band is playing as long as they hear a drum beat. They are more ignorant than anything else, he said.

Almost cancelled entirely, the one-night unit composed of Bob Chester's band, Morton Downey and Edythe Wright, which was scheduled to tour the south for 31 days to select a 'Liberty Belle,' has been salvaged by Music Corp. of America. Purpose of the unit is to pick a femme candidate each night from among dance attendees, who will be eligible for the title 'Liberty Belle' and a spot in Billy Rose's Aquacade at the New York World's Fair.

Macfadden Publications was behind the idea as exploitation for Liberty Mag, the gag being to play up the contest in the pub. Macfadden guaranteed salaries for the first two weeks of the tour, which was to be booked by a Harry Gordon, MCA not taking any hand in that whatsoever. Its only interest was to supply the talent. Rose's only angle is the exploitation derived, for which he supplies a spot in his show for the winner.

Gordon ran into difficulties booking the unit and finally turned the duties over to Harry Moss of MCA. Only two weeks of the original 31 days will be filled. Unit opens today (1) in Winston Salem, S. C., and continues a full week through one-night theatre stands in Columbia, S. C. (2); Spartanburg, S. C. (3); Charlotte, N. C. (4); Asheville, N. C. (5); Greenville, N. C. (6); and Raleigh, N. C. (7). Rest are club and dance hops.

WLW-WSAI GO FAR FOR DANCE REMOTES

Cincinnati, April 30.

Crosley's WLW and WSAI, which have the exclusive on dance band remotes from all Cincy spots but the Hotel Gibson, home of the WCKY studios, have added Tom Devine's Music Hall dansant, Indianapolis, to the list of such broadcasts. When the outdoor season opens, WLW and WSAI will renew pipings from Buckeye Lake, O., upstate resort, and also make direct pickups from Coney Island, leading local amusement park. Feeds are made to NBC sets.

Broadcasts from the Indianapolis spot at present are on Saturday and Sunday nights. Buddy Rogers' combo played there last week-end.

Greater Cincy places whose name bands are heard on the Crosley stations are Beverly Hills and Lookout House, Kentucky niteries; Netherland Plaza hotel, Old Vienna, downtown dinedansant, and Barney Rapp's Sign of the Drum suburban cafe. Mobile unit relays also are made of dance band programs from the Ohio River excursion steamer Island Queen.

Harry Tiedeman Dies

Harry F. Tiedeman, 52, head of the music arrangement department of the whilom Donaldson, Douglas & Gumble, died April 23 of a heart attack in New York. He was with D, D & G for over 10 years coming there from Watterson, Berlin & Snyder.

His widow, Mrs. Vera Bailey Tiedeman, survives. His home was in Baldwin, L. I.

Jules Styne vocal arranger and coach for 'Dancing On a Dime' at Paramount.

Golden Gate Hoofery To Split Name Bands With Boxing, Basketball

When it reopens in fall, the Golden Gate Ballroom, New York, will be used for dancing only three nights a week, the other four evenings housing boxing, basketball and organization meetings. It's scheduled to close June 1 for the summer, undergoing a refurbishing during that time.

Moe Gale, owner of the Savoy Ballroom, which is opposition to the Golden Gate, recently bought the latter. He intends using name bands only Thursday, Saturday and Sunday. Gale will build a team of his own pro hoop tossers or make arrangements with a colored pro team to make the G.G. its home grounds. Making the ballroom a part time sports arena is based on the fact Harlem has had no such center for some time.

Elect Buddy Morris

Edwin H. (Buddy) Morris has been elected as the third member of the publishers appeals board in the American Society of Composers, Authors and Publishers to fill the vacancy created by the death of Lou Diamond.

His associates on the board are E. B. Marks and Elliott Shapiro.

JUST A NATURAL, EVERYDAY GREAT SONG
THE SINGING HILLS

If it's 'LOOK DOWN MY RAIN BARR'L' they want—
If it's 'SLIDE DOWN MY CELLAR DOOR' they ask for, it's
PLAYMATES
That Big Novelty Sensation by SAXIE DOWELL

SANTLY-JOY-SELECT
1619 Broadway, New York

★ By the writers of "Isle Of Capri" and "There's A Goldmine In The Sky".

RARELY HAS A SONG TRIUMPHED WITH SUCH INSTANT SUCCESS!
MAKE-BELIEVE ISLAND
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MILLER MUSIC, Inc. • 1629 Broadway, New York • BEN GILBERT, Gen. Mgr. • HERB REIS, Prof. Mgr.

Night Club Reviews

VERSAILLES, N. Y.

Harry Richman, Gomez and Minor, Maximilian Bergere orchestra (10), Panchito's Rhumba (8); $1.50 and $2 cover.

Showmen, when they speak of sock cafe attractions, are axiomatic that there are just a handful, and after mentioning Harry Richman, Sophie Tucker, Joe E. Lewis, Hildegarde (recently developed), the DeMarcos, and Veloz and Yolanda, they have to pause and consider. But Richman is still on every must list of what constitutes an ideal floorshow performer.

Back at this spot, after a Florida season, he evidences anew his skill in pop-song salesmanship. Richman medleys and blends the oldies and the newies in a style that's distinctly his own, aided per usual by Jack Golden at the ivories. Some of his gags are misouts, but his chitchat is a shade better than a season or two back when the singer was completely awry on his alleged comedy material. He can make stuff like 'Do I',' 'Eyes on You,' 'Darky's Lament' (medley), 'Let There Be Love,' 'Comes Love' (including a funny AK parody), sound quite important.

In for three weeks, the Versailles has a good attraction in Richman and seems well set for the immediate future with the return of Carmen Miranda and Tony Martin. Latter did exceedingly well a month or so ago, and both he and the Brazilian senorita also fall within the same category as Hildegarde—recently developed cafe attractions.

Gomez and Minor hold over with their ballroomology. Gomez is now affecting Paul Draperesque, skin-tight costuming, instead of the formal tails as heretofore. Their routines are smooth, standard and on occasion extraordinary.

Another Florida returner is Maximilian Bergere with his usually effective dansapation, and Panchito's congarhumbaists are now in their third season here, somewhat of a record. *Abel.*

COLONY CLUB, CHI

Chicago, April 28.

Carmen Miranda & Co. (6), La Playa Dancers (8), Carlos Molina Orch with Bobby Ramos; $2.50 minimum.

Satisfied that the conga is the mode for the time being, the polished Colony Club goes 100% tropical with this show. Had Carmen Miranda doubling from the 'Streets of Paris' show in the Grand, and when that show closed and went back to New York, the South American warbler held over.

She is a bright and hot spot in a small room, and when caught was a flash of fire. She sang some eight or nine songs ,and could have kept going all night, as far as the crowd was concerned. Of course, she does 'South American Way,' for which she became noted in 'Streets.' The other straight Brazilian tunes are dynamically novel and she sells them with plenty of wham. The Portuguese language is no deterrent because Miss Miranda is expressive enough even in a foreign tongue. Has her own set of native accompanists who back her up in solid fashion.

La Playa Dancers give out with various Cuban dances, led by the Conrads, who impress with their tropical terp interpretations. Finish with the snake dance, which has become pretty threadbare in the Colony and could be dispensed with.

Well-liked is Bobby Ramos, warbler with the Carlos Molina orchestra. Ramos also doubles as m.c. and handles the proceedings well, but does his best work on chirping, getting off native and American pop tunes which he sells with plenty showmanship.

Molina orchestra has been around for a long time and should be further ahead since it was one of the first to bring up the rhumba and conga music, but other tropical orchestras have come into the field to give him tough competition. *Gold.*

THE HURRICANE, N. Y.

Eddie Bush Band (12), Lolita Cordoba, Fernando Canay Sextet, six men, 12 girls; $1.25 minimum.

Riding the crest of the tropical nitery wave which, with the Viennese and the rhumba cycle, has been most outstanding on Broadway in recent months, the ex-Paradise, on Broadway and 49th, is now The Hurricane. Mario, from La Conga, is head man, having sold out his one-third interest there, and Fred Chiaventone, erstwhile greeter at the Conga, is headwaiter. Frankly inspiring this South Seas road company nitery is the click of The Beachcomber, also close by on Broadway, but it ends there.

Management of The Hurricane has done a dandy job on decor and exploitation, but completely missed out on the basic appeal—the native cuisine. The drinks are in the rum-formulated tradition; the interior is very palmetto and Samoa, but the food menu doesn't even carry chow-mein. Billed as 'French cuisine,' on the theory that Tahiti is a French possession, it's as Gallic as Dave's Blue Room.

Show is 100% hula. Ted Adolphus got together a good, if conventional, assortment of grass-skirt weavers; there is a male quartet of native warriors who do their Polynesian terp stuff to 'Hawaiian War Dance' tempo; Eddie Bush's Society Islanders, full of strings and steel guitars; Lolita Cordoba ,who fronts Fernando Canay's rhumba combo. Dansapation is rhythmic and effective despite its general sameness.

When Arthur Ganger, the bar-fixture man, paid $12,000 for what was left of the Paradise (after its short-lived endeavor for a comeback as the Ziegfeld Midnight Frolics, and losing out on the usage of the Ziegfeld title), he interested Mario Tosatti, and a further $17,000 bankroll is said to have come from the coatroom concessionaire to finance the venture.

It's primed for mass appeal and turnover, sans cover, $1.25 minimum after 10; average dinner check around $2. It will disappoint those expecting the 'exotic.' The billing goes for the weird drink concoctions and the atmosphere; it misses elsewhere, especially on the show which is a dull affair. *Abel.*

Band Bookings

Jack Teagarden, May 10, U. of Pittsburgh hop, Hotel Schenley, Pitt.; 11, Carnegie Institute, Pittsburgh; 12, Crystal Beach, Vermillion, O.; 14, State theatre, Uniontown, Pa.; 15, New Bradford theatre, Bradford, Pa.; 16, Trianon B., Toledo; 17, Michigan State College, East Lansing; 18, Coney Island Park, Cincinnati; 24, Conneaut Lake Park, Pa.

Al Donahue, May 16, Oriental B., Gallitzan, Pa.; May 25-26, Savannah B., Savannah, Georgia; 18, Sunnybrook Park, Pottstown, Pa.; 21, Peddie School, Hightstown, N. J.

Glen Gray, May 14, Mountain Park, Holyoke, Mass.; 15, Armory, Pittsfield, Mass.

Joe Venuti, May 4-5, Castle Farms, Cincinnati.

Woody Herman, May 22, Memorial Park, Williamsport, Pa.

Richard Himber, May 31-June 1, 2, Louisiana State U., University, La.

Claude Hopkins, May 30, Polish Hall, Aliquippa, Pa.; 31, Capitol Hall, Johnstown, Pa.; June 1, Crystal B., Cumberland, Md.

Johnny Long, May 21, Armory, Charlotte, N. C.; 24, Twin City C., Winston-Salem, N. C.; 25, Aud., Asheville, N. C.

Glenn Miller, June 18, I. M. A. Aud., Flint, Michigan.

Ben Pollack, May 11, Carleton C., Northfield, Minn.; 18, Westminster C., Fulton, Mo.

Little Jack Little, May 30-31, U. of Maryland.

Erskine Hawkins, May 6, Greensboro, N. C.; 8, Pittsburgh; 9, Detroit; 10, Youngstown, O.; 11, Detroit; 12, Chicago; 13, Canton, O.; 14, New Brighton, Pa.; 15, Cleveland; 17, Toledo; 18, Flint, Mich.; 19, Cincinnati; 20, Evansville, O.; 21, Louisville; 22, Lexington, Ky.; 23, Steubenville, O.; 24, Harrisburg, Pa.

Russ Morgan, May 16, Tromar B., Des Moines; 17, Turnpike Casino, Lincoln, Neb.; 18, Frog Hop B., St. Joseph, Mo.; 19, Skyton B., Sioux Falls, S. D.; 21, Storm Lake B., Mo.; 22, Kemper Military Academy, Booneville, Mo.

Music Notes

Eddie Dunstedter, organist, hooked up with Sam Coslow as a tunesmith team and cleffed 'Deeper Than Night.'

Arthur Park moved from Los Angeles to San Francisco to take charge of the Music Corp. of America office. Lyle Thayer was shifted from Frisco to L. A.

Lew Pollack, Chet Forrest and Bob Wright are cleffing 'South of Pago Pago' as the theme song for Edward Small's picture of the same name. Ditty will be published by Mills.

Chet Forrest and Bob Wright checked in at Metro to do arrangements and additional music for 'I Married An Angel.'

Frank Loesser and Frederick Hollander loaned by Paramount to Universal to cleff tunes for the Marlene Dietrich picture, 'Seven Sinners.'

Concert Boom

Continued from page 2

sion scale in most places, because of the huge attendance possible outdoors.

Merely the threat of war in Europe last year was one of the most important reasons for the spurt in the U. S. summer concert business. With war now going on in several of the countries which formerly had leading summer concert spots, and the likelihood of its spread to other nations still actually at peace, the concert business is at a complete standstill there. Same applies to Australia, which was a lucrative concert field up until last summer. Like South Africa, a lesser outlet for U. S. artists, Australia is now practically out.

Opera Troupe Sails

One of the largest American opera companies ever to play a South American engagement sailed Friday (26) for Caracas, Venezuela, where they will give 20 performances at the Teatro Municipal.

Chicago Municipal Opera Association group includes 107 singers, musicians and ballet dancers under Miguel Nicastro, managing director of the company. Among the artists are Jan Kiepura, Virgilio Lazzari, Gennaro Papi, Desire Defrere, Pietro Cimara, Enrico Clausi, Giuseppe Manachini, Walter K. Stafford, Margarita Salvi, Lola D'Ancona, Edis de Phillippe, Georgette Bourdon, Ella Flesh and Milla D'Arte. Dancers headed by Ruth Page, former ballet director of the Chicago Opera.

Arrangements now being set for extension of tour to include Chile and Peru dates.

Looks Like They Eat Up Nelson Eddy in M'w'kee

Milwaukee, April 30.

A new record was set here Saturday (27) when Nelson Eddy flew in from Akron, O., sang a few songs in the Arion Musical Club's concert at the Milwaukee Auditorium and collected $5,000 for his performance. The gross was $11,038 in the 6,500-seat hall, prices $1 to $2.50, and only a small part of the population who wanted to hear him could get in. Eddy, when last here under the same sponsorship 10 years ago, precisely on Nov. 25, 1930, was paid $300 and sang to 800 people.

When it was merely announced some months ago that Eddy would be here there was a stampede for tickets, and no advertising necessary or further announcements permitted. As time for the event drew near, there was not a ticket to be had, so the seating facilities were increased to the maximum, increasing the possible gross from $10,672, as originally scaled, to $11,038, and a month before the concert the racks were clean.

The day of the event the sponsors had a brief reading notice inserted in the newspapers saying that people who had bought tickets months ago should not forget this was the date of Nelson Eddy's appearance here—just a reminder.

Cleve. Jinxes Eddy

Cleveland, April 30.

Laryngitis caught up with Nelson Eddy again in Cleveland, which seems to have a jinx on the singer, forcing him Monday (29) to cancel his scheduled concert at Civic Auditorium for a second time. About 2,200 ticket-buyers, most of whom held rain-checks given to them when illness forced him to postpone his March 5 date, had to be refunded.

Although okay when he arrived here from Milwaukee, the Lake Erie breezes brought back Eddy's sore throat 12 hours before his concert. Doctor ordered him to bed and recommended a three week rest from all signing, despite fact that he is due back in Hollywood this week for remakes on Metro's 'New Moon.'

Both Eddy and Elmer Weiner, his local booker, are so firmly convinced that singer's throat is dangerously allergic to Cleveland weather that a tentative date for next fall is being called off. His last attack of laryngitis here lingered on long enough to force him to cancel three other concerts on tour, which closed here.

'Moon' Song Buildup

Hollywood, April 30.

Back from their separate concert tours, Nelson Eddy and Jeanette MacDonald get together again this week for two days of retakes in 'New Moon.'

Robert Z. Leonard, producer-director, ordered added scenes to emphasize the top song, 'Lover Come Back to Me.'

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 (April 22-28). 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
You, You Darlin' (9)	Harms	39
Little Curly Hair (2)...*60 Little Mothers	Feist	38
Woodpecker Song (6)	Robbins	37
Say Il (3)...*Buck Benny Rides Again	Famous	35
With the Wind and the Rain in Your Hair (11)	Paramount	33
Let There Be Love (6)	Shapiro	31
Singing Hills (11)	Santly	31
Too Romantic (9)...*Road to Singapore	Paramount	30
When You Wish Upon a Star (15)...*Pinocchio	Berlin	30
How High the Moon (11)...†Two for the Show	Chappell	28
My! My! (4)...*Buck Benny Rides Again	Famous	26
On the Isle of May (13)	Famous	25
I've Got My Eyes on You (16)...*Broadway Melody	Crawford	24
Shake Down the Stars (5)	BVC	22
Sky Fell Down (4)	Witmark	22
Alice Blue Gown (6)...*Irene	Feist	21
Imagination (2)	ABC	21
Apple Blossoms and Chapel Bells (8)	Remick	20
Angel in Disguise (5)...*It All Came True	Witmark	19
Say Si Si (15)	Marks	19
So Far, So Good (7)	Miller	18
Ma! He's Making Eyes at Me (14)	Mills	18
Make Believe Island (1)	Miller	16
Where Was I? (4)...*Til We Meet Again	Remick	16
It's a Wonderful World (2)	Robbins	16
Charming Little Faker (2)	BVC	15
Danny Boy (2)	American	15
Ain't You Ashamed? (1)	Broadway	12
Castle of Dreams (5)...*Irene	Feist	12
Good Evening (6)	Bob Miller	12
Between 18th and 19th on Chestnut St. (1)	Leeds	12
From Another World (5)...†Higher and Higher	Chappell	12
I Love You Much Too Much (1)	Leeds	12
My Wonderful One Let's Dance (2)...*Two Girls	Feist	12
Playmates (5)	Santly	12
Starlit Hour (14)...†Vanities	Robbins	12
Where Do I Go from You? (2)	Mercer	12
You Little Heartbreaker, You (8)	Red Star	12
Believing (1)	Spier	11
I Walk with Music (5)...†Three After Three	Mercer	11
In an Old Dutch Garden (22)	Harms	11
Tonight (Perfidia) (2)	Southern	11
A Lover's Lullaby (1)	Jewel	10
Faithful to You (2)	American	10
Last Night's Gardenias (7)	Coslow	10
Tuxedo Junction (7)	Lewis	10

Band Reviews

STUART ALLEN ORCH (12)
With Lynn Richards
Flatbush, B'klyn.

Stuart Allen's crew, after some months of rehearsal, makes its break-in appearance at the Flatbush this week. Maestro is familiar after five years of warbling with Richard Himber's outfit. (Reports that Himber has a financial interest in the outfit are denied, but he at least has a paternal fancy as evidenced by his appearance on the stage opening night to congratulate and wish God-speed to his erstwhile vocalist.)

Allen's music is in the sugary idiom. Band shows its weeks of rehearsals, being unusually smooth for a first engagement. There's plenty of promise evidenced, especially for hotel dates for which the band has been designed. Tunes are well orchestrated, nicely presented and reflect Allen's professional experience. Gene Hammett is doing the arranging. Instrumentation to achieve the sweet effect consists of piano, bass horn-bass viol doubling, electric guitar-straight guitar doubling, three saxes and four brasses.

Allen makes a poised emcee and naturally handles the male end of the vocalizing himself. Femme alternate is Lynn Richards, 17-year-old Brooklyn kid. Has okay pipes for the pop stuff in 'Woodpecker' and 'Button Up Your Overcoat.' She's gowned for s.a. Does a neat imitation of Bonnie Baker in a parade of such carbons by Allen. *Herb.*

THE HOFFMANS (6)
Juggling
6 Mins.; Full
Flatbush, B'klyn.

European act, making an appearance here for a week as a break-in prior to going into the New York Fair, is socko. It consists of three men and three femmes in routines with Indian clubs and hoops, as well as some other minor equipment.

Among top stunts is a two-high shoulder stand on ladders at opposite sides of the stage, with clubs tossed back and forth. There is also an applause-getter with a whirling ball at the end of a rope, which brushes the flames off two candles held in the mouth of one of the girls. Also takes the ash off her cigarette in the same manner.

Act's nicely dressed and moves fast. *Herb.*

BILLY MACDONALD BAND (12)
With Leon Gray, Arnold Kay, Harry Forbes, Glee Club, Three Kitties
Florentine Gardens, Hollywood

This crew has been around and played together long enough to dish up a better brand of dansapation. They're now in their 23d week at the boulevard spot and pull stakes for other ports in a few weeks. There's nothing to distinguish the combo from a dozen other local crews, although they strike out for a Scotch motif by weaving in 'Loch Lomond' in the manner of Kay Kyser's 'Thinking of You' and let it go at that.

From the array of talent listed above, it must be presumed that here is a crew made up of specialists. Nearly all of them double on the vocals, either singly or in groups. Instrumental soloists are featured in the persons of Harry Forbes on the trombone and Leon Gray, sax.

Band strives for no distinctive style and is content to give out with pretty much standard arrangements. They take a whack at all the hoof beats, but not with sufficient oomph to tingle the tootsies. In the outfit are three reeds, three trumpets, one trombone and three rhythm. Batoneer MacDonald is more the Latin type which doesn't help that Scotch connotation. He choruses wordage along with Arnold Kay and the groups, but none too impressively.

Crew will have to improve if it expects to park its instruments in any of the better spots along the route they have laid out. *Helm.*

RAY KEATING ORCHESTRA (10)
With Loretta Dunn
Glen Ballroom, Williamsville, N. Y.

Keating, trumpet-tooting Pennsylvanian, decided last June that customers wanted more than dancing. So he tore down outfit he'd had at Murray's in Tuckahoe, N. Y., and built a solid entertaining unit instead. Depending on who's out front, band plays for the brush haircuts or the waltz crowd. In between it mimics other orchestras, runs off show numbers and trots out Loretta Dunn, who switches to Bonnie Baker stuff.

Band is heavy on brass, counting five with leader's horn. Three sax and three rhythm round it out. Drive stuff jives, but outfit is more at home in easy rhythms. Sub-tone clarinets show up nicely in velvet arrangements. Brass is flashy but neat. Ex-vaudevillier Keating emcees with a drawl and handles the high horn tooting. Jack Rowe, tenor sax, and Tommy Duffy, second trombone, double on vocals. Pianist Frankie Witt mugs for laughs. Arrangements are by Steve Millazzo, first sax. Band currently is drawing heavily at this suburban dance spot, outside of Buffalo.

Clay Boland's Setup

Albany, April 30.

Embassy Music Corp., chartered in Wilmington, Del., has filed a statement with the Secretary of State at Albany that its office for the conduct in New York of a music publishing business is at Sun Music Co., RCA building, N. Y. Clay A. Boland is president of Embassy and its capital stock is 1,000 shares, no par value.

Conlen, LaBrum & Beechwood, Philadelphia, filing attorneys.

4A's Committee to Handle All Disputes At N.Y., S.F. Fairs; AGVA, Rose Peace

All wage matters and working conditions affecting actors at the New York World's Fair and the Frisco Exposition, will now be adjusted by a single committee, made up of executives of the various Associated Actors and Artistes of America affiliates. Committee has plenary powers and such matters will not again go to the councils of the actor-artists' unions.

Although a basic pact with the Fair was signatured, individual contracts with the concessions and shows concerned are yet to be placed in final form. Understood that the concessionaires preferred waiting to see that all shows would get the same regulations. The same base minimum pay of $40 for chorus and $60 for principals applies to all major attractions.

Committee includes Frank Gillmore, Four A's; Florence Marsden, Screen Actors Guild; Walter Greaza, Equity; Ruth Richmond, Chorus Equity; Hoyt S. Haddock, American Guild of Variety Artists; Emily Holt, American Federation of Radio Artists.

Rose, AGVA Peace

After a brief, but sizzling, name-calling bout last week, the American Guild of Variety Artists and Billy Rose quickly patched up their differences and signed a contract for the latter's Aquacade and Barbary Coast shows at the New York Fair and his Aquacade at the San Francisco Expo. Showman also agreed to negotiate a contract within the next week for the new show to go into his Diamond Horseshoe nitery, N.Y. Rose planed to the Coast late in the week, but is due back today (Wednesday).

Deals call for minimums of $40 for chorus and $60 for principals, for 23 shows, plus $1 each for extra performances. Doubling calls for an extra $7.50. There will be no deductions or fines and no discharge for illness. No Aquacade shows will be started in the rain. Girls in the Aquacade will have four days a month off. Water will be regularly tested by some outside agency mutually agreeable to the two parties. Wage rate and number of performances are the same as set

(Continued on page 45)

MORRIS OFFICE TO BOOK ST. L. FIREMEN'S SHOW

St. Louis, April 30.

The William Morris Agency, New York, has inked a pact with James E. Darst, manager of the St. Louis Municipal Auditorium, to produce a variety show for the local Firemen's Pension Fund next fall. Name bands and acts will be brought here for the show, which probably will run a week. Until a year ago the local fire fighters sponsored a horse show and received a slice of the b.o. revenue.

The firemen sold ducats, solicited advertising for the program and plugged the horse show with its quartet warbling over local radio stations. This same procedure will be followed next fall.

Dr. I. Q. to Louisville

Chicago, April 30.

Dr. I. Q. (Lew Valentine) has been se for personal appearances and broadcasts for Mars Candy from the Loew theatre in Louisville for six consecutive weeks starting May 27. Dr. I. Q. is now playing Majestic in Dallas, where he is standing 'em up at all broadcast performances.

Grant advertising agency, which handles the Mars account, is also adding 12 more NBC-red stations for the Dr. I. Q. program.

'SCANDALS' WILL TOUR IN VAUDE

San Francisco, April 30.

George White's 'Scandals' switches to playing vaudfilmers with a booking already set at the Paramount, Los Angeles, starting May 16. Show closed here Saturday night (27).

Originally intending to play one-nighters in the east and northwest, White is taking one-week stands at picture prices, which necessitates a revision and condensation of his show to an hour and 20 minutes. With the exception of Willie and Eugene Howard, the cast will be practically intact.

Virtually the stars of the show, the Howards will have to be replaced, or several skits eliminated. Also many of the blackouts border on the risque, which undoubtedly demand elimination or soft-pedaling to meet the picture audience taste.

From Los Angeles, White heads east, expecting to play Kansas City, St. Louis, Chicago, Pittsburg and Cleveland.

HARRIS DROPS 1-DAY VAUDE TRY IN NABES

Pittsburgh, April 30.

'No click' was chalked up by Harris Amus. Co.'s experiment with one-day a week vaude in six nabe houses and presentations have been dropped after a month's try. Four units were booked and played out their time, but b.o. failed to improve as expected and management decided to call whole thing off. Execs said they may try again in fall, but that's doubtful.

Shows were bought in New York by Eddie Sherman and did a neighborhood circuit, including Beechview, Monday; William Penn, Tuesday; Perry, Wednesday; Liberty, Thursday; Manos in Jeanette, Friday, and Denis, Saturday. Teed off with 'Hollywood Doubles,' Emerson's Mountaineers, Cappy Barra harmonica band and Radio Rubes following.

Don's Beachcomber, L.A., Sues Proser's B'way Spot

Monte Proser's Beachcomber, on Broadway, allegedly thefted the name of her Don's Beachcomber Cafe, Los Angeles nitery, according to Cora I. Sund, who filed an infringement suit in N. Y. federal court Thursday (25) against the Beachcomber Restaurant, Inc. Also named as defendants in the action are Proser, Walter Batchelor, Jac M. Goddard, Robert Ching, Louis Javier, Joseph Constantino, Mariello Herrera and 26 other officers and directors of the defendant corporation.

Plaintiff's cafe, which she acquired in 1934, represents an investment of more than $100,000 and does an annual business of $250,000, the complaint asserts. Miss Sund avers she planned to establish similar cafes in Chicago, New York, Miami and New Orleans.

Defendants incorporated in August, 1939, and on Dec. 26 launched the Beachcomber on Broadway. They are generally charged with having copied the plaintiff's restaurant's features. An accounting of profits, injunction and damages are sought.

The Coast operator opens her Chicago branch on the near northside, with Mike Fritzel and Joe Jacobson associated. Proser meantime opens his Boston branch May 9, and a Philly adjunct will follow, after he gets the N. Y. Fair Zombie nitery under way.

Charles Ahearn Dies In N. Y. at 54; Comedian In Show Biz 40 Years

Charles Ahearn, 54, known in vaudeville for his tramp comedy acts, died Friday (26) in Bellevue hospital, New York, reportedly of an incurable disease. He entered the institution on March 15, virtually destitute.

Ahearn was on the stage for 40-odd years, starting out in a cycling troupe. He later did a bike single, worked with his wife in a two-act and then turned to comedy in burlesque and musical comedy. In the latter he appeared with Anna Held in 'Jubilee,' Gertrude Hoffman and had an 11-month run abroad in a Paris revue starring Mistinguett.

His engagement with Mistinguett was the most important in the career of the 'Charles Ahearn and his Millionaires' act, a tramp musical turn including nine men ranging from midgets to giants. This act got headline billing in vaudeville, although its salary never went above $1,500 a week.

Ahearn's illness evidently wasn't known to his friends or the trade, his death coming as a complete surprise. He leaves a widow, said to be living in New Orleans, his mother and two sisters, who live in Wallingford, Conn.

The Will Rogers Memorial Fund took care of the funeral expenses, services having been held Monday (29) at St. Malachy's Church, N. Y., with burial in Kensico Cemetery.

AFA DEATH BENEFIT HEARING POSTPONED

Application of Frank E. Lynch, as one of the four trustees, for the dissolution of the death benefit fund of the American Federation of Actors, and for an order authorizing him and Ralph Whitehead, as executive secretary of the AFA, to dissolve the fund, was postponed again, this time to May 15, by N. Y. supreme court Justice Edward Koch yesterday (Tues.). The postponement came by mutual agreement in order to allow the trustees to give consideration to those who have died since the mailing out of the first notices of dissolution.

The fund, approximately $17,000, will have to be proportionately reduced. Previous postponement came as a result of opposition of Alan Corelli, executive secretary of the Theatre Authority, and member of the counsel of the defunct AFA. Corelli had claimed the trustees named are not qualified, that the necessary 75% vote for dissolution had not been obtained, and that Gus Van and Rudy Vallee, the other two trustees, had not been notified. All these charges had been challenged by Whitehead, who charged Corelli was playing politics.

AGVA Sets Deals With 26 Niteries In and Around Hub; 400 at Meeting

Boston, April 30.

Contracts have been signed by the American Guild of Variety Artists with 17 niteries and verbal agreements clinched with nine others, Kenneth Howard, national organizer for AGVA, informed a mass meeting of 400 members here yesterday (Monday) in the Hotel Touraine. All but two agents have agreed to book only into clubs agreeing to pay the AGVA minimum, and these two holdouts are considered of minor importance.

Henry Dunn (Cross and) appeared on the rostrum in the role of member of the national board. Thomas Senna, New England representative; Angie Lawson, local board member; and Billy Dunley, v.p. of the Boston chapter, were other speakers at the meeting. The local AGVA, with jurisdiction throughout New England, has increased membership from 400 to 800 within a month, Howard said.

Written agreements have been signed with Club Mayfair and Latin Quarter, Boston, both in Class A. Class B clubs signed: Southland, Hotel Westminster, both Boston; Lawrence Hofbrau, Capri, Lawrence; Laurier's, Lowell. Class C: Tony's, Twentieth Century, Blue Moon and Lucerne Cafe, Lynn; Mahoney's, The Penguin, and Bass Neck House, Nahant; Ocean Cafe, Revere; Middleton Arms, Danvers; and Dorgan's Old Harbor House, South Boston.

Members were asked not to work Blinstrub's and The Old Fashioned Cafe, both in Boston, and Marie's in Lawrence, but within an hour after the meeting Marie's had come in on a verbal agreement. Verbal agreements, covering all salient points of the usual AGVA contract, Howard announced, had been obtained from

(Continued on page 45)

Frisco Vaude Flop

San Francisco, April 30.

An experiment with weekend vaudeville in the hope of stepping up business at the President, a downtown second run house, has failed to click.

A two-weeks notice to musicians and stagehands was posted this week and the house will revert to pictures only. House has been using five acts of vaude on Saturday and Sundays.

CHI'S ORIENTAL BACK TO VAUDE

Chicago, April 30.

Jones, Linick & Schaefer's Oriental, which returns to vaudeville on May 17 after 16 weeks of 'Gone with the Wind,' will have Milton Berle as headliner for the initial show. Other future headline act set is Sophie Tucker, week of June 4.

With the return of the Oriental to vaude, the loop situation again becomes competitive between the Balaban & Katz twosome, Chicago and State-Lake and the J. L. & S. Oriental.

B. & K. State-Lake rode to high profits and built a huge following during the absence of Oriental from the vaude situation. Striving to protect that advantage, B. & K. has booked name acts for ma weeks in advance into both of its downtown variety houses.

Milton Berle cooking up a 'comedy week' for Chicago, week of May 17, when he opens at the Oriental. Joe Lewis will be then current at the State-Lake and Bob Hope at the Palace.

PARIS BLACKOUT BROKE UP MILLER BROS. ACT

Johnny Miller is back in Harlem after spending the last three years in Paris recovering from accident during his act with the Miller Bros., colored trapeze act.

He was doing a changeover on the bar in the Moulin Rouge, Paris, when a fuse blew and the place blacked out. Johnny plunged over the foots and into the pit, breaking his back.

Brothers will try to put act together after three-year layoff.

PHILLY EMA NIXES TIEUP WITH ARA

Philadelphia, April 30.

The Entertainment Managers Assn., local organization of 10-percenters, has turned down the overtures of the Artists Representatives Assn., national agents group, and will remain entirely independent.

'We have nothing to gain and everything to lose by joining ARA' was the consensus of opinion of the EMA executive board meeting last Friday (26). The board declared that the ARA had nothing to offer as an inducement to warrant the $50-per-head initiation and membership fee.

It was learned that the EMA had been dickering with the Amusement Employers Association (AFL) for a charter before Joseph Weber's (Musicians Union prexy) blast claiming that agents are employers and ineligible to affiliate with the AFL.

Finally

A Dance Team That Is Different

LENI BOUVIER

AND

EUGENE VAN GRONA

RAINBOW ROOM

Rockefeller Centre, New York

(HOLDOVER ENGAGEMENT 7th WEEK)

Mgt.: BENJ. DAVID (Many thanks to Mr. John Roy)

It Happened Again

JACK DURANT

NOW—ROXY, New York

After Appearing Here Only 7 Weeks Ago

•

Also Happened at . . .

LOEW'S STATE, New York

. . . Repeated within 5 Weeks

•

Also Happened at . . .

LOEW'S CAPITOL, Washington, D. C.

. . . Repeated within 7 Weeks

So What!!!

Direction: WILLIAM MORRIS AGENCY

Thanks, Mr. Brandt!

for proving

"VAUDEVILLE IS NOT DEAD"

but very much alive if you give the public
what they want, at prices they can afford.

At the end of a successful season, I am sure the following bands and acts who have appeared in the Flatbush and Windsor Theatres join with me in extending our sincere thanks to you for the courage you displayed in pioneering the return of Vaudeville, employing hundreds of musicians, actors, stagehands, billposters, operators, ushers, etc., thereby making a great many American families happy.

Sammy Kaye and Orch.
Bob Crosby and Orch.
Ben Bernie and Orch.
Cab Calloway and Orch.
Paul Whiteman and Orch.
Charlie Barnet and Orch.
Jimmy Dorsey and Orch.
John "Scat" Davis and Orch.
Shep Fields and Orch.
Ozzie Nelson and Harriet Hilliard
Russ Morgan and Orch.
Vincent Lopez and Orch.
Bob Chester and Orch.
Red Norvo-Mildred Bailey
Rita Rio and Orch.
Bobby Byrne and Orch.
Charles "Buddy" Rogers and Orch.
Ramona And Her Men Of Music
Count Basie and Orch.
Vic Schoen and Orch.
Stuart Allen and Orch.

Tony Martin
John Boles
3 Andrew Sisters
Abbott and Costello
Harry Richman
Jack Haley
Mary Carlisle
Marie Wilson
Willie and Eugene Howard
Dead End Kids
Henry Armetta
Bert Wheeler
Vilma and Buddy Ebsen
Lou Holtz
Patricia Ellis
Betty Hutton
George Jessel
Helen Morgan
Morton Downey
Jimmy Durante
Johnny Downes
Jim Barton
Maxine Sullivan
Beverly Roberts
Phil Regan
Dixie Dunbar

Milt Herth Trio
Toby Wing
Benay Venuta
Henny Youngman
Cross and Dunn
Molly Picon
Adrian Rollini Trio
Jerry Cooper
3 Stooges
Sammy Cohen
Sheila Barrett
Al Trahan
Cass Daley
Bob Howard
Jack Durant
Frances Faye
Eddie Garr
3 Diamond Boys
Slate Bros.
Paul Remos
Merry Macs
Debonaires
Lew Parker
Cully Richards
Minevitch's Harmonica Rascals

AND MANY OTHERS

And Mr. Brandt, here's good luck when you reopen the Flatbush and Windsor Theatres with bigger and better vaudeville on Labor Day.

Charlie Barnet

CITE PITT SPOT FOR 'BOOZE CUTTING'

Pittsburgh, April 30.

Old Shay Gardens, one of town's top niteries, was cited here last week by State Liquor Control Board for cutting booze. Specific charges read 'adulterating, fortifying and/or contaminating' whisky, with refilling a state store bottle and with improperly advertising entertainment attractions.

John Brugiglio, proprietor of spot which has been jointly managed by Etal Covato, band leader, and John Lazarro, claimed he couldn't understand how one bottle of 'off' liquor found on the premises by a Federal agent could have fallen about 7% in proof, as charged by a Government chemist, who said it appeared to him that 'some water had gotten into this bottle.'

Brugiglio added that he wouldn't think of 'jeopardizing my large investment' by stooping to adulteration of bar goods. As for the improper advertising charge, he said an employee had misunderstood some advice given him by the liquor board office here.

Saturday (27) saw the closing of Old Shay Gardens, lessee having been ordered to vacate some time ago because building was being remade into storerooms. Understood new location of nitery will be on Liberty avenue downtown in downstairs spot occupied several years ago by Joe Hiller's Music Box. However, no announcement to that effect is being made until owners see how the liquor board charge against them comes out.

Citing of Old Shay followed on heels of revocation of Plaza Cafe's liquor license. Latter spot folded day board's decision was handed down, and place has been subsequently padlocked. However, licensees can allow its reopening if applicant is okayed. Plaza's blow tossed around 30 people out of work, with Jimmy Peyton, band leader, who was featured there for more than two years, pondering an offer to become part-owner and maestro at a Steubenville, O., spot. No decision has been announced yet on charge by liquor board that Associated Artists Grill, swank drinking club connected with Pittsburgh Playhouse, peddled booze to non-members.

2 Cafes Get Respites

Minneapolis, April 30.

'Happy Hour' and 'Curly's,' town's largest and leading nightclubs, were granted restraining orders yesterday (Monday) by district court to prevent city council from revoking their licenses. Closing of former was threatened because of alleged gambling, while aldermen wanted to put Curly's out of business because of selling liquor after hours.

Development is result of publicity wave that has engulfed city following Law Enforcement League's activities.

ATTENTION!
HIGH ACTS
NOVELTY ACTS
If you are interested in working county fairs and Fall festivals in Kansas and Missouri, send letter on your act with photos and prices to
J. W. McConnell, Director
KMBC ARTIST BUREAU
Pickwick Hotel, Kansas City, Mo.

Best Coffee in England
QUALITY INN
Leicester Square
LONDON, WEST-END

•15 YEARS AGO•

(From Variety)

From a $150 weekly player in Metro's stock company, to $2,500 weekly as a film star, marked the two-year advance of Norma Shearer. She was given a new five-year contract.

Greenwich Village was 'done.' According to those in the know, the 'sucker' joints were being wised up to, and the high Broadway tariffs were things of the past.

Lenore Ulric was quitting David Belasco's 'The Harem' on Broadway. Star reported to have been in a huff because 'Kiki,' in which she starred on the Stem, when sold to films did not provide for her appearance in the pic. Vivienne Osborne was 'The Harem' replacement.

Richard Barthelmess and Mary Hay agreed on a divorce. Miss Hay was dancing at a New York nitery with Clifton Webb.

Elsie Janis booked for two weeks at the Theatre des Champs Elysees, Paris, getting $4,500 weekly. At the time Miss Janis was appearing in 'Puzzles' at the Fulton, New York, but her illness was closing the show.

David Belasco signed the Duncan Sisters for a new play which he commissioned Jack Lait to write.

'The Poor Nut,' written by Elliott and J. C. Nugent, was Broadway's latest legit hit. Howard Lindsay staged the Patterson McNutt comedy, presented at the Henry Miller.

Saranac Lake

By Happy Benway

Saranac, N. Y., April 30.

Dick Willis, who packs a lot of talent and hands it out now and then to the Will Rogers gang via the good-cheer route, to Boston and Taunton, Mass., for a needed vacash.

Everything is flying at Camp Intermission, paint, mowing machine, rakes and what have you, perking up the Morris camp for the arrival of Mrs. William ('Mother') Morris. Fish are also being tamed in Lake Colby for the annual catch of Ruth Morris White.

The Worcester, Mass., *Gazette* says: 'Forty years ago Happy Benway, wearing a red coat and leading a 'ferocious' bloodhound in an 'Uncle Tom's Cabin' parade, was yanked out of line by a truant officer and shot back to school.'

Janet Milne, pride of the Actors Colony and former speed skating champion, celebrating the arrival of another champ—a seven-pound girl.

Mrs. Charlie Bordley, ex-NVA-ite, returned to the Colony after a two-month vacash at Grand Rapids, bringing back a new tan, weight and everything.

Ford Raymond, who ozoned here for 11 years, is now progressing in Denver.

Camp LaBeau, on Crescent Bay, is being fixed up and whitewashed, denoting the arrival soon of the Leonard (Loew's Flushing) Grottes.

Tommy Vicks, who made the grade up here, back to Boston, Mass., after four weeks of tanning in Miami.

Al Patton, who trouped with Hi Henry, DeRue Brothers and Gorton's minstrels, here for a general checkup.

Helen O'Reilly fighting off a mess of ptomaine poisoning.

Jack Edwards, after four years up here and one who mastered the rib op, homeward-bound.

Dick Killian (and Moore), after years and years of that infirmary routine, was moved to the 'up' department, with mild exercise now and then. He's talking over old times with his old pal, Ben Schaffer, who is on the same exercise floor.

Robert Emerson ogling his daughter, who is doing okay. Ditto Mrs. Fred Eslinger, who is visiting her hubby.

Dr. Siegfried Schoenfeld, ex-house-medico of the Rogers, hung out his shingle in N. Y., catering to the profession.

Write to those who are ill.

SECOND RETURN ENGAGEMENT WITHIN TWO WEEKS
GEORGE MOORE
M. C.'ING THE HEADLINERS
Currently STATE-LAKE THEATRE, Chicago
DIR.: MORT INFIELD

DET. ORIOLE TERRACE BURNS PRE-OPENING

Detroit, April 30.

Being quietly prepped as a huge nitery which was going to match Hamtramck's Bowery in extensive floor shows, the Oriole Terrace was gutted by fire early last week (22).

By mid-May a local combination had planned to launch the Terrace, recently a dancehall, but in the prohibition era Detroit's most widely-known cabaret. The spot was nearing a finish on redecoration and ready to announce the new setup when the interior was destroyed by fire.

Police questioned Charles Roberts, owner of the building, and employees and decided the fire was accidental. It happened to be the third big fire in the same area, one only three doors away having done $40,000 worth of damage to the New Center Recreation Building.

4 A's-Fairs

Continued from page 43

by Equity for other New York Fair shows.

Rose had previously sought to have Equity take jurisdiction over his Aquacade after he and Hoyt Haddock, AGVA executive-secretary, violently disagreed regarding terms. AGVA accused Rose of various abuses at last year's Fair and the showman replied with accusations that Haddock is a communist. Haddock denied the charge. Rose asked the 4A's, the union's parent organization, to assign jurisdiction to Equity and said he would never deal with Haddock. Four A's declined to switch jurisdiction and the matter was settled in conference next day.

AGVA has reversed itself and will not at this time charge a licensing fee to individual agents who apply for franchise. This applies to agents in Chicago and on the Coast, many of whom have sought licenses and who are outside the ranks of the Artists Representatives' Assn., Broadway percenters' group. Expected there will ultimately be a national agents' organization.

Deadline for AGVA to reach an agreement with the vaudeville circuits and end the practice of charging a 5% booking fee expires today (Wednesday), after which those agents who also do booking will also be permitted under their code to charge 5% fee in addition to the regular 10% commission. Union had hoped to have a contract with the circuits, but apparently a deal is still far off. AGVA hopes that if and when it is able to persuade the circuits to eliminate the 5% tap, the agents will be willing to drop it again also. No meeting with the circuit heads has been held for several weeks, but efforts will be made to get together within the next few days.

AGVA Deals

Continued from page 43

the Brass Rail, Lawrence; Cappy's and The 400 Club, Easton; Steuben's, Boston; Shirley Club and Beacon Club, Everett; Palm Gardens, Peabody; and Somerset Club and Red Roof, Worcester.

First walkout in the current AGVA drive here came Thursday (25), when members followed a walkout of union bartenders, waitresses and musicians at Cappy's in Easton, Mass. Club signed with all unions Saturday afternoon (27).

AGVA-Tooters' Tieup

Philadelphia, April 30.

A working agreement between the Philly local of the American Guild of Variety Artists and the American Federation of Musicians local has been consummated. Although there is no written contract, the two unions are working hand in glove in keeping local night spots in line regarding hiring union acts and musicians.

The AGVA local has notified bookers that hereafter no act can be cancelled after being signed. It's 'play or pay' from now on. Only 'acts of God' are sufficient reason for rescinding of a contract.

Greta Keller to Lamaze's

Lamaze's, Hollywood, goes into the intime nitery policy May 22, when Greta Keller opens there with her show transplanted almost intact from the Hotel Algonquin, N. Y. Cy Walter, Oscar Andre and Norbert Faconi go west, lone exception being John Buckmaster, who remains east.

Miss Keller folds at the Algonq May 7.

Zeltner's 'Over the River' Vaude Unit, Or a B'klyn Columnist Lost in Jamaica

Jamaica, L. I., April 26.

'Over the River Revue,' with Eddie Zeltner, Gloria King, Joan & Bobby Rexer, Nicholas Farley, Lewis & Rogers, Ginger Manners, at Jamaica theatre, Jamaica, L. I., four days (25-27).

It's beginning to look as though a byline in a daily is more and more becoming a license to hunt for gold in vaudeville theatres. Heywood Broun started the vogue in 1930 at the Palace, N. Y., giving his $1,000 salary to charities. A year later Walter Winchell, who couldn't get to first base when in vaude as Winchell & Green, played the two-a-day house as a columnist at $3,500.

Then the rush started, with Mark Hellinger, Louis Sobol, Ed Sullivan, Jimmie Fidler and even Ted Friend (Mirror), who is one of the few advertising solicitors with a by-line, getting bookings. Eddie Zeltner, sportswriter and Brooklyn columnist for the Mirror, is the latest approach to nothing in front of an olio. His column, 'Over the River,' explains the unit's appelation.

The indiscriminate bookings of scribes for theatre dates, despite their ability to 'get' name and semi-name performers for gratis guest shots, is not healthy for the newsman or the theatre. Talent is still looked for by the customers and that doesn't mean speedy one-finger typing. The columnist gets his check from the theatre, but where's the payoff to the patrons?

Zeltner's inexperience on a stage, plus his inability as an m.c., is reflected in this unit by the other talent. Little of it looked any better than the original idea to book a Brooklyn columnist.

As comfortable and composed under a spotlight as a guy before a firing squad, Zeltner's tired gags and continued reference to the Dodgers and individual ball players were his main stock. Unit, in this house for four days, Thursday to Sunday (25-28), was coupled to two lower-case films, shorts and newsreels. Spot has been running vaude four days a week since early September, and is about a mile or so from the Brandts' Carlton, which also runs four days of vaude. Concurrently at the Carlton was Count Basie's orchestra and Maxine Sullivan topping a colored revue.

Zeltner's introing, too, contained so many of the usual 'straight from Broadway' sendoffs employed by hinterland vaude m.c.s that it got to be funny after a while. Gloria King, singer, was billed as 'Joe DiMaggio's singing cousin.' She didn't do badly on the ballad 'Wind and Rain in Your Hair,' but two rhythm tunes fore and aft dissipated most of that impression. However, the musical backing for the acts here, a six-piece group composed of drums, piano, guitar, sax, trumpet and accordion, was of beerstube quality.

Ginger Manners came on behind the explanation that she had replaced Mitzi Green in the musical show 'Three After Three'—'which never opened.' She was caught several months ago as part of an all-femme unit at the nearby Carlton. Stuff consists of fair and poor mimicking of screen stars and poor take-off on Betty Hutton doing 'Jumpin' Jive.' Nicholas Farley's an Irish balladeer. Lewis and Rogers kicked up a few laughs with a series of punchless gags. They were billed as from the Rudy Vallee hour. Joan and Bobby Rexer are from a Benny Davis revue. They proved more than passable with two turns at unison and challenge taps. Boy gets off some interesting solo routines.

The Smoothies, who recently bowed out of Hal Kemp's organization, put in a one-night guest shot opening night (Thursday) and, either to satisfy a lust for work or to make up for the preceding acts, they didn't seem anxious to leave. Trio ran off six or seven of their best tunes and clicked handsomely, but in that setting even they didn't look good.

Sportscaster-writer Stan Lomax and Queens Borough President George U. Harvey 'were backstage, but couldn't wait for their turn to go on,' according to Zeltner. *Wood.*

BROADWAY TO RIO

(PARAMOUNT, ANDERSON, IND.)

Anderson, Ind., April 25.

Andree Andrea, Elmer Cleve Trio, Don Galvin, George and Russell Dunham, Jimae & Co. (2); 'Money to Burn' (Rep).

Sam Roberts' unit, 'Broadway to Rio,' played this stand two days, Wednesday and Thursday (24-25). Response was fairish, but entertainment values somewhat pale.

Revue, using 25 people, is built around an attempted trans-American theme. A couple of Latin routines by the line (8) supply the motif. Otherwise, it's disguised vaudeville, with five acts interspersed with numbers by the band (8) and its leader, Don Galvin, who also m.c.s.

Following opener by the chorus, Galvin takes guitar in hand and essays nearly 10 minutes of song and patter. At least one number out of three presented could be clipped from the overlong act without disastrous results.

George and Russell Dunham, acro pair, follow with handstands, also prolonged. Next is 'Beguine' by the line, followed by top-billed Andree Andrea, eccentric dancer, in a 'Black and Tan Fantasy.' In sharp contrast to preceding acts, this one has the virtue of briefness.

Jimae and Co. follow with card tricks, paper tearing and cigaret maneuvers. Cigars and pipes lend the twist to the okay proceedings.

Then Galvin and orch return for a series of pop tunes. Next is Miss Andrea for the spotlighted act of the unit, a 'Goddess of Love' strip tease. The conception is straight from burley, and gets a consequent reception.

Next-to-closing is the standard Elmer Cleve act (3), with nut stuff, including xylophone playing, centering around 'Professor Chester,' billed as 'the man with the xylophone head.' Gets enough laughs. The presentation concludes with a Mexican line number. Business staccato.

Walter Gross, songwriter-bandleader, inked to arrange and compose exclusively for Irving Mills' new pub firm, American Academy of Music.

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PARAMOUNT, N. Y.

Gene Krupa Orch (14) with Irene Daye, Howard Dulaney; Connie Boswell, Al Bernie, Margery Daye; 'Buck Benny Rides Again,' reviewed in VARIETY *April 17.*

Compact and entertaining stage layout accompanies the newest Jack Benny picture here, the combination of Gene Krupa, Connie Boswell, mimic Al Bernie and dancer Margery Daye, along with the film, driving the house to one of its best opening days, Wednesday (24). The Par claims to have dispensed 7,000 admissions by 11 a.m. to a pre-opening line that extended from Broadway to Eighth avenue and another half block toward 44th street, four abreast.

Jack Benny worked the second and last shows opening day, doing a routine studded with laughs for a full 15 minutes at the bill's finale. He ran into unruly kids at his first showing, in mid-afternoon, staying on only a few minutes. Rochester and Phil Harris, also in the pic, did similar personals as the week progressed.

Gene Krupa's orchestra, which was coupled to the last Benny film at the same house last year, has since improved immeasurably. Currently, it's a band to keep close tabs on as it's ripe for a spurt into real favor. Outfit is much more flexible than formerly. Its work alone and behind the rest of the talent here is strong. Biggest surprise lies in the manner in which it handles a ballad medley immediately following the fine getaway arrangement of 'Tiger Rag.' Ballads rendered commercially had been lacking with this group.

Howard Dulaney, recent vocalist addition, handles one of the three numbers, teeing off a bit nervously when caught on 'Wind and Rain in Your Hair.' He straightened out, however, and pushed through to good reaction. 'Starlit Hour' and 'How High the Moon' complete the trio, spotlight jumping from saxes to brass for full-section breaks that are okay. Irene Daye has little trouble clicking handily with 'Rhumba Jumps,' 'Chiri Biri Bin' and 'Drummin' Man,' latter an arrangement featuring Krupa's socko drum work that stands out sharply. Miss Daye's vocaling is effortless and extremely appealing.

Trumpeter Corky Cornelius is pulled out of the group for a solo during 'Chiri Biri,' driving it home solidly. Number is one of Harry James' best arrangements, and Cornelius works along the same style. A fairly outstanding band number is 'Blue Rhythm Fantasy,' which employs the tom-toms on each musician's stand. Drumsticks and gloves worn by the men are treated with a phosphorescent paint and with lights lowered, making for a showmanly effect. It's a more or less jungle number with unison tom-tom pounding, but falls short of real punch because it doesn't reach a high enough climactic pitch. Speed of Krupa's sticks, standing out in the dark, shows up clearly. They look like streaks of light.

Connie Boswell sets herself strong with three numbers, though a minor throat ailment took the edge off her voice. Handicapped or not, the singer was clicko in 'Tuxedo Junction,' a tune not very often vocaled; 'When You Wish Upon a Star' and the 'Woodpecker Song.' She gets good backing from the band and a fine response.

Al Bernie's mimicking of a host of filmites runs the gamut of excellent and n.s.g. Margery Daye is a smooth-working acro-kick terper who has the faculty for making everything she does look easy. Krupa's solo following her manipulations gives a good rhythm backing. She's not related to the Krupa warbler. *Wood.*

FLATBUSH, B'KLYN

Stuart Allen Orch with Lynn Richards, Beverly Roberts, James Barton, Merry Macs, Hoffmans (6); Newsreels and Shorts.

The Flatbush, with the current show, bows out of live entertainment until September. Plays 'Gone With the Wind' next week and then hops into a policy of running whatever feature product it can get in its tight competitive situation. During the latter half of the current season features were dispensed with, the stageshow being spaced with newsreels and shorts and setup worked out satisfactorily.

Show is a worthy climax to anybody's year with a fistful of top acts and the break-in of a new band that promises to become a strong contender for certain types of spots. Topping the bill is James Barton, while close runners-up for audience approval are the Merry Macs, Beverly Roberts, screen player, and the Hoffmans (New Acts), a first-rate juggling team, also score to complete the lineup.

Stuart Allen's crew (Band Reviews) is currently making its initial public appearance. Lynn Richards, a newcomer, chirps with the outfit.

Barton, whose years in vaude prior to his lengthy engagement as Jeeter Lester in 'Tobacco Road' on Broadway make this virtually a homecoming to the Flatbush crowd, mashes solidly. He, of course, does the 'Mad Dog' drunk routine and a flock of his other standards, omitting only the singing of 'Annabelle Lee' at this catching despite shouted demands from the house. Modernizes things somewhat by teeing off with heavy-throated vocalization of presently-popular 'Tuxedo Junction' and a panto terp of 'Brooklyn Roseland, 1940.'

Merry Macs are also standard faves. Trio of boys plus the fetching femme did three numbers when caught, were forced back for three encores but still found getting off a tough proposition. Harmonizing shows nice variation but they do too many of the old tunes. Numbers included 'Old Mill Stream,' 'Forever Blowing Bubbles,' 'Hawaiian War Chant,' 'Ma, He's Making Eyes' and 'Ragtime Cowboy Joe.'

Miss Roberts, fortified by appearances in a flock of B pictures and more recently in vaude, apparently judges correctly in figuring the corn belt runs right through Brooklyn, for what she feeds an appreciative house is strictly off the cob. Throaty contralto opens with 'Balalaika,' then does 'Blackout,' which, with lighting effects, becomes virtually a production; 'Spider and Fly,' a novelty, and winds up with a flag-waving musical talking piece on the beauties of America as a place for tourist travel. It finales with 'America the Beautiful,' lighted by a single spot from the proscenium. Much too dramatic, Miss Roberts, however, shows a certain charm that catches on, although her acceptance by a generally more sophisticated audience is dubious.

Setting for this show particularly shows off the layout to advantage. *Herb.*

EARLE, WASH.

Washington, April 27.

Hudson Wonders, Gus Van, Lou Lubin, Slim Timblin, Clark Dennis, Roy Smeck, Six Virginians, 16 Gae Foster Girls; 'Doctor Takes A Wife' (Col).

'Gentlemen Be Seated,' second edition of streamlined minstrel show which gave house nice novelty last year, again makes a colorful splash on comparatively light nut. Blackface stuff, even sped up to modern tempo, is hopelessly out-of-date to at least half of audience, but used merely as a motif, it's an annual natural for a spot aiming at a different idea for each of 52 revues a year.

Entire show is presented without drawing curtains and single set is one of heaviest and most striking in local vaude this season. Oddest effect is putting pit band against the back wall of full stage inside old southern mansion with conductor Jo Lombardi standing in doorway but most of band half-hidden except for windows. Amplifiers take care of getting the music out, which is handled neatly by Lombardi.

Layout opens with Gus Van in tails, as interlocutor; and Clark Dennis, Roy Smeck, Six Virginians and 16 Roxyettes spread out on either side on stools. Sextet warbles 'Darktown Strutters Ball' as gals, in white tophats and green pants, tear off a neat Harlemesque jitterbug strut. Van takes center mike to present 'our two endmen,' bringing on Lou Lubin and Slim Timblin, only blackface pair in troupe, for brief patter that's corny and click. They take places on stools at opposite extremes of foots as Rae and Geraldine Hudson appear in pink and black pajamas to run gamut of standard acrobatic hoofery. It's not much dancing, but the gals have mastered enough spins and walkovers to get solid hand.

Lubin and Timblin get in some more moth-eaten chatter which tickles the oldsters and Dennis, radio tenor, scores with 'All Things You Are,' 'Wind and Rain' and 'They Called It Ireland,' four gals in hoop skirts doing neat atmospheric posing during first two. Lubin follows with warble of 'I Love Land of Old Black Joe' and eccentric soft-shoe for oke hand and Smeck gets center spot to beat out 'Tiger Rag' on banjo, pleases 'em with 'Careless' and 'Wish Upon Star' on electric steel guitar, eight gals out in pink net for incidental ballet during latter, and finish sock with ukelele thumping in imitation of Bill Robinson's stair dance.

Lubin and Timblin take up five minutes with double-talk on politics, adequately amusing but distinctly disappointing to Timblin fans who await his almost traditional Adam and Eve monolog, which never comes. Van gets closing spot with his tophat and cane to sell four specialty songs—'All In Favor Say Aye,' 'Who's Got All the Dough?,' 'Joe Di Mag' and a World's Fair ditty—replete with Italian, Irish, Negro and Jewish dialect twists and topping show easily. Virginians tear off 'Old Southern Custom' as line romps through cute number in white ruffles, parasols and pantalets for bright finale.

Biz light at show caught. *Craig.*

ROXY, N. Y.

Theatre of the Piccoli, Jack Durant, Gae Foster Girls, Paul Ash House Orch; 'One Million B.C.' (UA), reviewed in the current issue of VARIETY.

Stage show goes considerably different here this week, with major portion given over to condensed version of 'Theatre of the Piccoli' (New Acts), which was presented recently as full evening's puppet entertainment at the Majestic, N. Y. Brief run there was sponsored by Cheryl Crawford.

Billed as Vittorio Podrecca's 'Theatre of the Piccoli,' the novelty presentation is played on a miniature stage but about 40 feet back from the spotlight trough. While the movements of the little figures would be more clearly discernible were they nearer, the subdued lighting at even the present distance fails to cover the strings by which the marionets are manipulated.

Various scenes range from the novel and comical to the serious. Offstage voices are carried, including singers with pretty good operatic equipment. Pianist sequence stands out, while the bit with the prima, played for laughs, is another that clicks big.

The puppet show, using around a dozen handlers, is built for ideal usage in picture or vaudeville theatre, but would probably be difficult if not impossible, to present as a floor attraction unless there was a lot of room available. Even then it would be a question because of the mechanics, lighting required, etc.

In addition to the Piccoli divertissement, Fanchon & Marco offer Jack Durant and the Gae Foster girls. In addition to being worked in for the finish of the puppet performance, the Foster line has an exceedingly cute number in which it plays tunes on toy piano contraptions. 'Pretty Baby' is one of the tunes carried, the girls for this one kicking out the notes with their feet.

Durant clicks well, as usual, with talk, clowning and acrobatics, plus impressions of Gable, Herbert Marshall and others. His talk at the opening could stand strengthening, but farther down it registers dominantly, topped by an acrobatic dance for the closing. This is a quick repeat for him at this house, having played here only a few weeks ago.

Business only fair opening day, Friday (26). *Char.*

STANLEY, PITT

Pittsburgh, April 26.

Guy Lombardo Orch (14), Vic Hyde, Betty Keane, Sara Ann McCabe; 'Two Girls on Broadway' (M-G).

WB deluxer can write a big okay across this show. It's entertainment. Guy Lombardo's still playing music that satisfies, and those mellowed, muted tones have remained uncontaminated all through the ickie era. Other sweet bands have been making certain concessions to the trend, mixing their repertoire just a bit, but not Lombardo. He sticks to his knitting and the dividends speak for themselves. Opening crowd was a lulu, and it looks like a swell week.

Incidentally, this is Lombardo's first theatre date in 13 months, or since he last played at the Strand in New York during March, 1939, but orch doesn't show the long layoff. Whole show is run off as smoothly as anything that's come along in some time and the 50 minutes go plenty briskly. Three added turns fit in neatly, too.

Natty red-and-black draped background shows off the Royal Canadians' red coat and hits the eye neatly as curtains part on the Lombardo themer. Band's made up of two pianos, four saxes, two trumpets, two trombones, drums, guitar and French horn, just the right balance to emphasize the staccato to melody, and swings right into the stylized stuff with 'Wind and Rain in Your Hair' and then 'I've Got My Eyes on You.' Latter features the Lombardo trio and crack twin pianos, which, by the way, Lombardo could use oftener to advantage. Two boys at the keyboards are socko. Carmen Lombardo gets his single solo at this point with 'Imagination' and Betty Keane follows him with her slick hoofing. Gal does it all in an antic vein and swept right into a showstopper, being forced to beg off.

Band goes into 'Song of India' and coloratura soprano Sara Ann McCabe, a stunner, steps out for 'Si Si' and a Jerome Kern medley of 'Look for Silver Lining,' 'Make Believe,' 'Smoke Gets in Eyes' and 'Who.' Nice pipes and she's well-trained, but most effective when she's not using full voice. Had to come back and gave 'em a corking 'Beguine' for an encore.

It's 'Confucious Say' next, with the threesome on tap, and then Vic Hyde, the one-man band. By now standard, Hyde's a pushover here with his distinctive musical novelty and corn-fed patter. He's added some new stuff that's also clicky. Tied this show up in knots. Couple of his gags slightly off for him, and he doesn't need them.

Curtain has Lombardo, with vocal assists, doing a collection of tunes including 'Wish Upon Star' and 'Dutch Mill' and sliding off on his theme again. Maestro, who continues to be a pleasant, self-effacing chap, emcees wisely, sticking to the bare announcements. *Cohen.*

KEITH'S BOSTON

Boston, April 26.

Novak Sisters (3), Bob DuPont, DeMay, Moore & Martin, Harry Savoy, Cappy Barra Harmonica Ensemble, Larry Flint House Orch.; 'Torpedo Raider' (Mono) and 'The Showdown' (Par).

This week the vaude policy here is revised from four to three days (Friday, Saturday, Sunday). Last-minute booking change took Al Bernie out of the deuce spot and set in Bob DuPont, juggler. Although DuPont clicks and gets extra bows, he is one of three dumb acts working the front of the bill, so there's no gab until Harry Savoy comes on for the next-to-close assignment.

DuPont shares featured billing with Savoy, and gets plenty of laughs through ball-tossing and club juggling. Bouncing five balls off the floor in a crisscross perpetual motion pattern is nifty and some of the standard variations of three-club juggling get nice response. Best bit is his encore: keeping a dish, napkin and apple in the air, with the juggler taking bites out of the apple until it's devoured.

Savoy feeds 'em plenty of swift, blue gags and embellishes with hokum song patter and double talk. Aileen Joyce comes on for an assist and submits to a mauling, etc. Encores and a ready response to the burley biz all through the routine.

Cappy Barra harmonica troupe opens with an introductory vocal about themselves that could be cut down to a few bars or eliminated entirely. Liszt's Second Hungarian Rhapsody is well played and rates as a stellar showoff number for this type of act, but this, too, would improve with cutting. 'Taking the band apart' to explain how the several instruments perform individually and in groups is smart showmanship and thoroughly sustaining. Another good bet is a series of band impersonations, defining the tricky orchestrations which make these bands distinctive. Kay Kyser, Shep Fields and Glenn Miller are the examples. 'Tiger Rag' closing is everything one could hope for from seven harmonicas augmented by the house stage band.

Novak Sisters are curtain raisers this week, offering standard acro-tumbling and balancing. DeMay, Moore and Martin offer hokum ballroom-adagio in the trey which gets a few sprinkled laughs. *Fox.*

HIPP, BALTO

Baltimore, April 28.

Sammy Walsh, Trixie, Larry Best, Lane Bros. (3), Mary Raye & Naldi, Phil Lampkin House Orch (13); 'Primrose Path.'

Rather ordinary setup here with lone exception of Mary Raye and Naldi, ultra smart dance duo, who stand out in sharp contrast to the balance of the layout. With Phil Lampkin's house orch, brought on stage for smooth and showmanly musical support, and Sammy Walsh, obviously from the niteries, handling the emcee stint, bill plays in rather easy, but uneventful, fashion until closing contribution of the ballroomologists, who give doings their only sock.

Trixie, diminutive femme juggler, opens with large balls, plates and hoops, works fairly well and mixes in some acro stuff to advantage. Smarter dressing and billing would help toward more effective selling.

Offstage impressions of Ed Wynn, F. D. R. and Roy Atwell precede mimicry by Larry Best. Hard-working youth scores with versions of Abbott and Costello, Billy Gilbert and for a clincher gives out with 'Oh, Johnny,' as it would be rendered by Penner, Ned Sparks, Lionel Barrymore and Henry Armetta. Followed by Lane Bros., acrobatic duo, who sell trick-accented hoofery in hectic style and to fairish response.

Walsh takes hold here with gagging, vocal of 'Old Man River,' some comedy impressions of Laughton, Arliss and the inevitable Harry Richman, plus a burlesque of an orch giving out with typical glee club stuff. Utilizes housemen for latter bit, which earns some laughs, and closes with soft shoe routine which has its moments.

Mary Raye and Naldi take hold next and sell to the hilt three whammo routines consisting of a waltz featuring a series of tricky lifts, a lilting paso doble and, for a rousing finish, a dance interpretation of 'Sylvia,' recited offstage via house p.a. system. Encore with modern fox trot nicely supported by Lampkin and his orch.

Biz all right. *Burm.*

STATE, N. Y.

Milton Berle, Clyde Hager, Honey Family (6), Lillian Carmen, Tip, Tap & Toe; 'Northwest Passage' (M-G).

It's a one-man show this week with Milton Berle in action. Coupled with Metro's 'Northwest Passage,' Loew's house offers diversion that pars with anything along Broadway. Opening night saw the customers virtually hanging from the rafters.

Of course Berle had his gang with him, meaning the Friars. It seemed like the whole club was out front, which didn't do any harm. The turnout of clubmen was counted at 230. Yet the whole house laughed at the antics and gags of the dynamo comic, his fun-making being an escape from the headlines created in Europe. Before the bill went on, the film trailer for the Will Rogers memorial drive had 'em tossing into the collection baskets. Bette Davis' sincere appeal follows Judy Garland's 'If We Forget You' and Kay Kyser's 'Playmate.'

Berle starts the giggles with a crack about George Jessel and his only reference to war was Army and Notre Dame. The somersaulting, evenly mixed Honeys go through their crack routine, then stay awhile for Berle to gag about doing a full-twister. Australians have deleted the tight wire part of the original turn, but it isn't needed.

Lillian Carmen clowns with Berle and proves herself quite a comedienne, then goes to town with songs that were the vogue sometime ago and are coming back to favor. Certainly that is true as far as Miss Carmen goes, for she has a special way of rendition. 'Downtown Strutters Ball' has the customers clapping and that's also true of new version of 'I Know and You Know.' Her encore number is 'Darn That Dream' and she scoots off to fine returns.

Berle, who went legit early this season in 'See My Lawyer,' has several gags about the show, best being that when he played in it he was 'docked more than the Queen Mary.' There were also some jibes for the visiting Friars, with references to 'klub players.'

High point of the bill comes with Clyde Hager, the pitchman, with Berle working as his stooge and getting all messed up with soap suds. It is a howl that was first done at the Friars Frolic some weeks ago. Hager wears well, being among the few survivors of the vaudeville that was. That Berle stands for the soap bit proves that he is a real trouper, also that he can take it. His brand of comedy makes him unique, not only for the laughs provoked, but because it is inoffensive.

There is another thing about Berle: he didn't inherit his flair for fun. And proves it by bringing on his mother, Sandra, now a part of the act. She tries to spring a gag or two and can't get 'em across. And he's afraid to call her by that front handle.

Blow-off turn is Tip, Tap and Toe, whose fast pedestal hoofing seems synchronized. Colored trio slide into each other's routines and bring down the house. Then again Berle, with an extended parody that clicks in the same measure of his previous clowning. *Ibee.*

OLYMPIA, MIAMI

Miami, April 27.

Johnny Burke, Lathrop Bros. & Virginia Lee, Toni Lane, Hal and Raye Crider, Taylor Trout, House Orch; 'Virginia City' (WB).

Neat quintet of turns, packaged under 'Star Spangled Revue' label, is a bargain. Bill is in phase with Olympia's post-season policy of tapping bistro belt for exiting talent.

Only one to train in for this stand is Johnny Burke, who splits top billing with the Lathrop Bros. and Virginia Lee. A cutup in Khaki, Burke's rookie monolog anent 'don't raise my boy to be a soldier' keeps the house howling. While comic has been standard for years, material has been given a hypo. This together with timeliness, makes net result socko. Encore bit of gagging with band gets giggles, too.

Lathrops and Miss Lee are a trio of slick hoofers whose okay appearance is right on a par with their dancing. As a combination, duo and single, they score heavily. Femme, in addition to her talented tootsies, has a Fisher frame, that's set off to advantage in a brace of slinky wrap-arounds.

Toni Lane, doubling at the Belmont, is a late-season nifty with her song delineations. Gal has customers beating their mitts. When caught she begged off.

Hal and Raye Crider's topsy-turvy goings-on would fare better if they didn't spend so much time gagging. Best trick of the lot, his skipping a rope while lying on his back, comes as an anti-climax.

Taylor Trout calls the turns nicely and pulls a fair quota of guffaws with his zany juggling. Splices his hoop hurling with a line of localized chatter that sets him in solid.

Biz bullish. *Les*

STATE-LAKE, CHI

Chicago, April 28.

Stanley Fields, Arturo Godoy & Co., Schnickelfritz Band (6), Gale Sextet, George Moore, George Downing, Walter Davidson & House Orch; 'Castle on Hudson' (WB).

Three headliners on the stage plus a picture that is pie for this mob add up to a week of boxoffice activity.

George Moore is on strictly as m.c. and manages to be pleasant enough in making the announcements. He also works in with Arturo Godoy for a couple of questions. Godoy was liked by the customers, being accorded a strong reception and a fine reaction at the end. This bunch went beautifully for the chatter about saving money for his mother, about how much he loves his wife, etc. They also liked pug's running chatter while scenes of the Louis-Godoy match were shown. They even okayed the rhumba and tango as mauled by Godoy and the missus, who is, incidentally, a nifty looker.

Stanley Fields (New Acts) is doing a strictly picture name personal and he doesn't try to be deceptive about it. Which is good, since he pleases them with his simple talk, broken up with a few good quips regarding his looks, Hollywood, etc. Works cleanly and sold himself well to this group.

Schnickelfritz orchestra is good and hokey, but goes over well on general comic approach to pop music. In the family-type houses outfit is pretty certain to click.

Opening show are the Gale six, three men and three girls, in a couple of dance numbers. Have bulk and action to make them generally bookable on most vaude bills, though they lack anything standout either in talent or routines. They look well, but need better dance ideas.

George Downing fails to entertain. Tramp comic bikesters are generally satisfactory, but Downing completely misses the boat. His costume is dirty and offensive without being funny at all. His stuff fails to get even close to a laugh. There is no excuse for the dime-finding bit, in which it turns out not to be a dime. The house management is responsible for what performers do on its stage, and Downing should never be permitted to get away with such stuff that must offend.

Business strong at the supper show Saturday (27). *Gold.*

LYRIC, INDPLS.

Indianapolis, April 28.

Jan Garber Orch (12), Lee Bennett, Jean Gordon, Fritz Heilbron, Rudy Rudisill, Sibyl Bowan, Buster West & Lucille Page; 'In Old Missouri' (Rep).

Those who forecast current trends in pop music might do well to study the style of Jan Garber's orchestra, long classified as one of the sweet bands, but with just enough swing to please popular fancy and rate as boxoffice pull in either category. The proof in Garber's case seems to be the steady following which he has held year after year.

This week, the band does nicely by most of the pop tunes, with two pianos, bass, two trumpets, two trombones and four sax rendering time-proven arrangements in pleasing style. Lee Bennett still rates high on the vocals, and puts in plenty of work on 'Marie,' 'Wish Upon Star,' 'Darn That Dream,' 'Basin Street Blues,' 'Day Is Done' and closing theme, 'My Dear.'

Garber added a girl vocalist, Jean Gordon, during his stay at Buckeye Lake, Ohio, before playing current date, and while lacking selling ability which she seemingly will acquire in time, won a heavy salvo with her nice contralto rendition of 'Woodpecker Song,' 'Isle of May,' 'Me' and 'Careless.' Fritz Heilbron steps down from the trumpet section to sing 'Oh What You Said' straight, then does an impression of Bonnie Baker singing 'Oh, Johnny' for comedy, adding her idea of Mary Martin singing 'Heart Belongs to Daddy' for encore. For begoff does longtime fave of band, 'Gotta See a Man.'

Rudy Rudisill also has a comedy bit with the band, finishing with trick piano playing. His appearance at the piano during run of bill in which he scans the audience with a wondering expression is also good for running gag. Straight band numbers include 'In the Mood,' 'All Things You Are,' 'Wind and Rain,' with Garber handling the fiddle on 'Three O'Clock in Morning' and 'Diane.'

Sibyl Bowan has new impersonations this trip, doing a Swedish opera singer, a Limey girl reciting a poem, Carmen Miranda and finishing with the standard Mrs. Roosevelt, with a Girl Scout parade for finish.

Heaviest mitt winners among the acts are Buster West and Lucille Page, opening with gags and then going to work with some expert dances. Miss Page does an acrobatic number and rube terp, then the team works together in nifty and original footwork.

Bill ran 68 minutes at show caught and moved swiftly, with biz good at third show Friday (26), opening day. *Kiley.*

APOLLO, N. Y.

Tiny Bradshaw Orch (14), Rose Brown, Three Peters Sisters, Lewis & Van, Apus Brooks, Vivian Harris, Sandy Burns, Norman Astwood, Ching Collins & Dorice Bradley, Harperettes (16); 'Earl of Chicago' (M-G).

New show here leans heavily on what is practically the Apollo stock company and the revivified house line, representing the difference between a dull show and a first-class presentation. Tiny Bradshaw's band is not calculated to create heavy box office draft while the Peters Sisters, the main lure, are only on for three brief tunes. Which leaves the burden on the remainder of the bill.

Chorus here has been neatly streamlined in recent weeks. Eight boys work with as many colored gals for this layout, but the usual 16 femme group will be restored shortly. Leonard Harper, vet stager, who handled this show, has the group going through its paces with dispatch.

Harper has arranged a switch on the familiar Honeymoon Express idea, with the second production number spotting the 'honeymoon' couples in a representation of the recently publicized honeymoon island down in Florida. Both are intelligently worked out. Even the Chinatown finale is an innovation in that it's not the usual slipshod closing number found here.

Dorice Bradley and Ching Collins are teamed for a song-and-dance combo, figuring in the production numbers. Feminine member impresses with her nimble stepping; Collins' cold marred his balladings when caught.

Bradshaw's orch has improved but still leans heavily on the energetic leader's gyrations for main interest. Instead of the old swing blasting, the unit has muted its trumpets, the crew consequently registering more solidly. 'Tuxedo Junction' is done with prolonged flourishes by Bradshaw, while 'But You Never Seem to Care,' composition of Bill Gray, outfit's pianist, clicked best as the leader plugged the lyrics.

Rose Brown, singer from 'Hot Mikado,' is a solid winner with 'I Cry for You' and 'St. Louis Blues,' being forced to encore with another stanza from the latter.

Apus Brooks, Vivian Harris, Norman Astwood (who also sings in several spots) and Sandy Burns, all house standbys, do one of their familiar burley skits. Lewis and Van, the lone ofay turn, score neatly with their tapping on stairs.

Peters Sisters, hefties long around in niteries, clicked neatly singing 'Stop It's Wonderful,' 'Summertime' and 'I'm Coming Virginia,' followed by their usual hoke stepping. 'Summertime' is done as a solo by Virginia, the youngest and smallest of the trio, whose voice is best of the sisters.

Biz lean at last show Friday night (26). *Wear.*

EMBASSY, N. Y.

(NEWSREELS)

This week's bill at the Embassy is pretty dull. While war fronts have been shrieking their detonations in the newspaper headlines, as far as the reels are concerned there's little in this collection that indicates the extent of the conflict, though censorial difficulties are undoubtedly factors.

There are always the impending repercussions, however, of the more or less stationary clips showing, for instance, Rumania and Sweden in states of preparedness. Since indications are that both, particularly Sweden, will sooner or later be drawn into the conflict, the respective contributions by Metro and Fox on their rush towards preparing themselves are more or less timely in their implications. Various other states of war preparations are shown, but they're just run of the mine.

An obvious 'filler' clip by Paramount, showing Captain Bob Bartlett telling about his impending visit to the Arctic; another by the same company describing how 'you can't lick the farmers,' is also indicative of the type of mediocre clips that are used this week. For Par, it's something of a letdown, inasmuch as it's usually to the fore with newsworthy contributions. Metro has a similar one in showing 'The Angel,' an anthropological study who masquerades as a wrestler, but who's been likened as a near kin of antediluvian man. The reels caught 'Angel' some time ago, so there's little value in the repetition.

A number of standard news items that have been made so by their constancy in the news columns are particularly notable this week by their lack of analytical interpretation. Such different treatment is necessary when the reels can't compete with newspapers and wire services in reporting stories from an actual news angle.

The visit of Prime Minister Mackenzie King of Canada to President Roosevelt (Pathe) is given routine coverage, losing its effectiveness for that reason. The Premier's visit to the infantile paralysis youngsters at Warm Springs, Ga., with the President, and the explanation that the meeting between the two was not to be interpreted as having political significance, is little more than the newspapers carried several days earlier.

A somewhat timely element is the preparation for the New York World's Fair reopening May 11, with painters shown giving the perisphere a new coat (Par). Raymond Gram Swing, in his special war interpretations for the Embassy, tells of the possibilities of Italy entering the war on the side of Germany and how it may tip the balance of victory on the side of the Axis. It's little more than what has long since been fathomed by layman deduction.

CHICAGO, CHI

Chicago, April 27.

Red Skelton, Andrews Sisters (3), Hattie McDaniels, Debonairs (8), Juvelys (2), Lou Adrian House Orch; 'Buck Benny Rides Again' (Par).

Splendid, well-rounded variety bill here, with plenty of solid entertainment plus ample boxoffice power.

Red Skelton's sojourn on the radio has not dulled his sharp stage edge. He's among the up-and-coming comedians. He has wisely discarded the doughnut-dunking bit which had worn thin, and has come up with a fresh line of material which is just about surefire. Best is his television burlesque, showing an announcer giving a demonstration sales talk on a gin program. Frau Edna Stillwell is on the stage sparingly, but impresses with her clean work on short crossfire sequence. Skelton works hard throughout, m.c.ing and dovetailing his bits in between the various acts.

Juvelys open the show and click smartly on their outstanding novelty acrobatic turn. Here is another act which keeps adding newer and more startling stunts. Have a solid foundation with the balancing work on cylinder and rolling globe, but top all that with head-to-head balancing, the femme head-standing on male partner's dome with first one and then two big rubber balls as cushion between heads. It's a sock stunt that can clean up anywhere.

Also winners are the eight Debonairs. Bright appearance and smart work throughout sell act. They are also backed by a neat musical arrangement. Other turns would do well to note that they take plenty care in getting specially arranged music for their dances, and the results are worth it. Open with a clean-cut tap routine which registers solidly, and then proceed to tie things up with their smart comedy mechanics dance. Class stuff for general appeal that must score with any audience.

Hattie McDaniels (New Acts), film mammy, was to the liking of this mob with her two quick readings from 'Gone With the Wind' and her round of vocalizing.

Finaling were the Andrews Sisters, back here after a short absence, and they made good unequivocably with their modern chirping. Their reputation has preceded them and they deliver a high brand of novelty warbling. Make better wardrobe appearance than in previous date here and generally impress with bright showmanship and pipes.

Lou Adrian's house orchestra works on the stage throughout and comes through with an excellent job of working the show.

Biz good at the last show Friday (26). *Gold.*

STRAND, SYRACUSE

Syracuse, April 28.

Larimer & Hudson, Kathleen Byrne Trio, Gil Lamb & Tommy Sanford, Paul Winchell, Variety Gambols, Claude Bortelle House Orch; 'Midnight Limited' (Mono) and 'Zanzibar' (U).

Zany clowning of Gil Lamb and the neat, standard work of Paul Winchell, ventriloquist, provide the pep in this week's generally fairish Strand offering.

Larimer and Hudson open the bill with a standard cycle act. Slow-motion riding by the tramp comic half of the turn enlivens it, particularly in a uni-wheel performance. Winchell comes on after this and delivers smoothly. The dummy feeder shows excellent timing and his smart chatter helps. A sneezing bit and the dummy's singing of 'Hold Tight,' are well done.

There's a nostalgic touch to the Kathleen Byrne Trio number which the a. k.'s in the audience find refreshing. Girl vocals 'Isle of May' and 'Donkey Serenade' and then brings on her mother and father, vet troupers, who join in a vocal of 'Ole Man Mose.' A buck-and-wing challenge by ma and pa and a three-way shag provide the laughs.

Lamb works smoothly with an ingratiating comedy style that's well suited for his loose-jointed dancing. His assistant, Tommy Sanford, also handles himself in a deft manner. Sanford does 'Tiger Rag' and then 'Nola' on the harmonica, a buildup for Lamb's hokum harmonica number, a surefire closer.

Biz only fair. *Sof.*

PARAMOUNT, L. A.

Los Angeles, April 25.

Garwood Van Orch, Clarence Stroud with Frances Urban, Miller & Reading, Fay & Gordon, Maxine Conrad, Wally Ruth, Fanchonettes; 'Buck Benny Rides Again' (Par).

Paramount stage show currently is divided into two parts, first given over almost exclusively to the Garwood Van orchestra, making its first stage appearance locally, while second portion is devoted largely to the quips of Clarence Stroud and several other straight vaude acts. In both sections the house Fanchonettes display their ability as steppers, particularly at the opening, where the femmes, with the orch for a background, put on a Scotch routine that shows the gals at their best.

Van combo has been seen in nite spots hereabouts for quite some time. Comprising 12 playing members, besides Van, with one of the sax players doubling as soloist, and a femme warbler, outfit won new laurels for itself at today's (Thursday) opener and should fit in nicely for balance of run, as adjunct to the screen feature, 'Buck Benny Rides Again.'

Stroud, who has been working solo since the Stroud Twins act was dissolved, has an attractive femme partner, Frances Urban, who excels at contortion and plays the violin a bit. As a feeder she's okay. Stroud managed to get a few of his double-entendre gags off at the first show today, but these no doubt will be quickly relegated to the ashcan, as they should be.

Miller and Reading present a nonsensical dancing and acrobatic turn, with Miller doing the comedy and Reading working straight. Latter is an expert hoofer and electrified audience with some of his steps. Boys scored for solid belly laffs.

Fay and Gordon, winners of the Veloz and Yolanda dance contest staged recently at the Cocoanut Grove, are given an opportunity to display their stepping for theatre audiences, and after seeing the pair in action it's easy to understand why they copped the dancing honors.

Fanchonettes, in their opening number, step to tune of 'Loch Lomond,' in swingtime, and start the show off to advantage. For their closing, gals do a routine garbed in silken pajamas. Number needs a little speeding up, after which it will be a fitting finale to the show. Wally Ruth's warbling is acceptable. *Edwa.*

TOWER, K. C.

Kansas City, April 27.

Whitey Roberts, Chester Dolphin, Radke Sisters (3), Lester Harding, Bobby Lee, House Line, Herb Six House Orch; 'Shooting High' (20th).

Title of 'Springtime in Swingtime' gives leeway for intermixing some modern and ballet work by the line and for a striking leafy and green set as the framework for the stage show. Hits the usual standard in 46 minutes, with no low spots and none particularly high.

The opener is a neat bit of cooperation between band and the line wherein 'Spring Song' is first done in semi-ballet style and then turned into sweet swing. This week marks the retirement of Mary Graham Minor from active duty in the line to devote herself entirely to direction, and work throughout by the line is auspicious. New line member is Hazel Crandall, a former regular here.

Acrobatic niche is filled by the three Radke Sisters, who follow m.c. Lester Harding's introduction with a routine of balancing and esthetic gymnastics. Their work is par and their looks are no handicap. Harding moves in for his own full baritoning of 'Blue World' and makes 'I Cried for You' a standout encore.

The usual ball and stick juggling routine is used by Chester Dolphin to open his act, but soon he gets into more complicated tricks, mostly with the ball balancing as the basic stunt. His balancing while standing on his hands or head, or employing one of the numerous gadgets, which are managed by a gal assistant, entitle him to standard rating as a juggler. Weekly amateur entry is six-year old Bobby Lee of Macon, Mo., in a Russian tap routine.

Bit of production is entered with Harding fronting a vocal to the girls' ballet of 'April Showers.' Katherine Welch and Betty True get off featured toe work creditably, and the number lifts the pace of the show.

Closing spot is Whitey Roberts in natter and comic terping. Versatility is his keynote; he does a rope-skipping tap, baton waving, china plate juggling and dancing imitations. Gets laughs from his clever juggling and closing terp impressions that only show more pointedly his poor taste in off-color stories. Line winds up with a hoop-handling routine. *Quin.*

Hal Kemp closes at Palmer House, Chicago, May 15, being followed by Charles Baum. Kemp plays Orpheum theatre, Madison, Wis., the 16th, starts week at Riverside, Milwaukee, the 17th, and another week at the Chicago theatre, Chicago, May 24.

New Acts

'THEATRE OF THE PICCOLI'
Puppet Show
30 Mins.
Roxy, N. Y.

Vittorio Podrecca's puppet show, now cut to a half hour, was presented recently and briefly at the Majestic, N. Y. (legit) as a full evening's entertainment, sponsored by Cheryl Crawford. It has been effectively condensed for vaudeville or picture houses and forms the backbone of the stage show here. Because of the room required, mechanics of the presentation, lighting, offstage voices, etc., niteries are virtually out for it.

'Theatre of the Piccoli' is similar in presentation to the marionette show done by the Salici troupe, on this side for some years now and a couple of weeks back at the State four blocks down the street. Podrecca's puppet entertainment should vie with the Salicis without trouble.

A miniature stage is used, above which are about a dozen manipulators of the innumerable strings required, the curtain coming down between numbers as in a theatre. Offstage voices are used, including singers with adequate operatic equipment. They are marched out at the finish for a bow.

Show opens on a jazz band, with a pop number or recent vintage sung from offstage. A French singer-dancer angle follows, then a team of acrobats that is played largely for comedy. 'Pagliacci' is a solo presentation. Other numbers are five ballet girls who wind up with a toe burlesque; an acrobat in a swinging routine; pianist, prima donna, quartet from Rigoletto and a rhumba. The routining is similar to that of the Salici turn.

Aside from the novelty of the performances of the dolls, the tendency is generally toward comedy, clowning, etc. The pianist is an outstanding number, in that it is strong on novelty and calls for unusual dexterity in manipulation and timing with an offstage piano. Pianist is also on for the prima donna and for the Rigoletto quartet number.

On some of the numbers the lines are too clearly visible, to some extent spoiling the illusion. This might be easily corrected, however. *Char.*

PAULA LAURENCE
Comedienne
10 Mins.
Le Ruban Bleu, N. Y.

Alumna of the Orson Welles-Mercury Theatre group, Paula Laurence brings to niteries a completely new style of frank sauciness, coupled with a most unorthodox swingology of staid stuff like 'Parlez Moi d'Amour,' 'Pale Hands I Loved,' 'Sympathy,' ragged versions of Amy Lowell's poetry, and the like.

It's a new idea in intime technique, coupling a brash, almost gumchewing manner of performance with s.a. hokum. Possessed also of a natural comedy pan, a sort of an early Fannie Brice, she keeps the dialect under wraps, save in one spot, and goes more Persian than kosher in her droll costuming.

Miss Laurence is a good cafe bet. *Abel.*

HATTIE McDANIELS
Talk, Songs
10 Mins.; One
Chicago, Chicago

With her reputation made by character role in 'Gone With the Wind,' plus publicity on her Academy Award, Hattie McDaniels comes into vaude as one of the leading colored names in American show biz. She was accorded a reception here and proceeded to deliver 10 minutes of acceptable entertainment for a personal.

She sings a good enough popular song and then brings the public back to 'Gone' with two quick readings of lines in her two key scenes in the epic. Finishes with a jam song, which gives her an opportunity for some low-down strutting that wins her a big send-off. *Gold.*

STANLEY FIELDS
Monolog
10 Mins.; One
State-Lake, Chicago

This is a Hollywood personal that avoids the pitfalls of a number of other similar acts. Rather than try to get away with untried material, Fields wisely keeps within the bounds of his ability and tells the customers some quiet yarns about himself, his looks and Hollywood. He's a character actor in films, usually playing mugg roles.

It is a quiet line of chatter that is satisfactory at all times. He has an ingratiating way of handling himself and got a strong reception at this catching.

He looks suitable for any variety house. *Gold.*

Peggy Perkins' Tiein

Chicago, April 30.

Peggy Perkins, widow of Guy Perkins, and Marcus Glaser have become associated in a general vaude agency.

Glaser had been with the Perkins office for some time as an associate before the death of the latter.

Variety Bills

THIS WEEK (April 26)
NEXT WEEK (May 3)

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
State (3)
Joe E Lewis
4 Comets
Cardini
Harrison & Fisher
Adelaide Moffett
Parkyakarkus
WASHINGTON
Capitol (3)
Pansadro
Benny Meroff
Rex Weber
4 Buster Browns
Wyman 3
Betty Atkinson
Ken & Roy Paige
Dolly Bell
Buddy Green

Paramount

NEW YORK CITY
Paramount (1)
Gene Krupa Orc
Connie Boswell
Margery Jays
Al Bernie
CHICAGO
Chicago (3)
Andrews Sis
Hattie McDaniel
Red Skelton
6 Debonaires
Juvelys
DETROIT
Michigan (3)
Marx Bros

OPENING MAY 2ND
STATE, NEW YORK
4 COMETS
Placed by
MARK J. LEDDY

RKO

BOSTON
Keith (3-8)
Carolynn Co
Walter O'Keefe
3 Samuels & Hayes
(3 to fill)
CLEVELAND
Palace (3)
Joe Venuti Orc
Korah Sis
Sunny Rice
Harry Savoy
(26)
Folies des Femmes
COLUMBUS
Palace (30)
Blackstone
SYRACUSE
Strand (3-3)
Emerald Sis
Robinson & Martin
Johnny Woods
Cappy Barra Co
Carroll & Howe

Warner

NEW YORK CITY
Strand (3)
Guy Lombardo Orc
Mary Small
Nonchalants
Gower & Jeanne
(26)
Wayne King Orc
PITTSBURGH
Stanley (3)
Wayne King Orc
Lynn, Royce & V
3 Tupper Sis
Chick & Lee
(26)
Guy Lombardo Orc
Betty Keane
Sara Ann McCabe
Vic Hyde
WASHINGTON
Earle (3)
Tommy Riggs
Hildegarde
Honey Fam
Shaw & Lee
Gae Foster Gls
(26)
Clark Dennis
Gus Van
Lou Lubin
Hudson Wonders
Slim Timblin
Roy Smeck
Gae Foster Gls
Virginians

Independent

NEW YORK CITY
Music Hall (2)
Betty Bruce
Nirska
Nicholas Daks
Carlos Ramirez
Corps de Ballet
Rockettes
Erno Rapee Symph
Roxy (3)
Abbott & Costello
Guill-Guill
Gracella Co
Gae Foster Gls
Paul Ash Orc
BALTIMORE
State (3-5)
Starr & Revel
Mickey Hunter Co
(One to fill)
(2-4)
Antone Martin
Wally Ward Co
Manhattan Steppers
Hippodrome (3)
Kanazawa 3
Henri Therrien
Lew Parker Co
Hoffman
CAMDEN
Towers (3-5)
Ward & King
Ruskin & Norman
Stuart & Martin
Virginians
Don Rice
3 Macolins
ELIZABETH
Liberty (3-5)
Lockwells
Loretta Grey Co
Brown & Lee
Richards Carson R
(One to fill)
FREEPORT
Freeport (1-3)
Continental Thrillers
Brookens & Van Harrons
Jack McBride Co
Brick-layers
HARTFORD
State (3-5)
Milton Berle Co
PHILADELPHIA
Fay's (3)
Paul Kirkland
Everett Sanderson
Val Irving Co
Al Norman
Sherry Britton
Joan Lee
Lowery Gls
Carman (3)
Thurston Co
PITMAN
Broadway (4 only)
Arthur LaFleur Co
Romano Bros
Brown & Ames
Helene Denizon Co
WILLOW GROVE
Willow Grove (5 only)
Romano Bros
Val Irving Co
Helene Denizon Co
(2 to fill)

Cabaret Bills

NEW YORK CITY

Armando's
Frank Mandella Or
Pedrito Orc
Adelaide Moffett

Barney Gallant's
Ann Palmer
Irene Barclay
Nellie Paley
Carter & Bowie

Beachcomber
Sonny Kendis Orc
Juanita Rios
Chavez Orc

Bill Bertolotti's
Don Sylvio Orc
Angelo's Rh'mba Orc
Marion Wilkins
Virginia Gibson
Dorothy Blaine
Loretta Lane
Freda Sullivan
Billy Canada
Bunnell & Farrar

Bill's Gay 90's
Charles Strickland
Gus Wicke
Ethel Gilbert
Billie Lorraine
Dave Harris
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer
Arthur Behim

Cafe Social
Eugene Barron Orc
Maryon Dale
Ann Gale

Cafe Society
Joe Sullivan Orc

Casa Mario
J de Huarte Orc
Jose Moriche
Gypsy Romajo
Reyes & Ena
Piemenia & Helen
Portorubo Trio

Celebrity Room
Geo Lloyd
Martha Burnett
Yascha Bunchuk
Alex Mahafka
Howard & Revelle

Club Caravan
Peter Marconi Orc
Perelli & Perala
Ann Bronte
Mercedes Marcos
Argentina Sis
Mlle Lemme
Chiquita Venecia
Carol Chapelle
La Milongita

Club 47
Buddy Freeman Or
Jack Laurie
Paris Green

Club Gaucho
Don Miguel Orc
Maria del Carmen
Roberto & Lola
Nedra Madera
Luis Rodriguez
Tomara Charia

Cotton Club
Alan & Anise
Rosette Thorpe
Andy Kirk Orc
Noarbino Orc
Buck & Bubbles
Tip, Tap & Toe
June Richmond
Vic Terell
Allen Drew
Tommy Wilson
Edna Hedley

Cuban Casino
Consuelo Moreno
Los Ojedas
Dolores Laurell
Don Casanova

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
Dorina del Sol
Bella Estrella
Dorita & Valero
Carlos Salazar

El Morocco
Dick Gasparre Orc
Ila Morrow
Sigrid Lanson

Famous Door
Red Nichols Orc
Doris Rhodes

Greenwich Village Casino
Diana Del Rio
Ruth Kidd
Mary Jane Brown
Linda Marsh
Frank McCormick
Sylvia Berry

Havana-Madrid
O De La Rosa Orc
Juanito Sanabria Or
Rosita & Pepe
Cesar Tapia
Marissa Ruiz
Lili Tome
Chino & Pedrito
Lisa D'Acosta
Tomas Rios

Hickory House
John Kirby Orc

Hotel Ambassador (Trianon Room)
Larry Siry Orc
Vincent Bragale Or
Romero & Seville

Hotel Astor
Dick Kuhn Orc

H'tel Belmont-Plaza
Basil Fomeen Orc
Robinson Twins
Glora Drysdale

Hotel Biltmore
Sleepy Hall Orc
Oscar Day Orc
Corinna Mura
Phyllis Jeanne
Johnny Cook
Paul Dillon
Ford Harrison

Hotel Bossert (Brooklyn)
Eddie Lane Orc

Hotel Brevoort
Norbert Faconi
Aileen Cook
Paloma
Morley & Gearhart
Wally Blacker
Vera Sanoff

Hotel Edison
Gray Gordon Orc

Hotel Essex House
Nick D'Amico Orc
Cole Coleman
A Murray Dancers

Hotel Lexington
Lani McIntire Orch
Honolulu Maids

Hotel Lincoln
Charlie Barnet Orc

Hotel McAlpin
J Messner Orc
Jeanne D'Arcy

Hotel New Yorker
Al Donahue Orc
Peter Kent Orc
Lopez & Barrat
Paula Kelly
Giovanni

Hotel Park Central (Cocoanut Grove)
Buddy Clarke Orc
Mara & Marilynne
Helene Standish
"Red" Powell
Charley Boorne
Gypsy Lee
Danny Howard

Hotel Park Lane
Hal Hope Orc

Hotel Pennsylvania
Jimmy Dorsey Orc
Helen O'Connell
Bob Eberly

Hotel Plaza
Eddy Duchin Orc
Jane Pickens
Paul Draper

Hotel Roosevelt
Frankie Masters Or

Hotel Savoy-Plaza
Emile Petti Orc
Dwight Fiske

Hotel St. George (Brooklyn)
Mitchell Ayres Orc
Mary Ann Mercer
Tommy Taylor

Hotel St. Moritz
Eddie Varzos Orc
Jose Melgis Orc
Ann Paige
Powe & Jordan
Glenn Pope

Hotel St Regis
Mary Parker
Billy Daniels
Carolyn Cromly
Kay Snell
Elizabeth Dow
Rita Lupino
Virginia Dell
Barbara Woods

Hotel Taft
Ben Bernie Orc

Hotel Waldorf-Astoria (Starlight Roof)
Orrin Tucker Orc
Bonnie Baker

Hurricane
Eddie Bush Orc
Fernando Cansy Or
Lolita Cordoba

Kew Gardens Inn (Kew Gardens, L.I.)
Harry Horton Orc
Lew De Fabbia
Josef Berk

La Conga
Nano Rodrigo Orc
Eliseo Grenet Orc
Diosa Costello
Desi Arnaz
Renita Rios
Pupy Campillo
Cesar & Rosita
Alda Alvarez
Florence & Alvarez

La Marquise
William Palermo O
Muriel Welch
Frances Connelly
Jeanne Jordan

La Martinique
Val Olman Orc
Fausto Curbelo Or
Danny Kaye
Yvette
Pancho & Dolores

Larue
Eddie Davis Orc
Joseph Smith Orc

Le Coq Rouge
Dick Raymond Orc
Don Marton Orc
Ann Francine
Tisdale 3

Le Ruban Bleu
Elsie Houston
Haywood & Evans
Nadia & Mirko
Paula Laurence

Leon & Eddie's
Eddie Davis
Lou Martin Orc
Emil Coleman Or
Rosita Royce
Caryl Gould
Lee Sullivan
Tondelayo & Lopez
Lee Cooper
Geraldine & Joe

Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent de Costa
Art Tubertini
Tino Donelli

Queen Mary
Joe Ellis Orc
Consuelo Flowerton
V McNaughton
Juanita Heller
Rasterb'k & Farrar

Rainbow Grill
Barry Winton Orc
Marilyn & Michael

Rainbow Room
Eddie LeBaron Orc
Morris King Orc
Jacqueline Salter
Eugene Van Grona
Leni Bouvier
Sylvia Marlowe
Jimmy Rae

Russian Kretchma
Dora Boshoer
Sergei Ignatenko
Kleboutchuk
Simeon Karavaeff
Nadia Moreva
Nastia Poliakova
Michel Michon
Misha Usdanoff

Volodia Kotov Orc

Stork Club
Ernie Holst Orc
Ann Kiss

Versailles
M Bergere Orc
Panchito Orc

Harry Richman

Village Barn
Jack Deane Orc
Elaine & Harry
Lee Sullivan
Una Cooper
Sons Purple Sage
Don Ricardo

LOS ANGELES

Beverly Wilshire
Otto Heinsch Orc

Biltmore Bowl
Stanley Dickman
Eddy Rio & Bros
Fred Scott
Nelson's Marionettes
Grace Poggi
Elizabeth Tilton
Larry Kent Orc
Tour
Ardel & Monet

Cafe La Maze
Greta Keller
Helene Carroll
Mary McIntyre
Tommy Howard

Club Bali
Bruz Fletcher
Kolto Latcher

Cocoanut Grove
Helen Foster
The Hostetts
Joe Reichman Orc
Fay & Gordon

Earl Carroll
Bob Brannley
Bob Williams
Red Dust
Walter 'Dare' Wahl
Stormy Sis
Bill Brady
Lolita & Ardo
Zelaya
Jean Tighe
Amos & Arno
Edward Aguilar Or
Manny Strand Orc

Florentine Gardens
NTG & H'wood Rev
Billy McDonald's O

Grace Hayes Lodge
Charlie Foy
Joe Frisco
Peter Lind Hayes
Sammy Wolf
Jeffrey Gill
Johnny Stark Orc

It Cafe
Deryl Harpe Orc

La Conga
Ncete & Teles
Paul Neighbors Or
Phillip Lopez Orc

Paris Inn
Dancing Castellos
Dorothy Heller
Sunnier
Marguerite & Mytiner
Ken Henryson
Eric Massey
Henry Monet
Helen Miller
Chas Henry Orc

B'by Berg's Vendome
Kay [illegible] Orc

Seven Seas
Hawk Shaw
Sol Hoopii Orc
Jimmie Lovell
Lillian Olsen
Bob Mathews

Slapsy Maxie's
Louis & Moore
Margie Gerretson
Cubino & Leroy
Moe Rosenbloom
Roy Pedley
Jerry Brandow
John Scott Orc

Somerset House
Harry Ringland
Una Wyte
Leo Sailer Orc

Swanee Inn
Cleo Brown
Charlie Evans

Topsy's
Dan & 3 Jennings
Roy Rogers
Joaquin Garay Orc

Victor Hugo
Henry King Orc
Jerry Lester

Wilshire Bowl
Dan & Beverly
Phil Harris Orc
Ruth Robin

CHICAGO

Ambassador Hotel (Pump Room)
Fabian Andre Orc
Virginia Hayes

Bismarck Hotel (Walnut Room)
Hadley Gls
Art Kassel Orc
Marion Holmes
Bell & Nelson

Blackhawk
Bob Crosby Orc
Morton Moke
Verki Allen
Orrin & Betty

Blackstone Hotel (Balloon Rm.)
Dale Evans
Fisher & Hart Orc

Brevoort Hotel (Crystal Room)
Florence Schuman
Curtis Pittman
Jean Baylor
Vita Mandel
Bill Blaisde

Broadmoor
Jack Farrell
Patsy Gale
June LaVonne
Jean Talbot
Danielle
Herb Rudolphe Orc

Chez Paree
Georges & Jalna
Sophie Tucker
Everett West
Evans Gls
Mimi Kellerman
Lou Breese Orc

Club Alabam
Ethel Brown
Marian Moore
Sadie Moore
Bernard & Henrie
Bernie Adler
Eddie Burton
Paulette La Pierre
Dave Unell Orc
Dorothy Dale
Eddie Roth Orc

Club Minuet
Patsy Mae
Betty Sasen
Mickey Sheridan
Jeanne Bell
Sherry Wyna
Phyllis Noble
Annette Kennedy
Art Fischer Orc
Del Estes

Colony Club
Carmen Miranda
3 La Playas
Bobby Ramos
Carlos Molina Orc

Colosimos
Jack Prince
Holly Gray
Jerry Bergren
Inga Borg
Weber Sis
Promenettes

Club Delisa
Dorothy Hadley
Sam Theard
Marian Abernathy
Wesley Long
Chipple Hill
3 Jitterbugs
Rhythm Willie
Charles Isom
Delisa Gls
Red Saunders Orc

Congress Hotel (Glass Hat Rm)
Johnny Bangs Orc
(Peacock Rm)
Joe Vera

Edgewater Beach Hotel (Beach Walk)
Fred Martin Orc
R & Verna Pickert
Clyde Rogers
Glenn Hughes
Dareen Gls
Herb Foote

885 Club
Don Aris Orc
Pura Reyes
Johnny Honnert

Franke's Casino
Mary Camp
Diane Clifton
Don & Lee
Kay Reeve
Helen Fox
Buddy Kirby
Dick Conrad
Bob Tinsley Orc

Gay 90's
Harriet Norris
Tonya
Juanita Willis
Gloria Knight
Ginger Woods
Bob Danders Jr Or

Graemere Hotel (Glass House Rm)
Hal Munroe Orc
Wynn Faire
Nord Richardson

Harry's New York
Ralph Cook
Margie Kelly
June Glory
Hart & Allison
Alan Rogers
Dorothy Johnson
Mel Cole Orc
Three Talents
Hessler Gls

Hi Hat
Willie Shore
Mary McCormic
Mary Grant
Conway Sis
Korsten Gls
Jimmy Cassidy Orc

Ivanhoe
Kit Kat 3
Al Trace Orc
Holly Swanson
Helen Sumner
Al Velera Orc

L'Aiglon
Mary W Kilpatrick
Rumbee Cumraldi
Don Quixote Orc
Ennio Bolognini Or

Hotel La Salle (Blue Fount Room)
Jack Chapman Orc

Liberty Inn
Valerie
Roma
Ann Heim
Idellis
Jack Taylor
Dee Dunn
Jimmie O'Neil
Earl Wiley Orc

Millstone
Flo Whitman
Myra Lee
Sharone Stringer
Patsy Du Brae
Genevieve Val
Muriel Joseph
Rae Cullen
Bob Wray Orc

Morrison Hotel (Boston Oyster House)
Manfred Gotthelf

Old Heidelberg
Old Heidelberg Ct
Murray Orioll
Rene Renfrew
Della Sharron
Helen Westbrook
Herbie Orc

Palmer House (Empire Room)
Hal Kemp Orc
Smoothies
Roy Davis
George Tapp
Bob Allen
Janet Blair
Jack Le Maire
Abbott Dancers
Phil Dooley Orc

Sherman Hotel (Celtic Cafe)
Gene Kerwin Orc
Jeron Sis
(Panther Room)
Ben Pollack Orc
Alice Keane
Alex & Santos
Bill Russell
Arnolde
Jitterbugs
Gloria Faye
Carl Marx

Silver Cloud
Jimmy Ames
Lou Pedo
June Vail
Wignon
Roberto Gls
Ray Dicker Orc
Elmer Daniels
Hazel Zaiss

606 Club
Billy Carr
Margaret Faber Gls
Jean Dore
Lili Dawn
Maxine De Shon
Carol Chappelle
Roberta Roberts
Joel & Annette
Bernice Lind
Dan & Betty Lynne
Sharone
Nanie Burns
Dolly Sterling
Alyce Bell
Carrie Finnell
Sol Lake Orc
Tripoli 3

Stevens Hotel (Continental Room)
Griff Williams Orc
Walter King
Bob Kirk
Buddy Marino

Suzie 'Q'
Dick Buckley
Bill DeWitt
Crystal Cook
Jerry Gerard
Red Wilson Orc

Swingland
Johnny Long Orc
George Gould
Page & Lorie
Butterbeans & Sue
Rich Brooks Gls

Thompson's 16 Club
Ray Reynolds
Steve Stutland Orc
Di Nori Twins
Louise Shannon
Thelma Marland
Pat Thomas
Marsh McCurdy

Yar
Dorian Wittich Orc
Janina LaBoda
Claudia Corelli

PHILADELPHIA

Arcadia
Niles & Joanne
Orton & Olga
Kathleen May
Billy Shannon
Johnny Carlin Orc

Burgundy Room (Bellevue-Stratford Hotel)
Dick Wharton's Orc
Fred Sindland

Cadillac Tavern
Eddy Thomas
Audrey Joyce
Hendricks & A
Dimes & Anita
3 Giants of Rhythm
Carmen De Valen
Bonnie Stewart
Billy Hayes Orc
Rosie O'Shea
Kippy Valez

Cedarwood Cabin (Malaga, N. J.)
Pat Farrell
Nikki Nikolai
Betty Williams
Frankie Sealuth
Walt Temple Orc

Club 15
4 Mates
Leonard Cook
Lolita
Jean Van
Honey Dean
Jerry Delmar Orc

Cotton Club
Bobby Evans Orc
Rode & Curley
Ida James
Valda
Troy Brown
Hatchet Drew
Norlona
Lee & Condra
Ben & Sonny

College Inn
Peggy Shields
Lillian Chaplin
Joe Armstrong
Viola Klaiss Orc

Crescent Log Cabin (Gloucester Hghts. N. J.)
Joe Kraft Orc
June Eldridge
Starbo & Donna
Beryl Walker

Dubbie's Rathskeller
Marie Holtz
Frank Pontii
Lillian Ryan
Barbara Jean
Jean Patterson
Sheila & Carlton
Olive Boyd
Jewel Ellis
Irving Bresloe Orc

Embassy
Geo Clifford
Sue Carlyle
Betty Carlyle
Cliff Hall
Adele Norville
Florence Vestoff
Judy Barrett
Billy Hamlee
Curt Weller Orc
Virginia Renault
Kay Keeny
Stephanie Snyder
Dorothy Murphy
Mary Williams
Trudy Martin
Pedro Blanco Orc

Evergreen Casino
Winona Ralph
Nathalie Wynn
Dolly Herkins
Earl Leach
Josephine Leach
Jimmy Castello
Vee Ames Gls
Pat Shevlin Orc

1523 Locust
Pete Montera
Ruth Challis
Muriel Harrison
Sue & Pepper
Helen Wilson
Bubbles Shelby
Marge Hall Gls
Ray Laverty
Kings of Swing Or

Hotel Ben Franklin (Garden Terrace)
Tony Dean
Jack Singer
Art Mooney Orc
Randy Sauls

Gay 90's
Chic Williams Orc
Lindy Hoppers (6)
Owen & Owen
Skipper Williams
Vernon Gay

Gruber's Hof Brau
Johny Boyer
Mann & Vidall
Nadine
Moore & Alba
Gruber Hof Brau C
Marie

Hearn's
Andre & Frances
Kay O'Day
Al Blank
Ernie McGee
Chas Verna's Orc

Hildebrand's
Leslie Sis
Mattie & Therese
Belly Brill
Pete Hays
Lydia White
Blossom Gls
Abe Sherr
Maurice Belmont
Bobby Lee Orc
Hildebrand 3

Hotel Adelphia (Hawaiian Roof)
Al Vierra Orc

Jack Lynch's (Walton Roof)
Vincent Rizzo Orc
Tamara
Josephine Smaller &
Leon & Mace
Bob Russell
Fred Sanborn
Walton & O'Rourke
Jimmy Blake
Glamour Gls (12)
Herb Dubrow
Nell Fontaine Orc

Jam Session
Billy Krechmer O
Charlie Biddle
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
Joan Sargent
Beverly Fisher
Tommy Monroe
Barbara Bradley

Lexington Casino
Charlie Gaines Orc
Rube, Johnnie, Ed
Jackie Costello
Lillian Fitzgerald
Kitty Wolfe Rev
Pete Hayes
Frankie Richardson
Tubby Blake
Tiny Harris
Karl Kay
Mike Jeffree
Chandler & Marge
Harry Ross

Lido Venice
Mr. X
Jule Ellis
Pearl Raymond
Miles & Jo-Ann
Marilyn Mayne
Shannon & Nelo
Harry Wharton
Pee Raymond

Little Rathskeller
Margie Green
Elaine Jordan
Nick Lucas
Buddy Allen
Judy Allen
Victor Hugo Orc
Roy Sedley
Musical Pagans(3)

Minstrel Tavern
Bella Belmont
Ed McGoldrick
Margie Marsh
Cissie Loftus
Merriott's R'm Orc

Munson Inn
Wayne Keenan
Mary Keenan
Bee Powers
Betty Powers
Jack Hutchinson
Dee Dorne
Dianne Berkeil
Frank Cuneo Orc
Edythe Salinde

New Leader Cafe
Virginia Lee
Tony Mayo Orc
Lenny Burkie
Charlie Stuff Orc
Virginia Lee
Marie Melville
3 Glamour Gls
Peggy LaMarr

Open Door
De Mayos
Johnny Leary
Marie Latell
De Mayos
Illeana
Charlie Mack Rev
Marie Fitzpatrick
Majorettes (4)
Jimmy Paul
Don Perry
Jimmie Hunt
Frances Carroll
Ted Oliver Orc

Palumbo's
Jerri Vance
Edna Thompson
3 Tones
3 Little Words
Harry McKay
Bonnie Stewart
Ponda & St Claire
Hal & Hay
Bobby Evans Orc
Frances-Allis Gls

Philadelphia Room
4 Profiteers
Billy Kenny
Red Rodgers
Lee Lamont
Sally McDonough
Hayes Watson
King's Jesters
Betty Barr
Fred Chapelle
Ruth Hosson

Purple Derby
Marty Burke's Orc
Collette
Jo-Anne & Jackie
Jean La Mar
Billy Newsome
Willie Osborne
Nan Getty & Ann
Margie Mealy
Betty Mealy
Alice Gormley

Red Lion Inn
Ray Sis
Ed Chambers Orc
Kitty Smith
Jack Griffin

Sansom House
Milt Myers
Ed Suzanne
Buddy Nugent
Bill Donahue

Rendezvous (Hotel Senator)
Slim & Slam
University Trio

Spatola's
McCall Twins
Marian Edgson
Rita Ellis
Jack Arnold
Joe Elliott
Charms Trio
Elmer Renner

Stork Club
Louis Williams
3 Heat Waves
Palmer & Ferrara
Morton Downey
Vanettes (3)
Grace O'Hara
Alan Gale
Henry Patrick Orc

Stamp's Cafe
Bert Lemisch Orc
Vic Morton
Lindsley Sis
Sunny Rae
Helen Wilson
Keller Sis
Billy Beck
Jack & Johnny
Don Alley
Nora Williams

Silver Lake Inn (Clementon)
Alice Lucey
Rex & Betty Powers
Michael & Marida
M Pemilhoni Or
George Reed

20th Century
Sonny Tufts
Ginger Lynn
Gray
Wharton Sis
Billie Burk
Terry James
Hal Thompson Orc

Venice Grille
Joe Reilley
Vic Nelson Orc

Ed Scarry Carts
Viola Klaiss
Pryde & Ded
Fay Wray

Viking Cafe
Chic Mullery
Terry James
Yvette
Judy Cummings
Miles & Joane
Billy Lee
Costello's Canines
Jackie Lee
Lee Massey
Marie Latell
Jimmy Rogers Orc

Warwick Hotel
Herb Hagenor Orc

Weber's Hof Brau (Camden)
Jules Pierce Orc
Bob Merrill
Leonard Cook
Carlos & Carita
Fenwick & Cook
James Evans
Toppers
Tuiis
Red Thornton
Ted & Julie
Dale Peterson
Elmer Setzer
Ilse Hart
Brodero Alpine Tr
Syd Golden
Rathe's Eidewadians

Wilson's
Joe Hough, m.c.
3 Guardsmen
Morton
Texas Tommy
Jordan & Grace
Clayton Johnson
Harry Johnson Orc
Geo Baker

Yacht Club
Mary Davis
Peggy Shields
Frances Dore
Jimmy Evans
Sunny Raeon
Teddy Forrest

PITTSBURGH

Anchorage
Moshie Morton Orc
Maynard Deane
Rita Norman

Arlington Lodge
June Gardner Orc

Balconades
Phil Cavezza Orc

Bill Green's
George King Orc
Happy Howard
Don Orania
Bud Dowling

Club Petite
Piccolo Pete Orc
Manning & Starr
Ted Blake
Flo Parker
Eddie Morris
Bernie Lambert

Cork and Bottle
Jack Davis

Hotel Henry (Silver Grill)
Billy Merle Orc
June Collins
(Gay 90's)
Dorothy Nesbitt

Evergreen Gardens
Frank Jay Orc
Daisy, the Horse
Mlle Yvonne
Lykon Sis

Hotel Roosevelt
Idlers

Hotel Schenley
Billy Hinds Orc
Grace Mansfield

Hotel Wm. Penn (Chatterbox)
Lang Thompson Or
Peggy Heinz
Fae Martin
Chuck Bates
(Continental Bar)
Billy Catizone
Harry Martin
Johnny Fritz
Al DiLernia

Kennywood
Brad Hunt Orc
Margie Owens

New Penn
Johnny Wiles Orc
Rita Raymond
Virginia Lee
Audrey Arden
Eddie Miller
Bob Patten
Frankie Castle
Norbettes
Conduini Bros.

Nixon Cafe
Al Marsico Orc
Bob Carter
Clem Millinge
Joe Tio
Latonka & Lawr'ce
Dorothy Byton Gls
Angelo Di Palma

Nut House
Jim Buchanan
Harry Komhoff
Bishop Bros
Wharky Wayne
Joe Klein
Alice Brooks Orc

Orchard
Jimmy Gamble Orc
Jay Loring
Chuck Miller

Plaza
Ray Englert Orc

Riviera
Billy Miller Orc

Yacht Club
H Middleman Orc
Betty Dudley
Danny White
Armando & Lita
Shirley Heller
Sophisticated 4

Sky-Vue
Marty Gregor Orc
Helen Young

Union Grill
Art Yagello
Frank Natale
Mike Sandretto

Webster Hall
Nichols Bertels

CLEVELAND

Alpine Village
Otto Thurn Orc
Don Francisco
Clemons & Reiling
Cardenas & Corinne
Mildred Smith
Myrna Ryan
Margaret Aemmer
Herman Pirchner

Avalon
Capt Kidd's Orc
Jean Rogers

Airway Club
Troy Singer Orc
Judy Black

Cedar Gardens
Duke Melvin Orc
Lethia Hill
Sparkplug George
Nan Shoo
Billie & Millie

College Inn
Norman Brill Orc
Hy Barron

Freddie's Cafe
Joanne
Dolly Sterling
Eddie Barnes
Di Sarro Line
Freddie Carlone Or

Gourmet Club
E Robinson Orc
Bill Lockman

Hanna Grille
Joy Robinson
Lenny Colyer
Evelyn Dicks
Pete Zuma

Hotel Allerton
Grant Wilson

Hotel Cleveland
Ted Flo Rito Orc
Frank Flynn
Candy Candido

Hotel Sterling
Marty Lake Orc

Hotel Hollenden
Sammy Watkins Or
Deane Janis
Marion & Revelle
Wilfred DuBois
Romany 3

Hotel Statler
Frank Gagen Orc
Frank Gvania

Jack & Eddie's
Lillian Robertson
Belle Evans
Jean Dal
Ann Starr
Sammy Lippman
Arlene Rice Orc

Lindsay's Sky-Club
Palmer Gardner
Rita White
Harold Simpson

Monaco's Cafe
DeMar & Denise
Jean Mayles
George Paderewski
Kay Whitney
Bob Opitz Orc

Southern Tavern
Lee Allen Orc

DETROIT

Book-Cadillac Hotel (Book Casino)
Frances Johnson
Betty & Bill Wade
Buddy Lewis
Jack Meyers Orc
Louisettes
(Motor Bar)
Sid Prussin Orc

Bowery
Stepin Fetchit
Morris & Rogers
Shriner Twins & M
Conchita & Antonio
Mary Ann Bridges
Delva White
Roberto Cameilo
Jitterbugs (6)
Honeysuckles (12)
Johnny King
Chas Carlisle
Benny Resh Orc

Blue Lantern
Jack Terry
Freda Lamar
Glamour Gls (6)
Temple
Lee Walters Orc

Commodore Club
Four Blenders
Alma & Roland
Palmer Girls (6)
Libby Langford
Mark Thomas Orc

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COMEBACK OF $2 LEGIT

If showmanship appears to be lacking in the other branches of the show business, maybe it's being reborn in legit. The trend in this field appears to be aimed for a revival of 'the $2 theatre,' which may spell the hypo of the drama into its former state of key-city and road opulence.

Legit, once for the masses, was narrowed down to the classes when the Shuberts raised the boxoffice ante to $3, chiefly because of a 25c cutrate angle. Other producers followed suit and the scales jumped as high as $6.60 during the boom. Legit became too expensive for the average purse and its draw was limited.

The raise in boxoffice scales naturally brought higher prices all around, for talent, stagehands, musicians, production, etc., with the result that the road first, then key-city drama, fell easy prey to the sound and talking picture cycle. Top of $3 then, even as now, was too high for the average stage production to compete with the 'lobster palace' film theatres.

Producers who sent shows on the road geared to the potential orchestra floor gross found that the general public could afford only the balcony seats. Losses piled up; theatres closed or wired for sound; the subway circuit around New York disappeared; legit virtually retired into a strictly (and curtailed) Broadway niche.

Now the pendulum seems to be swinging the other way, and, besides saving the drama and rebuilding the road, lower-priced legit may solve other problems. It will take a lot of cooperation, chiefly from Equity, which has shown anxiety over the unemployment in its ranks, and the other unions; but the benefits to everybody would be worthwhile.

Broadway at present has six shows playing at $2 top and less. One of them, George Abbott's 'Too Many Girls' musical, opened as a hit at $4.40 and is now selling for $2.20 in a larger capacity house. 'Margin for Error' likewise was a hit at $3.30 and is now scaled at $1.65. Last week this show grossed $9,100 in its first week with the reduced scale, bettering by $2,000 the previous week's take at the higher top. Other shows playing at the pop scale are 'Reunion in New York,' 'Pins and Needles,' 'Medicine Show,' Morning Star,' 'Tobacco Road.'

Legit shows may not find as quick a dollar at the lower prices, but it would be a longer dollar. This would mean more and longer employment, and, more important, open up the audience channels that were lost many years ago. It would offer a fair show some opportunity for recouping its production cost and possibly some profit, instead of folding with complete loss because it was beyond the reach of the less discriminating.

It would make legit less dependent on Hollywood, but, even more important to the film capital, a developing ground for talent and material. It might also bring back to public consciousness the romantic aura of the entertainment world, which, except for the jitterbugs, is now taken for granted as another cut-and-dried chain-store proposition.

Equity's Stand Vs. TAC May Bring Internal Union Repercussions

Equity's stand against participation in concert with the Theatre Arts Committee for theatre relief may have repercussions within the actors association. TAC suggested that Equity join with it in appealing for a Federal subsidized theatre. Idea was rejected by council twice, which also ordered members not to join the activities of TAC on the ground that it is a radical group and has affiliations with the Communist party.

Stated that there are 300 or more Equity members who belong to TAC and expressions have been uttered in actor circles that it is extremely doubtful that Equity has the right to issue such orders concerning the conduct of its members. Around Equity those known to have belonged to the Actors Forum, which was supposedly disbanded about two years ago, are referred to as 'leftists.' When half a dozen of the group were in the council they were credited with affecting a number of changes in policy, not the least being pay for rehearsals and limitation of rehearsal hours.

The matter will be brought to an issue when and if charges are preferred against members attending TAC meetings and joining in its moves. That may be followed with disciplinary action, which would doubtless result in open friction. Such a result is looked forward to with misgivings by Equityites who have striven for harmony and who are aware of weightier problems of

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HOLM COMEDY TO OPEN ABBOTT'S 1940-41 SKED

First production on George Abbott's fall schedule will probably be 'And One for the Lady,' comedy by John Cecil Holm. Author collaborated with Abbott on 'Three Men On a Horse' and wrote 'Four Cents a Word,' which Cheryl Crawford dropped after several weeks of rehearsal. Holm is now reviving 'Lady,' which deals with a film star and a lot of college boys. Understood the cast would include a number of juveniles, in the manner of 'Brother Rat.' Abbott will probably put it into rehearsal when he returns from Hollywood, where he will make a film version this summer of 'Too Many Girls' for RKO. Leah Salisbury agented the 'Lady' deal.

Abbott also has two other production possibilities for fall, both of which are musical. One is a musical version of Shakespeare's 'Much Ado About Nothing,' for which Abbott would adapt the book. Vernon Duke would write the score and John La Touche and Ted Fetter the lyrics. Other, still in the conversational stage, is a book show based on John O'Hara's 'Joey' stories in the New Yorker mag. Author would do the adaptation and Rodgers and Hart the score and lyrics.

'Much Ado' would be the second Shakespeare adaptation Abbott has used for a musical. Other was 'The Boys From Syracuse.'

Too Cheap for Hero?

Two actors were sent by casters for the part of George Washington in the N. Y. World's Fair 'American Jubilee.' Both are fairly well known on Broadway and both declined the engagement because the salary offered, $75, was under their recognized bracket.

'I wouldn't play Benedict Arnold for twice that amount,' piped one as he walked out.

SUES SHUBERTS, GALLO FOR $200,000

The Shuberts, Fortune Gallo and the American Guild of Musical Artists, also individual members of the latter organization, are named as co-defendant, in a suit filed by Amedeo Passeri, who seeks damages of $200,000. Latter, who conducted opera at the Boston Opera House, operated by the Shuberts, claims he was forcibly ejected from the house and alleges a conspiracy to drive him out of business.

It is an involved matter in which a legal action against Passeri was filed by Gallo in Boston. Passeri presented the New York Grand Opera company there, but it was a financial failure and it was reported that AGMA paid the transportation of the singers back to New York. Complainant, however, avers that the Guild induced some of the company to break their agreements with him.

Also named in the action are the Select Operating Corp., which is the Shubert incorporation, and the San Carlo Opera Co., of which Gallo has been the impresario for many years. Latter attraction plays a repeat engagement at the Center, N. Y., starting May 9.

ZIEGFELD CLUB BALL SRO AT N. Y. WALDORF

The Ziegfeld Club held its annual ball and show at the Starlight Roof, Waldorf Astoria, New York, Saturday (27) and jammed 'em in. Spot has a capacity of around 700, but more than that many patrons were present. Affair was accorded a helpful press, particularly by the columnists. Club is composed of showgirls formerly in Ziegfeld musicals, the affair attracting show business w.k.s both at the tables and for the show.

Club was started as a gag by Bernard Sobel when he was publicizing Metro's 'The Great Ziegfeld' several years ago. Girls took it seriously, however, and it has developed into an organization primarily functioning to aid those of their kind in distress. During the winter a number of cocktail parties were held in better known cafes.

Olsen and Johnson capered all over the lot and after the show an extended hoofing session began. Olsen started something by removing his coat and all the men follow dancing in their shirt sleeves—first time at the Waldorf. George Jessel was master of ceremonies.

Raising 40G B.R. For Blitzstein's 'Answer'

About $40,000 is being raised by a committee of playwrights, authors and Broadwayites to produce Marc Blitzstein's 'No For An Answer' in New York next September. Those on the committee are Lillian Hellman, Arthur Kober, Victor Samrock, James Proctor, Daniel Hammett, John Hammond, Lincoln Kerstein and Herman Shumlin. Shumlin will do the staging. Group will put up some of the coin, but most of it will come from outside sources.

Blitzstein will use the $2,000 Guggenheim fellowship which he was recently awarded to complete a new play which he has started. It's tagged 'Nine-Day Wonder' and will be in the musical-dialog style of the author-composer's other works. He was last represented by 'Cradle Will Rock.'

Equity Would Try Experimental Drama, But Unions and Script Problems May Balk the Idea

Equity leaders who have been adamant in the matter of experimental performances are veering around to the viewpoint that the idea be thoroughly tried out and settled once and for all. Yet they are not confident that such showings will satisfactorily work to the benefit of members, nor that an equitable plan can be arranged with backstage unions.

One of the leading problems is to obtain the support of the stagehands and musicians. Principal feature of the experimental theatre is that it be cooperative and the constitutions of the deckhands and pitmen are said to bar such participation. Whether an exception can be made, or whether it would be necessary to amend the constitutions, is not yet clear, but neither union has indicated willingness to join in the movement.

The Equity people say experimental performances can hardly materialize without such cooperation. Petitions circulated recently and presented to Equity, signed by hundreds of members, prove that the actors want such showings regardless of conditions required by stagehands. Since experimental performances may be aimed for Sundays in particular when there are no regular legit performances, there may be other wrinkles to iron out. Stagehands want double pay on the Sabbath, but, with the actors taking a chance on the receipts, the stagehands would be expected to modify that requirement, since they imposed that condition because Equity did.

Those considering the movement say they cannot figure out how it can be arranged, despite the urge of the actors. They want to know how a union such as Equity can have two sets of rules, one permitting mem-

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'TIME' SALARY CLAIM HEARINGS DRAWN OUT

Arbitration of salary claims by the players in 'On Borrowed Time,' which was toured last fall by the Legitimate Theatre Corp., has developed into a lengthy proceeding. Two wordy sessions have already been conducted and a third is due later this week. Attraction stopped prior to the Christmas holidays under an arrangement with Equity for resumption, but when LTC sought to stay dark for seven weeks the management was advised to post a definite closing notice.

When 'Time' failed to relight the actors complained. During the hearings half the cast admitted the closing notice had been regularly posted, the other half testifying the reverse. Some said they had sought and obtained other engagements, others declaring they waited around for the expected resumption. It was intimated that technically LTC was not liable, though morally responsible for two weeks' pay. Total amount of the claims is $3,000.

Paul Gordon, Now A Refugee, Trying To Get Set in N. Y.

Paul Gordon, former Berlin legit producer, publisher and playbroker, has opened a playbroker office in New York. He's a refugee.

Gordon, who's been in the U. S. about five months, was a top producer in Europe and is attempting to renew his producing activities in N. Y. He has two scripts on hand that he will present in English, one, 'Job,' a dramatization from the late Joseph Roth's best-selling novel of several years ago, having been given a single performance recently at the Heckscher theatre, N. Y. The other is 'Adam's Children,' a straight play by Roth and Victor Keleman, also a refugee, for which Roth's plans are more expansive. Both plays were originally written in German.

Gordon formerly operated three theatres in Berlin and others in Prague, Paris, Vienna and Budapest.

Since a number of his cast are classed as 'enemy aliens,' though they are German refugees, Gordon must fill those roles with American performers when 'Job' plays Toronto and Montreal shortly. Gordon has plans for a Broadway presentation of 'Job' and has been talking with the Shubert office with that idea in mind.

JOCK WHITNEY GROUP NOT IN ON 'MEDICINE'

Although Carly Wharton and Martin Gabel, who produced 'Medicine Show' at the New Yorker, N. Y., have represented a syndicate including John Hay (Jock) Whitney for production investment, it is explained that he is not among the new drama's backers. The Wharton-Gabel combo spotted the Whitney syndicate in one of Broadway's smashes, 'Life With Father' (Empire), after looking over the field for about eight months. Same group was not asked to back 'Medicine,' an experimental production, another syndicate doing the financing.

Claimed, too, that while theatre parties have principally comprised audiences for 'Medicine,' such block sales do not call for a kickback, but that 10% is paid theatre party brokers, that being the regular commission. In addition to such deals, the producers have their own theatre party sales force, which is paid similarly.

Drama represents a production investment of $25,000, unusual for an attraction which has a ticket scale of $1.65 top.

Preminger's B'way Prod.

Hollywood, April 30

'Land o' Cotton,' by Howard J Green and Lynn Starling, has been taken by Otto Preminger.

He plans to produce it in the fall on Broadway.

Coast 'Dinner,' Which Ended With Woollcott's Illness, May Be Revived

Coast company of 'The Man Who Came to Dinner,' which abruptly closed in San Francisco early last week when its lead, Alexander Woollcott, had a heart attack, may be presented again in the far west, but with a different cast. Matt Allen, representing the El Capitan theatre, Hollywood, was in New York last week to arrange that deal. He also looked over other shows with the idea of local production there next week.

'Dinner' stopped after one performance with understudy James Vincent, the stage manager, handling Woollcott's part. When doctors said that the latter must rest for some time, Sam H. Harris, who produced 'Dinner,' ordered the closing. Show was to have concluded the Frisco date this week. It started strongly, with grosses around $20,000, but had dropped off more than 50%. Eight actors in the Coast cast were sent back to New York, others having been engaged out there.

El Capitan has been adhering to a policy of local production with a top of $1.65. Within the last nine years it has put on 100 attractions. House is conducted for an estate, and is said to have maintained itself without capital from that source. Henry (Terry) Duffy was managing director up to three years ago. He is now connected with Darryl Zanuck, with no intention of returning to theatre activity.

Equity Calls Halt On 'It's a Girl' Rehearsals

Rehearsals of 'It's a Girl,' aimed for the Fulton, N. Y., were temporarily halted by Equity Monday (29), but it was stated by the management that the show would resume preparations. Money guaranteeing salaries for part of the cast was on deposit with Equity, but when additional people were engaged the added sum necessary was not posted.

Paul Berney, slated to present the farce with Richard Shill, said the death of a backer caused the delay. Fulton is supposed to be under lease for one year to Berney and Shill.

Plays on Broadway

There Shall Be No Night

Drama in three acts presented at the Alvin, N. Y., April 29, '40, by the Playwrights Co. and the Theatre Guild, written by Robert E. Sherwood; Alfred Lunt and Lynn Fontanne starred; Richard Whorf, Sydney Greenstreet, Maurice Colbourne, featured, staged by Lunt; settings by Whorf. $3.30 top.

Dr. Kaarlo Valkonen	Alfred Lunt
Miranda Valkonen	Lynn Fontanne
Dave Corween	Richard Whorf
Uncle Waldemar	Sydney Greenstreet
Gus Shuman	Brooks West
Erik Valkonen	Montgomery Clift
Kaatri Alquist	Elisabeth Fraser
Dr. Ziemssen	Maurice Colbourne
Major Rutkowski	Edward Raquello
Joe Burnett	Charles Ansley
Ben Gichner	Thomas Gomez
Frank Olmstead	William Le Massena
Sergeant Gosden	Claude Horton
Lempi	Phyllis Thaxter
Ilma	Charva Chester
Photographer	Ralph Nelson
Photographer	Robert Downing

So vital and important is this new drama that it should command heavy patronage even though the season is far advanced.

'There Shall Be No Night' is another highlight in the activities of the Playwrights and it establishes Robert E. Sherwood as the star author of that brilliant group. The critics held off selecting their winning play of the season and it looks as if they were clairvoyant, for the Sherwood work will get some votes and may be the winner.

Author's intense feeling over the invasion of Finland by Russia is reflected in the valiant acting of the players, but he is much more aghast at the Nazis than the Red hordes. His protagonist is a brilliant neurologist, Dr. Kaarlo Valkonen, who is both philosopher and psychologist. The scholarly speeches of the eminent man held the first nighters spell-bound. References to the Nazi's atrociousness can hardly be regarded as propaganda, but rather the urge of all democratic people for the right to live in freedom.

Another character, Dr. Ziemssen, a German diplomat, utters the Nazi credo. He urges Valkonen to flee the country and leave Europe, sounding the warning that the Nazi objectives are so vast that 'our enemies cannot believe them.' He also warns that once a country is invaded, the complete 'liquidation of all leaders of thought' will follow. Nazi officers are charged with leading the Russians towards the end of the Finland invasion. 'Today we own Germany, tomorrow the world.'

That leads Valkonen to declare that the situation in Europe is the 'climax of a century of miracles,' that the world seems conquered by decay, that 'reality itself is a nightmare and there is no hope until this fire is put out.' Indicated that the Finns hate the Nazis more than the Russians. The doctor further says that man will return to apes, groping their way back to the jungle, like people now are groping their way through the European night.

At the opening, Valkonen is about to make a radio broadcast to America, from his home in Helsinki, Finland, the occasion being his award of the Nobel prize. He says that degeneration is the most fearful word in language. Hitler is not mentioned by name, but is referred to as a megalomaniac. The doctor comments on the increase of insanity, expressing the idea that eventually the sane would be incarcerated.

Somewhat later in an abandoned Finnish schoolhouse, he again propounds his views before some American ambulance drivers and a Polish officer who joined the Finn forces, all doomed by the oncoming Red horde. He says that war is a psychological epidemic, a challenge to all science, but he believes that the war cannot go on indefinitely, having perceived that there are no illusions of glory among soldiers in the present conflicts.

Valkonen is married to an American-born wife, Miranda, of New Bedford. He tries to make her leave the country, but she sticks. Their son, engaged to wed, joins the army and dies in a hospital just after marrying the girl, who is to become a mother. Then with the death of her husband, Miranda is bereft of all she loves. Curtain falls as she and an aged uncle-composer await the enemy determined to fire the house when the Russians come.

The tragic story has some lighter conversations in the first half of the play and the delightful home-life of the adoring couple is finely simulated. The Lunts, number one stage couple, were set for a vacation after touring in 'The Taming of the Shrew,' but were so thrilled with the Sherwood script that they planned the presentation on the way back to their Wisconsin home some weeks ago.

Alfred Lunt is great as Dr. Valkonen, handling the speeches in such earnestness that the intent of the play is all the more clear. Lynn Fontanne is again his capital running mate and her Miranda is as affectionate as it seems genuine. Richard Whorf, playing an American radio reporter in Finland, turns in an excellent performance as the friend of the Valkonens, while Sydney Greenstreet is natural as the uncle. Both have been appearing with the Lunts for some time. Another outstanding performance comes from Maurice Colbourne, who makes the German official authentic. Elisabeth Fraser, very good as the son's fiancee.

Sherwood wrote another war play, 'Idiot's Delight,' which the Lunts did, too, and won the Pulitzer prize, but his new work is more serious and timely. *Ibee.*

Provincetown Short Drama Theatre

'THE LAST CHRISTMAS,' melodrama in one act, by Noel Houston; directed by Eugene Endrey; cast, Edmund LeComte, Tom McElhany, Jr., Richard O'Connor, Gregory Morton, Robert Lambert, Henry Walden, John B. Johnson, Theodore Stanley, Jon David, Jay Barney.

'POCKET EDITION,' revue in one act; music by Buddy Marsh; lyrics and sketches by Alfred D. Geto, Jean Kruger, Robert K. Weil; cast: Munro Brown, Alfred D. Geto, Nathalie Durant, Vickie Keene, Jean Kruger, Aidan Turner, Robert K. Weil.

'THIS EARTH IS OURS,' melodrama in one act (five scenes), by William Kozlenko, directed by Stephen Moore; cast: Gregory Morton, Marylin Monck, Edmund LeComte, Conrad Noles, Hudson Faussett, Jay Barney, Robert Lambert, Suzanne Endrey, Charlotte Keane, Henry Walden, Theodore Stanley.

Presented by Eugene Endrey, settings by Edwin H. Vandernoot; at Provincetown playhouse, N. Y., April 25, '40; $1.10 top.

For his second bill of one-acters, Eugene Endrey offers another play by Noel Houston, the Oklahoma newspaperman and Rockefeller fellowship holder, whose recent stinging drama, 'According to Law,' drew critical attention; several bright skits in a capsule revue called 'Pocket Edition,' and a breast-beating protest meller, 'This Earth Is Ours,' by William Kozlenko, editor of One Act Play magazine. Number of the players are Equity members, but others are non-pros. As the presentation is off Broadway, Equity regulations are not in force.

Houston's 'The Last Christmas' is a straightforward character study of the death house in an Oklahoma penitentiary on Christmas eve. Although the types are more or less standard, the writing is without humbug, the action steadily absorbing and the climax reasonably moving. Direction and playing are competent.

'Pocket Edition' offers several funny bits, notably the burlesque of various types of films, the comic strip satire and a hilariously Saroyanish lampoon of Saroyan, but some of the skits are more determined than witty. Munro Brown's fore-curtain comments are deftly humorous.

As all of Kozlenko's playwrighting efforts seem to do, 'This Earth Is Ours' reveals more earnestness than theatrical feeling. And although it appears to be based on an actual case of several years ago, it isn't for a moment believable on the stage. Painfully repetitious and [illegible]. *Hobe.*

TAC-Equity

Continued from page 49

the association than the TAC argument.

The WPA 'Strike'

During WPA's *Federal Theatre Project*, a 'strike' was called by radicals on relief when Washington decreed cutting down the complement. Several theatres with WPA shows were picketed. Stagehands and musicians crossed the picket lines and Equity ordered its people with the shows to do likewise, most of whom refused. Around 30 were called before council and reprimanded, but actual penalties were suspended. Those involved, however, put the situation up to the membership at a quarterly meeting and the council was overruled, thereby squaring the 'records' of the demonstrators.

It's pointed out that for the past year or two the militants in Equity have caused no ructions and have worked in a spirit of co-operation with the conservatives. When TAC stepped in with its proposal, with the resultant declinations, better knowns in the group protested, but rather mildly in comparison to their earlier manifestations.

As noted recently, the nominating committee chose but two 'radical' members as council candidates. If ructions occur, it is not indicated in what form the supposed militants will act, nor whether they will attempt to agitate for an opposition ticket, which to date has not materialized. Election and annual meeting will be held May 24.

Contention is made that the order telling members to lay off TAC is in violation of civil liberties, a phrase emphasized by the radicals. Letter making that point was read at last week's council session, it being an attorney's opinion. Equity's legal department filed a rejoinder to the effect that the civil liberty of members is not impaired by the TAC motions.

Shows in Rehearsal

'American Jubilee'—World's Fair.

'Railroads on Parade'—World's Fair.

'Aquacade'—World's Fair.

'Russian Bank'—Boris Said.

'To What Red Hell'—Shuberts and Jos. M. Gaites.

'Out From Under'—Brock Pemberton.

'It's a Girl'—Paul Berney, Richard Shill.

CHARGE ILGWU'S 'PINS' UNDERPAID PLAYERS

Charges that several new people used in 'Pins and Needles,' Windsor, N. Y., were paid less than the scale are to be heard by Equity, although it is stated that those involved were tried out in the chorus. Because of the try-out they are said to have gotten $16, instead of the minimum of $35. If that is found to be correct, the attraction must pay the performers the difference and possibly be fined. Little revue is presented by Labor Stage, an arm of the International Ladies Garment Workers Union, members of which comprise cast and chorus.

Louis Schaffer, executive director of Labor Stage, is named in the charges. At the time 'Pins' went on it was claimed that Equity did not proselyte the embryo garment-worker-actors, but that was incorrect. Labor Stage protested the requirement that the players join Equity because they already were members of another American Federation of Labor affiliate. It was contended by Equity that if its people worked in the garment plants they would have to join ILGWU, after which Labor Stage ordered its players to join the actors union. Thereafter ILGWU withdrew from the A. F. of L. and was suspended after joining with CIO. It then also walked out on that parent union and is now unaffiliated.

College Play

SNAP YOUR FINGERS

Pittsburgh, April 29.

University of Pittsburgh Cap and Gown Club presents its 33rd annual musical. Book by Frank Miller; music and lyrics by Ray Baldwin, Eugene Feldman, Herman Israeloff, Bud Hoffman, Vernon Krahl, Benjamin Levant, Frank S. Miller, Adrian Robson, Thomas C. Stephenson, Louis Pushan, and G. Norman Reis. Directed by Martin E. Fallon; dances staged by Ruth Miller. Producing director, James Lindsay; musical director, Nat Adkins; costumes, Mary M. Searle. At Nixon theatre, Pittsburgh, week April 29, '40.

Students	Ned Green George Hyde Harry Rodin
Mary Wasso	Edwin Tremholt
Horace LaMoney	J. Karl Stark
Hetty LaMoney	Marion Sirler
Bob White	Richard Lambie
Beerschiffen	George Hartmann
Red Digest	Richard R. Kay
Fritters	Edward Mafangle
Prof. V. Gates	Robert Osterloh
Billy Rose	Jack Hoovler
Cabinet Board	William Riel
Winchester	Charles Custer
Mrs. Smarter	Milton Hoffman
Author	Merrill Snyder
[illegible]	Emil Narick
Sheen	Hillard Kreimer
Petty Prince	William Morton

Best thing about the 33rd annual Pitt musical is the score. Tunes are the combined work of undergraduates and alumni and four outstanding numbers are 'Can't Be Neutral Over You,' 'My Heart's in Danger,' 'Rapunzel' and 'Goodbye 'Til Breakfast.' Couple of them at least have definite possibilities commercially and should get some air attention.

Otherwise, 'Snap Your Fingers' is a pretty labored show with little or no plot consistency and feeble efforts at satire which amount only to a series of embattled puns. Typical samples are 'I Live Off the Fat of the Land,' 'I'm a Girdle Manufacturer' and 'Where Are the BVD Islands? In the West Undies.'

While not so successful as a librettist, Frank S. Miller, the author, shows definite songwriting possibilities with his 'Rapunzel,' 'On the Shelf' and 'Native Dance Number.' Also listed among tunesmiths is Dr. Benjamin Levant, older brother of Oscar Levant, who did the music for 'Can't Be Neutral Over You' and 'C'mmon Cling.'

Book's a would-be satire on education and radio comedians, with a dim-witted football star being hypnotized into believing he's Jack Benny, and then going to Belli-Belli with a campus expedition to seek the only musician extant who can snap him out of it. Wavers and wanders all over the place and seldom gets anywhere. Dancing is excellent for an all-male show and standout performances are by Edwin Tremholt, who does a soubrette, and Robert Osterloh, as an old professor with young ideas.

Aside from music and the natural fun in anything of this type, 'Snap Your Fingers' resembles a Kampus Kwickie. *Cohen.*

Plays Out of Town

THE STRANGLER FIG

Baltimore, April 29.

Mystery melodrama in three acts by Edith Meiser; adapted from the book by John Stephen Strange; produced by William Herz; directed by Frank Cobell; setting designed by Frederick Fox; at the Maryland, April 29, '40.

Maman Chloe	Muse Williams
Mrs. Stella Ivee	Paula MacLean
Jacob Green	Royal Beal
John Stuart	James Todd
Daniel Lane	William Roerick
Lydia Vaughn	Edith Meiser
Solomon Jure	John Lorenz
Madeleine Huntington	Madeleine Clive
Adele Huntington	Margaret Curtis
Franklin	Dooley Wilson
Bolivar Brown	Eddie Nugent

A run-of-the-mine mystery meller packing a transient wallop here and there, this one has nothing new to offer Broadway audiences and hardly a new twist. As constructed at present, it is lengthy and halting in action. Suspense is sustained fairly well and characterizations hold up, but it's all familiar stuff and highly innocuous theatre.

The strangler fig is a tropical vine credited by voodooism with the powers of strangulation and death. It grows in abundance in the jungle surrounding the island home of Madeleine Huntington, off the coast of Florida. Assembled here by Madeleine's niece, Adele, are the same group of people who were present seven years ago when Madeleine's husband suddenly disappeared into the jungle night. Adele suspects foul play and has brought along Bolivar Brown, a young and scholarly detective, to fathom the mystery.

Everyone is, of course, suspected of the foul deed; a big shot politician; his stooge; a financier; a much-married lady from Washington; a professional spinster; in fact, the regular works. Also at hand are Maman Chloe and Franklin, a brace of negro servants, with considerable edge in favor of the former because of her weird powers of mumbo jumbo.

One killing an act is accomplished before the matter is finally settled and Madeleine's husband returns alive after all. The finger of suspicion points pretty generally all around and pasts are laid wide open. Jungle drums thump and chants and incantations supply appropriate background, but it's the same old formula as of yore.

Cast and production is smooth and entirely professional. Considerable speeding up and adroit cutting is the crying need of the moment. Eddie Nugent, as the dick; Margaret Curtis, as the niece and romantic interest; Royal Beal, as the menace, and Muse Williams and Dooley Wilson, as the colored help, turn in adequate performances. Edith Meiser, who adapted the book into its present version, is also present in the cast and needs playing. Set is okay. *Burm.*

Cage Me a Peacock

Hollywood, April 24.

Satire with music in three acts (six scenes). Book and lyrics by Noel Langley; music by Bud McCreery; arrangements by Gerry Dolin. Production directed by Noel Langley, sets by Robert Stilbe; costumes, Harry Rene. Produced by Noel Langley at the [illegible] theatre, Hollywood, April 22, '40; $1.10 top.

Singer	Vivian Yarbo
Althea (later Lucrece)	Trude Wyler
Dionysius	Jack Rhine
Caius	Jack Alexander
Cassa	Drusa Henderson
Ipo	Nick Penn
Sextus Tarquinius	Kenneth Evans
Collius	Don Rubach
Octavius	Harvey Clark
Tenor Soloist	Jerry Gist
Romano	Jack Finch
Baritone Soloist	Eddie Exum
Collatinus	Glen Langan
Tribune	Jack Alexander
Lucius	Jack Finch
Lictor	Robert Shiles
General	Jack Rhine
Captain	Nick Penn
Dancer	Peggy Strange
Slave	Bud McCreery
Brutus Secundus	Jack Finch
Volumnia	Vivian Yarbo
Brutus Primus	Harvey Clark
Tullius	Robert Shiles
Caius Sempronius	Jack Rhine

Noel Langley, who draws down fat weekly paychecks as a film scenarist and writes and produces legit plays as a pastime, will be able to make a deduction in his next income tax report for 'Cage Me a Peacock.' While it provides a somewhat mirthful evening for habitues of the intimate theatre, it lacks what it takes to do business in larger houses.

Built around the legend of the chaste Lucrece as suggested by Shakespeare's poem, 'The Rape of Lucrece,' the offering depends solely on its ribaldry for any chance of success. It's laid in that era when the Romans were battling the Tartans and moral standards weren't what they're supposed to be today.

Langley's efforts, however, are not entirely wasted, for in addition to providing himself with a bit of fun, his vehicle serves to showcase three personalities who are definitely picture possibilities. They are Trude Wyler, a Swiss miss of beauteous face, curvaceous and just enough accent to enhance her general charm; Vivian Yarbo, a singing comedienne, and Glen Langan, a dramatic find. They've already been set for a round of mugging before studio tests cameras.

Miss Wyler, as Lucrece, the damsel who flits from man to man, is outstanding in the serious as well as the lighter moments of 'Peacock.'

MILAN IN MAY

Hollywood, April 24.

Operetta in three acts presented by Peggy Cleary; book by Aimee Torriani; additional dialog, Margaret Medbury-Sims and Dorothy Bellah; musical score, Edna Fenimore; lyrics, Paine Fenimore, Blanch Palmer, Gladys Shelley, Pierre Junet, Margaret Medbury-Sims and Myron Higby; directed by Henry Howard. At the Trouper's theatre, Hollywood, April 22. Cast: Jane Winton, Paul Keast, Margaret Swope, Howard Blair, Robert Block, Phil Ryder, Aimee Torriani, Bradford Hatton, Evelyn Burwell, Eloise May Bartlett, Milton Wallace, Jewel Johnson, Louise Sheldon, Billy Byrne, Georgia Simmons, Henry Pless, Ebba Larson, James Zimbardo, Pattie Shaw, Blanche Simon.

'Milan in May' was almost thrown for a loss by a bad first act at its initial presentation at the Trouper's theatre by Peggy Cleary. Pace is faster next two chapters, but not enough to give piece much hope for long life, being short on most everything needed for success.

Twelve musical numbers are spotted, in addition to an aria from 'Manon.' Some are listenable, but not of the hit order. Jane Winton does well by the aria and two pop tunes, 'Dearest' and 'Forever and Ever,' both in solo and dueting with Paul Keast, male lead. Latter also was in good voice, but both are only so-so in handling dramatic lines, particularly Keast. Muffing of lines is also shared by balance of cast, with exception of Margaret Swope, who impresses with her spot as a dancer and a scheming adventuress.

Plot concerns itself with a group of geniuses, living together in a Milan villa while awaiting their discovery. Miss Winton is the sacrificing singer, who spends her debut money to help rest of would-be talent. Keast is a writer, working on the great novel. Rest of motley crowd includes a songwriter, an Austrian tenor, an exiled talent scout from Hollywood and a Harlem actress.

Henry Howard handled staging for Miss Cleary, and single setting was by Pierre Junet.

Equity OK's One, Nixes Another Co-op Idea

Two applications for permission to play cooperatively were considered by Equity, one being conceded and the other denied. Outfit which will operate at the Irving Place theatre, N. Y., got the council's nod when it was shown that all the players in the group have put money into the venture. It is the only deviation from Equity's stand against co-ops in some time.

Application for a venture in a summer theatre on Long Island was denied. That group is headed by Ezra Stone. Equity conditions must apply, which means $40 minimum pay.

Equity Would Try

Continued from page 49

bers to play Sundays for nothing, which would be so if the boxoffice did not collect more than expenses, and the regular rules calling for pay for rehearsals, minimum salaries, minimum of two weeks, also the extra Sunday nick.

Brought up, too, is the type of shows to be presented. It's contended that authors with scripts considered having a chance could not be expected to turn them over for experimental showings. Reasons are that such showings would not be expected to be polished performances, because of necessarily hasty preparations, direction, rehearsals and production.

However, committees for Equity and the Dramatists Guild finally got together on the problem, after an extended delay. Result of the first conference was that much preparatory work is necessary, but it was felt that, in view of the demand by so many actors, a way would be found whereby the experimental plan could be developed to fruition.

One experimental venture is said to have been okayed, but an admission will be charged, no scenery will be used and the performance will not be given on Sunday. Play is 'Come Into My House,' by Henry Ephron, stage manager of 'Liliom' (44th Street). Part of the cast is appearing in current attractions, but it is an indication of actors wanting to act.

'FOXES' $12,000 MILD IN CHI OPENER

Chicago, April 30.

With six top shows in town last week, the loop had a high gross potential again, but the season has slipped into a semi-coma and only the occasional show is managing to reach big money.

Latest entry was Tallulah Bankhead in 'Little Foxes,' replacing 'Key Largo' in the Selwyn, but business failed by a wide margin to come up to expectations. Reviewers were uniformly satisfied with the show, and Herman Shumlin may keep it here on a long-run basis.

Originally scheduled for a stay until May 8, 'Streets of Paris' closed here Saturday (27). Will be sliced to tab size for grinding at the New York World's Fair.

Best of the town on general pace remains 'Philadelphia Story.' Around the same gross, but far from capacity, is 'Romeo and Juliet' with Vivien Leigh and Laurence Olivier.

Estimates for Last Week

'Life With Father,' Blackstone (10th week) (1,200; $2.75). Open spaces beginning to sprinkle the house, but no squawk since show has had eight smash weeks. Slipping somewhat; around $15,000.

'Little Foxes,' Selwyn (1st week) (1,000; $2.75). Got away slowly, but figuring on perking on strong notices. Took $12,000 for first week.

'Man Who Came to Dinner,' Harris (10th week) (1,000; $2.75). Long-run item of the loop continues to amble along to profits at $9,000.

'Philadelphia Story,' Erlanger (2d week) (1,400; $3.30). Subscription and good sales holding this one to top business at near $20,000.

'Romeo and Juliet,' Auditorium (2d week) (4,000; $2.20). Subscription aiding, but that $2.20 top is hurting. Matinees and cheap seats dynamite, however. First Monday-to-Saturday (27) gallop finished to $20,000.

'Streets of Paris,' Grand (2d and final week) (1,200; $3.30). Show closed here Saturday (27). Had good closing week on folding notice, taking $19,000 again.

ADDED

'Tropical Pinafore,' Great Northern (2d week) (1,300; $1.50). Struggling and doesn't figure to go much longer. Took $3,000.

PHILLY LEGIT BLACKOUT; BALLET RUSSE, $15,474

Philadelphia, April 30.

Philly's legit situation is getting no better fast. Cohan's 'Return of the Vagabond,' announced first for two weeks starting yesterday (29), and then pushed back to May 13 with only one week tabbed, is now out entirely. That leaves the Locust very much in the lurch, as the Theatre Guild's production of 'Limbo,' with Jane Cowl, is also out.

'Louisiana Purchase' is about all that's left, opening May 13 at the Forrest. Shubert musical, 'Keep Off the Grass,' and return of 'The Philadelphia Story,' are about only two remaining possibilities, although Gertrude Lawrence's 'Skylark' is still mentioned.

Ballet Russe de Monte Carlo had an exceptionally successful four-performance engagement at the Academy of Music (25-27). Total gross was $15,474. Ballet sails May 18 for South American tour, opening in Buenos Aires.

Saroyan's 'Song', N. G. $4,800, Puzzles Balto

Baltimore, April 30.

Ford's closed its season here last week with Eddie Dowling's production of 'Love's Old Sweet Song', by William Saroyan, which puzzled critics and public alike. Opus with Walter Huston in leading role drew mixture of raves and outright panning, winding up with poorish take estimated at $4,800.

Some legit still on tap via the indie booked Maryland, playing 'The Strangler Fig', by John Stephen Strange and Edith Meiser, for pre-Broadway trial currently. Also set for preem is 'It's A Girl', by Joseph L. Hochman, featuring Lulu McConnell and William Kent, due May 13.

Bill Norton Ill

William (Bill) G. Norton, manager of the Music Box, N. Y., was in Polyclinic hospital last week with intestinal influenza. After several days at home he appeared at the theatre Monday (29), but was too weak to remain.

Doctor ordered him to Atlantic City to recuperate.

Muni $14,000 in St. Louis

St. Louis, April 30.

Local legit season wound up Saturday (27) when Paul Muni in 'Key Largo' finished a one-week stand at the American theatre to approximately good $14,000.

As a sort of farewell to a successful season, all local dailies dished out plenty of cuffo space via feature stories and pix of Muni. House was scaled to $3.30.

LUNTS, $25,200, BIG IN WASH.

Washington, April 30.

Lunt and Fontanne in 'There Shall Be No Night,' new Robert E. Sherwood war play, packed National for approximately $25,200 last week. Town's only legit spot was a sellout after second day, sock notices disposing of few seats remaining from hefty advance. Take was held down by fact that show was last of Theatre Guild-American Theatre Society subscription season.

Current is George M. Cohan in 'Return of the Vagabond.' Next is new Irving Berlin musical, 'Louisiana Purchase,' due Monday (6), and may wind up season.

'BROADWAY-1940' WILL HAVE A NEW RACKET

'Broadway-1940' will be presented in New York by William A. Brady late this month. Pattern of the original melodrama is maintained, but its background is a different racket. Original 'Broadway' was presented during the prohibition era and had bootlegging as its theme.

'Broadway' raised Jed Harris to affluence, doing the same for Philip Dunning, the original author, and George Abbott, who collaborated. Latter did not participate in the new version, but his name will appear in the authorship billing. Picture rights of the original brought a new high for modern plays, price being $225,000. Talker rights remained with the authors and latter brought an additional sum, arrangement with the film end being the first entered into in which sound was recognized as materializing.

Cohan Leaves Boston With $12,000 for 2d

Boston, April 30.

'Keep Off the Grass', new Shubert musical with Jimmy Durante, Ray Bolger, Ilka Chase and Jane Froman, preemed here Monday (29) with promising reports preceding it. Big advance sale on this one, with top shelf all sold out for the two-week run before show opened. Opening night was sold out by Friday (26) and seats under $2.20 are practically all gone for the two weeks.

George Cohan's 'Return of the Vagabond' left for the road Saturday night (27) after two fairly good weeks. Wound up with approximately $12,000 for the final frame.

Cornelia Otis Skinner Fair $5,000 in Detroit

Detroit, April 30.

Cornelia Otis Skinner picked up fair to middlin' estimated $5,000 in eight performances at the Cass last week. Prices were scaled down to 55c with a $1.65 top on matinees and $2.20 for nights.

The season rolls along here, with 'Margin for Error' having moved in Sunday (28) for a week. Again the matinee top is $1.65 and $2.20 the peak for evenings.

Depends On the Crix

Philadelphia, April 30.

Revue, with its cast drawn from Plays and Players, local amateur group, will be presented here by the organization at its playhouse during the week of June 11. If it clicks amateur cast will be withdrawn and pros substituted for a summer run in a theatre in or near Philly.

Show is tagged 'Sell Your Papers.' Score is by Clay Boland and Bick Reichner, who for several years wrote the University of Pennsylvania Mask and Wig shows. Kirk Merrick is doing skits for 'Papers.'

Current Road Shows

(Week of April 29)

'Abe Lincoln in Illinois' (Raymond Massey)—Fox Arlington, Santa Barbara (29); Orpheum, San Diego (30); Civic Auditorium, Pasadena (1); Highschool, Fresno (2); Alhambra, Sacramento (3); Curran, San Francisco (4).

'Keep Off the Grass' (Jimmy Durante, Ray Bolger)—Shubert, Boston.

'Key Largo' (Paul Muni)—Shrine Auditorium, Des Moines (30); Municipal Auditorium, Kansas City (30-1); Arcadia, Wichita (2).

'Life With Father' (Lillian Gish)—Blackstone, Chicago.

'Little Foxes' (Tallulah Bankhead)—Selwyn, Chicago.

'Louisiana Purchase' (Vera Zorina, Victor Moore, William Gaxton)—Shubert, New Haven.

'Man Who Came to Dinner' (Clifton Webb)—Harris, Chicago.

'Margin for Error'—Cass, Detroit.

'Meet the People'—Playhouse, Hollywood.

'No Time for Comedy' (Katharine Cornell)—Little, Ottawa (29); His Majesty's, Montreal (30-4).

'Oscar Wilde'—El Capitan, Hollywood.

'Philadelphia Story' (Katharine Hepburn)—Erlanger, Chicago.

'Return of the Vagabond' (George M. Cohan)—National, Washington.

'Richard II' (Maurice Evans)—Davidson, Milwaukee (29-1); Municipal Auditorium, St. Paul (2); Lyceum, Minneapolis (3-4).

'Romeo and Juliet' (Laurence Olivier, Vivian Leigh)—Auditorium, Chicago.

'Springtime for Henry' (Edward Everett Horton)—Hanna, Cleveland.

'To What Red Hell' (Sara Allgood)—McCarter, Princeton (4).

'Tobacco Road' (John Barton)—Manos, Greensburg, Pa. (29); Oriental, Rochester, Pa. (30); Columbia, Sharon, Pa. (1); Liberty, New Kensington, Pa. (2); Columbia, Alliance, O. (3); Ohio, Lima, O. (4).

Four A's Ball Financial Flop; Added $2,000 To Its Equity, AFRA Debt

Associated Actors and Artistes of America ball and show at the Waldorf Astoria, N. Y., Sunday (21) last week was a financial flop. Those in charge are still computing the various items of expense and income, but is definite that less than 1,000 attended the affair. It had been figured that if 3,000 were on hand a material profit would have been made, but it is still declared that there was no loss in operation.

The loss is evidenced in 'front money,' coin which was borrowed from Equity and the American Federation of Radio Artists, each having advanced $1,000. Repayment of the $2,000 item is a problem and will probably be added to the loans made the Four A's by both affiliated unions last summer during the contest with the stagehands. More than 2,000 expensive programs remain on hand and it is possible an attempt will be made to sell them to players as souvenirs.

Book which had ads at $350 per page showed a profit, but another disappointment was the auctioning of the original sketch of the cover design by James Montgomery Flagg. It was expected to bring $500, but sold for $70.

'Margin,' Okay $6,800, Builds in Pittsburgh

Pittsburgh, April 30.

No. 2 company of 'Margin for Error' had subscription help last week at Nixon and at $2 top, lowest top ever set here ($2.50 is usual) for an ATS play, managed to grab approximately $6,800.

It was the best gross touring edition of Broadway hit has turned in yet. Got off to a slow start on account of Jewish Passover, but built modestly through the week on strength of good notices and subsequent word-of-mouth.

Billing was believed to have hurt somewhat, with posters calling attention to a 'play members of every creed and every race should see.' Anti-Nazi pieces have been poison here, and it was felt emphasis on the comedy angle would have been more profitable. Pitt Cap and Gown musical current at Nixon, with George M. Cohan's 'Return of Vagabond,' coming in Monday (6) under ATS auspices, are rounding out Nixon's best and longest seson in years.

'Higher' Climbs on B'way to Big $28,700, 'Night' Looks In, 'Girls' 15½G and 'Margin' 9G at Pop Scale

Estimates for Last Week

Key: *C* (*comedy*), *D* (*drama*), *R* (*revue*), *M* (*musical*), *F* (*farce*), *O* (*operetta*).

'DuBarry Was a Lady,' 46th St. (21st week) (M-1,375; $3.30). Cooling system to be installed in anticipation of summer stay; business still tops the list; $30,000.

'Grey Farm,' Hudson (CD-1,094). Presented by Irving H. Cooper; written by Terrance Rattigan; first called 'Thumbs'; opens Friday (3).

'Heavenly Express,' National (2d week) (CD-1,162; $3.30). Mild attendance so far; business rated around $5,000; hardly even break at that level.

'Hellzapoppin,' Winter Garden (84th week) (R-1,671; $3.30). Long staying laugh revue holding great pace; again probable favorite with World's Fair crowds; $27,000.

'Higher and Higher,' Shubert (4th week) (M-1,387; $4.40). Sells out nearly all performances and climbed closer to house capacity; quoted at $28,700.

'Ladies in Retirement,' Miller (5th week) (D-940; $3.30). Among the newer good things; drawing nearly all house will hold; over $15,000.

'Lady in Waiting,' Beck (5th week) (C-1,100; $3.30). Getting goodly takings; although not among leaders has improved with indicated summer chance; $14,000 and more.

'Life With Father,' Empire (25th week) (C-1,095; $3.30). Nothing can stop this laugh provoker from playing into next season and looks a cinch to better year's stay; $19,000.

'Love's Old Sweet Song,' Plymouth (CD-1,075; $3.30). Presented by Theatre Guild in association with Eddie Dowling; written by William Saroyan; opens Thursday (2).

'Man Who Came to Dinner,' Music Box (28th week) (C-1,012; $3.30). Another laugh show also aimed for a year or more on Broadway; takings consistently better than $20,000.

'Margin for Error,' Majestic (28th week) (C-1,715; $1.65). Moved here from Plymouth with scale lowered; first week at pop prices gross topped $9,000; sell-out Saturday in big house.

'Medicine Show,' New Yorker (2d week) (D-1,203; $1.65). Pop-priced drama also in large theatre helped by theatre parties; around $4,300 indicated.

'Morning Star,' Longacre (2d week) (C-1,012; $3.30). Lowered the scale from $3.30 this week; good follow-up press, but business mild; nearly $6,000.

'My Dear Children,' Belasco (12th week) (C-1,077; $3.30). Not getting grosses anticipated, but turning goodly profit; takings again approximated $12,000.

'Out from Under,' Biltmore (C-991; $3.30). Presented by Brock Pemberton; written by John Walter Kelly; no tryout performances; postponed until Saturday (4).

'Separate Rooms,' Mansfield (8th week) (C-1,014; $3.30). Picked up again and credited with more than $6,000, which betters even break; using cut rates and radio plugs.

'Skylark,' Morosco (27th week) (C-961; $3.30). While last weeks are still announced, early success likely to play through May; approximated $12,000.

'Suspect,' Playhouse (3d week) (D-865; $3.30). Week to week; business has not improved and chances are doubtful; $3,500 or less.

'The Fifth Column,' Broadhurst (8th week) (D-1,142; $3.30). Business did not pick up in new spot as expected, but profitable attendance; around $12,000; length of stay depends on when Franchot Tone leaves; show due to reopen in Fall.

'The Male Animal,' Cort (16th week) (C-984; $3.30). Among the laugh shows that has been faring well; eased off lately with take around $14,000.

'There Shall Be No Night,' Alvin (D-1,397; $3.30). Presented by Playwrights and Theatre Guild, which has two debuts this week; written by Robert E. Sherwood; sensational out of town; hailed at premiere Monday.

'Tobacco Road,' Forrest (342d week) (C-1,107; $1.65). Again figuring that Fair crowds will attend long-stayer, which has been under $4,000; even break or slight loss at that figure.

'Too Many Girls,' Broadway (28th week) (M-1,900; $2.20). One of several attractions which recently lowered the admission scale; also spotted to large house; got $15,000; claimed satisfactory for musical that topped list earlier.

'Two for the Show,' Booth (12th week) (R-704; $4.40). Again improved and should stay into summer; commands class patronage; quoted at $14,000.

'When We Are Married,' Lyceum (18th week) (C-1,005; $2.75). Last weeks announced and may stop this Saturday; 'The Strangler Fig' is listed to follow.

ADDED

'Liliom,' 44th Street (5th week) (CD-1,326; $2.75). Slated to stay through this month and may enter summer period; revival making some money; around $12,000.

'Reunion in New York,' Little (10th week) (R-532; $2.75). Now due to stick prior to summer hotel bookings being arranged for refugee revue; around $4,000.

'Pins and Needles,' Windsor (120 week) (R-961; $1.65). Expected to play into summer; dipped under $3,500, but said to turn some profit at pace.

'WILDE', $3,500, DISMAL IN L. A.

Los Angeles, April 30.

Following two very disastrous weeks with Raymond Massey to 'Abe Lincoln in Illinois', Biltmore goes dark until May 9, when it reopens with a 10-day run of Maurice Evans in 'Richard II.' 'Oscar Wilde' is playing to almost negligible biz at El Capitan. Opus is in on a rental and leaves at close of present week. 'Meet the People' continues to draw customers to Hollywood Playhouse.

Estimates for Last Week

'Abe Lincoln in Illinois', Biltmore (1,656; $2.75) (2nd-final week). Despite personal popularity of Raymond Massey in the film colony, there just wasn't enough interest in his portrayal of the 'Great Emancipator.' Final stanza hit little over $6,000 again.

'Meet the People', Playhouse, Hollywood (1,130; $1.65) (17th week). Holding to neat $7,000, due largely to weekend sellouts and heavy matinee biz twice weekly.

'Oscar Wilde', El Capitan, Hollywood (1,565; $1.65) (1st week). Despite excellent notices, public fought shy of this all-male cast. First week, on straight rental for the house, failed to show more than $3,500.

'Dinner' Closing Helps 'Scandals' to 20G in S. F.

San Francisco, April 30.

Faced with no competition as a result of Alexander Woollcott's illness, bringing a halt to 'The Man Who Came to Dinner,' George White's 'Scandals' climbed to estimated $20,000 in its second and final week.

'Abe Lincoln in Illinois' moved in after 'Scandals' at the Curran, Monday (29).

"KEEP OFF THE GRASS"
Mgt.: LOU CLAYTON

EDDIE GARR
America's Distinctive Entertainer
Mgt.: WM. KENT
1776 B'way, New York

"Why Pay for Snooty Labels ?"
ORIGINAL MODELS in Hats, Gowns, Coats (of the Luxury Variety) at bargain prices. Hats $5.00 up. Dresses, $12.75 up.
[illegible]
674 Seventh Ave. (36 St.)
2nd Floor LA. 4-[illegible]

Literati

Chi Guild Strike 'Compromised'

Settlement of the 17-month-old strike of the Chicago Newspaper Guild against the Hearst Herald-American on Friday (26) is hailed by the American Newspaper Guild as a victory. Impartial observers, however, see it as a compromise, with both sides the losers. The longest and costliest strike in ANG history cost Hearst a newspaper, and the Guild 32 jobs.

Those 32 jobs, on which the ANG had been obdurate, prevented an earlier settlement. But the Guild was very anxious to get the strike over with before its annual convention in June, and it gave in. By the terms of the settlement, 115 of the strikers returned to work on Monday. The remaining 32 are to receive settlement pay totaling $34,000.

The strike was originally called against the Evening American and the Herald and Examiner. During the course of the walkout the two papers were merged into the Herald-American. It was for that reason that the Hearst management refused to reinstate the entire group of strikers.

The ANG did gain an important point, however, in effecting among the reinstatements the nine whose discharge led to the strike call on Dec. 5, 1938.

The NLRB will hold an election within the next six months to determine whether the Guild or the Newspaper Commercial Associates, AFL affiliate, shall be the exclusive bargaining agent for the employees. The latter had been formed during the strike, and was accused by the Guild of being a company union.

PM Start Delayed

Starting date of New York's new tab paper, PM, has again been juggled, and it's now due to get under way June 18. Coincident with the decision to preem the projected daily more than two weeks after the date originally set for its debut, full details of the enterprise have been learned—details which will make PM a distinctly new addition to American journalism.

PM, which is to sell for a nickel a copy, is to appear from around 10 in the morning until late in the evening. The paper will be 32 pages each day, no more and no less. Page size will be slightly smaller than the regulation tab, and squarer.

It will be edited 'as if no other newspaper were published.' That is, each issue will cover the news between that issue and the last issue of the day before. It will not presume that its readers peruse any other paper.

The paper will be departmentalized into five classifications—New York news, news of the nation, foreign news, sports and financial.

A department called 'News for Living' is particularly notable since it will contain a digest of news now found in paid advertising in other papers, news on prices and values in food, news of what's for sale in the stores of New York not covered in paid advertisements in any papers, and news bearing on other problems of living.

Significant is the exposition of the daily's basic principle, that it would have enough appeal to enough readers so that it would be supported for itself alone and would not have to rely on advertising income. It will carry no paid advertising whatever.

Editorial offices are in Brooklyn, in part of the Munyer printing plant, where the paper's composition will be done. The press work will be on the presses of the Brooklyn Eagle. A secondary office will be maintained in Times Square, but this has not been acquired as yet.

With the staff virtually complete, new tab is practicing, a dummied paper being gotten out daily.

Tom Meany has been named sports writer. He has been a sports byliner on the N. Y. World Telegram, specializing in baseball. Joe Cummiskey is also in the PM sports department.

No ANG Wages Boost Hinted

A hint to the American Newspaper Guild that its members can expect no further wage boosts this year was given at the closing session of the American Newspaper Publishers Assn. convention on Thursday at the Waldorf-Astoria, New York. The organization upon its adjournment reelected John S. McCarrens, v.p. and general manager of the Cleveland Plain Dealer, as prez.

The unofficial notice to the ANG was contained in a report by the ANPA special standing committee which said, in part, that 'wage costs on ANPA member papers continued to rise during 1939 out of proportions which could be justified by lineage, cost of living or other business factors. There is no justification, in the history of newspaper wage relations or in current business factors, for further increases at this time.'

It's not likely that the ANG will take up the wage challenge of the ANPA members at this time because the Guild currently is focusing all efforts on wire service pacts and wage boosts. Almost certain, however, that the ANG will have something to say about the committee report at its convention in June.

Balance of business taken up at the conclave was fairly routine. The convention was attended by around 600 publishers, editors and business managers of U. S. and Canadian papers.

Tully's Book on Gal Hoboes

Jim Tully trained for the Coast last week after a brief visit to New York, taking with him a contract from Lippincott's to write a new book. Subject matter will be hoboes in skirts, tentative title being 'Road Girl.'

Author's autobiography, 'Outside Looking In,' was turned into a play about tramps. It opened in Greenwich Village and was moved to Broadway. Play, which went on in 1925, was rated a moderate success.

Newsmen in Publicity Outfit

Ralph Frye, for 20 years a reporter and editor on New York newspapers, has formed a publicity and ghost-writing organization composed chiefly of newspapermen under the name of Ralph Frye & Associates.

Frye was a reporter and city editor of the defunct N. Y. American for 14 years, also operating that daily's annual Christmas Fund. Through collections and Sunday night benefits, Frye raised around $1,000,000 for the Fund in 10 years. He later was night editor of Press Radio News for two years.

Fawcett's Underselling

Fawcett Publications, which recently entered the comics mag field following the lead of so many other publishing houses, will now undersell the field with a comics book to sell for a nickel. It's to be called Nickel Comics, and if finding favor, is to be followed by another to bear the name of Five-Cent Comics.

There are around 75 comics mags on the stands now, with every one of them selling for a dime. Should the Fawcett five-center register strongly, it may lead to price-cutting in general, since many of the pubs in that category are reputedly not selling well.

Hearst's 77th Birthday

William Randolph Hearst celebrated his 77th birthday last Saturday (27), although the anniversary of his natal day was Monday (29). Party held at his ranch at San Simeon, Cal., was staged two days ahead so that guests could be back at their offices by Monday.

Staff people and others invited planed to the Coast for the occasion, going from New York, Boston, Chicago and other points.

'Old Sun Man'

Next month, Coronet uses an article on Boss Clarke, great city editor, as 'Old Sun Man,' by John Wilstach. Writer, when 18, was a cub on the N. Y. Sun with Edwin C. Hill and Frank Ward O'Malley.

Clarke scared silly the younger fry, who only afterward learned to appreciate his genius. He could read a sheet the instant the cub tried to get away from the desk and spot a mistake or a libel.

Lichty's Cartoon Switch

Lichty, Chicago Times staff cartoonist of 'Grin and Bear It,' is being handled now by the Chicago Times syndicate. Daily comic panel and Sunday color page of cartoons, formerly distributed by United Features, is scheduled to hit more than 150 papers upon release by Times syndicate beginning June 2.

Chicago Daily Times Syndicate, started early this year, is headed by Russ Stewart, who doubles as promotion manager for the tabloid.

Curtis' Distrib Outlet Expanding

Curtis Publishing Co., which has hitherto distributed its own mags exclusively, is opening up its distribution facilities to other periodicals. The organization begins the distribution of Esquire and Coronet with the July issues, and is negotiating for a number of other pubs, including one of the leading pic mags.

Not all mags will be taken for distribution by the Curtis organization, it's declared. There will be but a selected number, and no two in the same field. Extension of the Curtis distributing organization will not affect its setup to any great extent. It will merely mean the addition of a few field men.

LITERATI OBITUARIES

Bruno Lessing, in private life Rudolph Block, 69, who columned for many years for the Hearst papers, died Monday (29) in Tucson, Ariz. He had been forced to give up writing a few months ago because of illness. Block began his newspaper career in 1888 as a reporter on the old N. Y. Sun, later serving on the old N. Y. Recorder and the World. He joined the Hearst papers in 1898, and was editor of the comic supplements for 20 years.

Hugh S. Eayrs, 46, prez of Macmillan Co. of Canada for almost 20 years, died Monday (29) in Toronto.

George Murphy Payne, 74, former telegraph editor of the Cincinnati Times-Star, died April 22 in that city. He served several terms as prez of the Associated Press Editors of Ohio.

William Henry Tuckley, 30, music crick and financial editor of the Syracuse (N.Y.) Post-Standard, died April 22 in that city.

G. Howard Watt, 41, who published books under his own name, died April 24 in New York. He headed G. Howard Watt & Co., N. Y., for 15 years.

CHATTER

Edna Knight Gasch elected new prez of the League of American Pen Women.

Willard Robertson sold 'The Touch of a Gentleman,' short story, to American mag.

Clarence Winters succeeded Arthur Dunning as Sunday editor of Los Angeles Examiner.

After doing all those short stories for The New Yorker and the Satevepost, Henry Anton Steig has finally written his first novel.

Howard Wolf is on leave from his post as associate editor of the Cleveland News to do a book on the story of the newspaper wire services.

Joseph Noel, former newspaperman, has written a book about Jack London, George Sterling and Ambrose Bierce, all of whom he knew.

Cincinnati Times-Star celebrated its 100th anniversary April 25 by publishing a 318-page issue, weighing five pounds. It was the largest newspaper ever printed in Cincy.

Lewis Jacobs, who authored 'The Rise of the American Film,' interviewing film directors on the Coast for a text book on picture production.

Jack Malloy, Hearst g. m. in Chi, out of the hospital in New York, where he had been for some three weeks under Dr. Joe Montague's supervision.

Munro Roberts, St. Louis attorney, appointed secretary-treasurer of the St. Louis Newspaper Publishers' Association, succeeding the late Frank D. McDonald.

Lilian Mowrer, feature writer for Chi Daily News, sailed for Paris where she'll join her husband, Edgar Ansel Mowrer, foreign correspondent for the same sheet.

Albert G. Lincoln, business manager of the St. Louis Post-Dispatch (Pulitzer Publishing Co.), has been elected second v.p. in recognition of 44 years' service with the paper.

Jack Goodman, one of the Simon & Schuster editors, and Agnes Rumsey, have sold the Australian mag rights to their Ladies Home Journal story, 'Pretty Penny,' and the film rights to Metro, through Willis Kingsley Wing.

Clifton Fadiman added to the staff of judges for the forthcoming Harper prize novel contest.

Earl Wilson, the N. Y. Post byliner, whose series on John Ringling, the circus man, has been set by Cosmopolitan, has sold another piece to the Satevepost through Willis Kingsley Wing.

Louis Bromfield has returned to his Ohio farm to oversee the construction of a new manse.

Paul Ernst in from New Hope, Pa., after making his first sale to the Satevepost, 'Old Doctor, Young Doctor'.

Mrs. B. J. Bless, Jr., elected the new prez of the National Federation of Press Women.

Carl Randau, prez of the New York Newspaper Guild, and who recently transferred from the World-Telegram to PM, plans to marry Leane Zugsmith, the novelist, this week.

Ray Millholland has sold an article to the Satevepost on the machine tool industry.

Inside Stuff—Legit

Humorous ad of George Abbott in the Treasurers Club benefit show program had the names of the boxoffice men of four theatres in which the producer's attractions were spotted this season, titles of some shows being named in lower case but no quotes. Manager's thanks and gratitude went to Aaron Helwitz and Jerry Connell, of the Imperial, where his 'Too Many Girls' played, also to Richard Moss and Julius Stone, of the Adelphi, where 'See My Lawyer' recently closed after a fairly good stay.

Condolences went to Lewis Harris and Arthur Wright of the Biltmore, who were 'conquered by 'The Unconquered,' which tarried one week, but two other flivvers, namely 'The Woman Brown' and 'Goodbye in the Night,' also there, were not included. Also condoled were Frank Frayer and Charles Bowman, of the Miller, where Abbott's 'Ring Two' also had a very brief stay. Latter house now has the successful 'Ladies in Retirement,' while 'Down From Under' opens at the Biltmore Saturday (4).

As a result of 'Margin for Error's' $2 top at Nixon theatre in Pittsburgh recently, ATS subscribers received refunds scaled from 50c. down to be applied to their 1940-41 renewals. Top for all series shows has always been $2.50, with regular pew holders getting a 50c. cut, and 'Error' is first show to play under subscription auspices below that scale. Since immediate refund, because of bookkeeping difficulties, is impossible, ATS headquarters in New York has notified Pittsburgh customers that the deduction will be applied against their next year price. Couple of weeks before, subscribers got a break, saving up to $1 a ticket, when Katharine Hepburn's 'Philadelphia Story' was peddled at $3 top. Fears that refunds for two shows on Pittsburgh season would have to be made were dissolved at last minute when 'Margin for Error' and George M. Cohan's 'Return of Vagabond' (May 6) were booked in to round out series.

Wolcott Gibbs, dramatic critic for the New Yorker, wrote a review in verse on the Maurice Evans production of 'Richard II,' at the St. James, N. Y., in last week's issue of the mag. Paraphrasing actual portions of the Shakespeare text, it was in the form of dialog, the two characters being the Critic and his Conscience. Former won the argument, so they both walked out on the performance and retired to a nearby bar. Piece concluded with a pun about 'St. James Infirmary Blues'.

Was the first time Gibbs has written his review as a burlesque of the play concerned, but he has written several take-offs of notable Broadway plays during the current season. Pieces burlesquing 'Time of Your Life,' 'Key Largo' and 'No Time for Comedy' drew particular attention.

Auditions and private performances for embryo players will again be held this spring by Antoinette Perry, chairman of the committee named for that purpose by the American Theatre Council. It is one of the few activities in evidence that was started by the organization. Last season there were 9,000 applicants and 1,300 were auditioned. Around 1,200 recently expressed the desire for continuance of the idea.

Principal benefit to the young players is that they can be seen in performance by managers and agents. Understood that some of last season's product secured small stage parts. Miss Perry intends to continue the auditions seasonally.

Coast Legit Spot At Last Bows to Sound

San Diego, April 30.

'Abe Lincoln in Illinois,' salvaged from among 13 cancellations caused by the sale of Savoy theatre, opens one-shot stand at Orpheum, Fox-West Coast moveover house, tonight (Tuesday). It's the first stage attraction in the Orpheum in years. F-WC has no part in deal, leasing house to Clifford Ellison, former Savoy manager.

Savoy is now undergoing extensive remodeling and will be operated by Bryan Foy as a vaudfilmer. House had never been wired for sound until this week, action signalizing films' final triumph over footlighters here.

Ellison will use highschool auditorium hereafter, scheduling Gertrude Lawrence's 'Skylark' for July, to be followed by 'Little Foxes,' 'Philadelphia Story' and Roland Hayes, colored concert singer.

Play Abroad

LADIES INTO ACTION

London, April 15.

Farce in two acts (seven scenes) by Ivor Novello; stars Novello; produced by Harold French; at Lyric theatre, London.

Susan	Maggie Jarvis
Mrs. Elsie Pomeroy	Marjorie Tomlin
Edward	Kenneth Carten
Charles	Dino Galvani
Justin	Ivor Novello
Clive Austral	Finlay Currie
Felicity Van der Loo	Lilli Palmer
Jane	Maidie Andrews
Susanna Venables	Isabel Jeans
M. Deladier	Peter Graves
James	Gwen Floyd
Raymond Venables	Martin Walker

A prominent film producer attended the premiere of 'Ladies Into Action' to size up Lilli Palmer with a view to engaging her for a film. At the conclusion of the first half he was skeptical, at the end was certain he wouldn't book her. This is unfortunate because Miss Palmer is woefully miscast. The show had been touring for 20 weeks, during which time Dorothy Dickson played 18 of them, and Miss Palmer only took over the role a fortnight before the London production. But even if she had had more time to get ready, she couldn't have done much with so insipid a part.

Another fine artist, Isabel Jeans, in a vain effort to install life into unnatural dialog, characterized the role in a mannered style that was most irritating. Even the author-star, Ivor Novello, who always aims at naturalness in stage presence, could do little with the material which he himself had supplied. The fourth of the quartet of principals, Martin Walker, strode about most of the time with his head bowed, as if he were ashamed to utter the banalities allotted to him. The non-essential roles were all in good hands.

Story is silly to describe. All the author seems to have aimed at was wisecracks and sophistication, but, as Joe Laurie says, 'he must have severed his jocular vein.' Every time a speech should lead up to a dramatic tension, it finishes with a 'smart' observation, so that the piece, instead of being a farce, topples over to the category of travesty. It is topheavy with undiluted facetiousness. Jolo.

SECOND B'WAY LEGIT STICKUP NETS $230

For the second time within 11 days a legit boxoffice off Broadway was the scene of a stickup, second robbery occurring at the Playhouse, where 'Suspect' is playing, Thursday (25), when Marie Dickson handed over $230 at the point of a weapon. Previous to that the St. James was held up, thief getting slightly more.

Believed that the same man pulled both jobs. Ticket sellers in both houses gave descriptions which tallied. In both instances a sawed-off shotgun was thrust through the metal grille and all the coin in the till demanded, the man threatening to 'blow your brains out.' The Playhouse stickup came late in the afternoon, that at the St. James having been staged on a Sunday.

Road Rights to 'Margin Error' Subject of Suit

Stanton Osgood filed suit Friday (26) in N. Y. supreme court seeking $75,000 damages against Myald Productions, Inc., Richard Myers, Richard Aldrich and Clare Boothe for allegedly backing out on an agreement. Osgood claims that on Dec 15, 1939, he and Myald, through Aldrich, signed an agreement giving him an exclusive option to the tour and road rights in 'Margin for Error.' The consideration was that Osgood was to assume all obligations owed to the author, Miss Boothe, and pay the defendants 5% of the net gross. He claims to have paid $500 to seal the bargain.

The defendants are accused of having breached the agreement by refusing to grant the plaintiff the right to produce the show, turning it over to another impresario.

Broadway

Quentin Reynolds off to look over the war for Collier's.

Fred and Ella Bradna celebrating 40th year with circus.

Donald Woods postponed departure for Coast another week.

Mona Maris, film player, back after South American visit.

Bob Weitman's son, Pete, is on the mend after a tussle with flu.

Alfred Harding of Equity staff reported recovering from pneumonia.

Frank Sullivan totes a moustache. It's the 'Life With Father' influence.

Toots Shor's new cafe on west 51st street debuted last night (Tuesday).

Charlie Burton, in Miami on business for Paramount, returned to the h.o.

Ben Kalmenson may head for the far west shortly on WB sales matters.

Stanton Griffis seldom seen during the business day without his briefcase.

James Thurber in town from Bermuda, but leaving again in a few days.

Oliver Wakefield pencilled in for a Rainbow Room return later in the year.

Following a nasal operation Larry Puck is recuperating at his Bayside home.

Bert Popkin, business agent for Local 306, has shed those spots finally.

Ed Schnitzer, Warners' eastern district manager, had five teeth yanked.

Virginia Peine and Charles Sabin readying a ballroom act for the class niteries.

Lou Clayton required three stitches in forehead when his car smashed up last week.

Dr. Nathan Hiott, w.k. to Hollywood crowd, in town for a couple weeks to see shows, etc.

The Arnold Rossfields, he's co-boniface of the Versailles, celebed their 25th anniversary.

William Kostka, NBC publicity chief in New York, back from vacation trout fishing in New Jersey.

John Friedl and Mort Singer, who are pooled in Minneapolis, have gone back after huddles with Par execs.

Giuseppe De Luca, Met baritone, sailed for native Italy; ditto Ettore Panizza, Met conductor, with wife.

Louis Hyman, exec assistant to Sol Lesser, in New York to confab with UA on plans for 'Our Town' release.

Sandra Gould, legit and radio actress, designing costume jewelry for Leo Glass. Will have first show in June.

Phil Dunning gave wife, Frances, a medal on the occasion of their 21st anniversary last week, just for sticking.

John Anderson, Journal-American critic, back at work after recuperating at his Trumbull (Conn.) home from flu.

First novel by Paula Gould, former publicity chief for RKO, based on the picture business, 'Publicity Girl,' out today.

Gordon S. White planning to move from Jersey to the Bronx in order to be closer to Paul Terry film studios.

Kenneth McKenna, story editor of Metro, leaves tomorrow (Thursday) after two-week vacation at his home in Cape Cod.

Herbert Mitchell (Epstein), theatrical photog, in voluntary bankruptcy, listing $42,756 in debts; assets, indeterminate.

'Bright Eyes' Bob Capers, doorman of the Plymouth, tosses 'fourth annual greatest' dance at Harlem's Club Danceland Saturday (4).

Donald Woods canceled a planned trip to Bermuda and left for Hollywood by plane Saturday (27), summoned west by his agent.

Andrew Stone, Paramount producer-director, and Holly Morse, his assistant, looking over the Met as possible setting for his operatic film.

Fanny Hurst trekked to Ellis Island last week for the Metro preview of its patriotic two-reeler, 'The Flag Speaks,' with the idea of getting some ideas for a novel.

Eleanora Mendelssohn, refugee actress now in New York, is a granddaughter of Mendelssohn, the composer. She was star of the Berlin State Theatre.

Curtain of 'Heavenly Express,' National, was held 15 minutes Tuesday (30) evening to allow for Harry Carey's appearance in 'Information Please' broadcast.

Mrs. M. L. Boyer Rossignol, mother of Charles Boyer, arrived in New York this week (29). She was met at the pier by her son and his wife, Pat Paterson.

Al Altman, Metro's eastern talent executive, explained operations of talent offices on both coasts in a talk before the NBC Artists' Management group last week.

Lawrence Tibbett at his Wilton (Conn.) home recuperating from severe cold that necessitated canceling a number of opera and concert dates. Resuming this week.

Noel Houston, Oklahoma newspaperman who wrote two one-act plays for the Provincetown Short Drama theatre, returns home in a few days to complete his first full-length play.

Al Margolies, UA publicity chief in Chicago last week to uphold company's end of press in connection with appearance of Laurence Olivier and Vivien Leigh in 'Romeo and Juliet.'

Now that Milton Berle's mother is part of his act at Loew's State, she wears her makeup on and offstage like any pro vauder, in between shows and while hanging around the stage door.

Mary Morrisey, secretary to Jock Whitney, suffered a nervous breakdown, April 20, which sent her to the hospital for a week. Recovered sufficiently to return this week. Doctors blamed overwork.

H. N. Swanson, Coast agent, arrived Sunday (28) for confabs with Harold Ober, whom he reps, and other biz. Rosalie Stewart, also a Hollywood percenter, left New York Friday (26) after couple weeks' visit.

Reginald Denham, English dramatist, robbed of his check book, birth certificate and address book in his N. Y. hotel last weekend during his absence. Thieves left him his passport, which was with the other articles.

John Joseph, Universal pub-ad head, who came in from the Coast three weeks ago and was set to return last week, has revised plans at request of Nate Blumberg and will stay in New York until after the company's convention.

Pittsburgh

By Hal Cohen

Bill Lewis, Sun-Tele drama ed, has licked pneumonia.

Sam De Fazio, Harris manager, lost his 82-year-old father last week.

Barbara Perry signed by Shuberts for their outdoor operetta season in Louisville.

Joan Davis and her husband, Si Wills, in town for a couple of days last week.

Dave Gregory signed by Michael Todd to write libretto for 'Hot Drunkard.'

The new LeRoy Hoon heir has been named Thomas Austen Hoon. He's the first.

Floyd Bender, Millvale exhib, back on the job again after a southern honeymoon.

Jackie Heller goes into Ohio Villa, Cleveland, for two weeks tonight (1), his birthday.

William Penn maitre A. Albert named manager of swanky Allegheny Country Club.

The Donald S. Steinfirsts—he's the Post-Gazette music critic—expect the stork in September.

Tech drama school closing season with 'Follow the Sun,' written by a student, Dorothy Stewart.

Jimmy Peyton weighing an offer to buy in on a Stubenville, O., nitery and install his band there.

Gray Carpenter, son of Braddock exhib, will spend the summer at Ivoryton, Conn., playhouse.

Tallve Dunston has replaced Lois Meredith in 'Road to Rome' at Playhouse for remainder of run.

Bob O'Donnell presented Johnny Harris with a pair of silver spurs at Variety Club meet in Dallas.

Fred Burleigh to New York in a fortnight to line up players for his summer stock season at Cohasset, Mass.

Mickey (Mrs. Charlie) Kurtzman planed out for Boston over weekend to join her husband, Loew's new district manager in that area.

CBS' Showcasing

Continued from page 1

performer and probable appeal to the radio audience as an attraction.

Elmer Davis, the author-turned-commentator, who will be the pivotal figure of a productionized news novelty.

Paul Robeson and Eddie Green who are to appear on a Negro program plus a chorus and orchestra.

George McCall, lined up for a new twist on Hollywoodians.

Fredric March and Florence Eldredge, to appear in a dramatic program written and directed by John Houseman.

Ed Gardner, the radio director who created a characterization, 'Archie,' will have a guest star revue from Hollywood.

Two 'battles' are scheduled. One is a swing versus symphony affair embracing Albert Spalding, Raymond Paige and others, including two 60-man orchestras. Other's a dramatic 'battle' involving Maurice Evans, Raymond Massey, Franchot Tone, Thomas Mitchell, Judith Anderson, Edward Everett Horton and others.

George Faulkner will be the production chief of staff on the series with Charles Vanda on the Coast end. CBS production staffers Norman Corwin, William Robson, Brewster Morgan, George Zachary, Earl McGill and Phil Cohan now whipping out scripts. Series is separate from several recent 'educational' innovations decided upon by the network.

London

Harry Tate left $500.

'Old Bill and Son' completed by Legeran Films.

Harry Bradbury Pratt has opened Rectors night club.

Arthur Riscoe's real name is Bowman. He has a brother who's a British naval commander.

Michael Balcon, head of Associated Talking Pictures, is to make a film on the Anglo-French entente cordiale.

Lyric theatre, Hammersmith, house that created record some years ago with the run of 'The Beggar's Opera,' is now a boxing joint.

Barry K. Barnes and wife, Diana Churchill, contemplate forsaking films temporarily and launching their first play together, a comedy drama.

John B. Myers doing series of film star biography shorts. First subject is Valerie Hobson, with next one likely to be Elizabeth Allen. Films sponsored by Lux.

Robert Donat doing a hideaway in Bernard Shaw's 'The Devil's Disciple,' at Bristol, so as to keep in harness prior to filming the 'Life of Chopin' for Metro.

Biggest demand in years by press boys for opening-night seats for Eric Maschwitz's new revue, 'New Faces,' at the Comedy theatre, with management compelled to relegate some critics to second night.

John Corfield (British National Films) has signatured John Baxter as producer-director for two years as result of his success with the Tommy Trinder epic 'Laugh It Off.' Contract calls for five pictures per year.

Will Fyffe was offered starring role in 'Let's Mix It,' the Lucien Samett revue at the Playhouse theatre, but had to turn it down due to refusal of Gainsborough Films, which has him under exclusive contract, to okay it.

Maurice, 46, for some years head waiter at the Trocadero restaurant and then compere in charge of the cabaret, died. He disappeared suddenly, and was lately heard of in Ostend, where he had become a hotel owner.

Jack Raymond starting production of the 'Life of Leslie Stuart' for Grand National Films (London) at Worton Hall studios, which GN has leased for two years, with option to purchase. Cast is headed by Robert Morley and Emlyn Williams.

War or no war, the London music publishers' exodus to New York is in swing. Those having sailed or about to sail are: John Abbott (Francis, Day & Hunter), Irwin Dash (Irwin Dash Music Co.), Reg Connelly (Campbell, Connelly & Co.) and Simon Van Lier (Keith, Prowse).

Minneapolis

By Les Rees

Burton Holmes wound up travelog series at Lyceum.

Harold Field making tour of his Iowa theatre circuit.

Plans in making for reestablishment of dramatic stock here.

L. E. Goldhammer, RKO district manager, in New York on business.

C. K. Olson, Warners' branch manager, recovered from appendectomy.

Twin City Variety club ball realized substantial sum for milk fund.

Lynn Farnol, United Artists' exploitation department head, here for a day.

Jerry Weisfeldt resigning from Film Alliance to join 20th-Fox in Omaha as booker.

John J. Friedl, Minnesota Amus. Co. general manager, back from New York business trip.

Esquire, loop first-run, to go to straight 25c policy, same as Gopher, replacing present 40c top scale.

After seven months in West Hotel Moorish Room, 'Murder in Old Red Barn' goes into the 620, night club.

St. Louis

By Sam X. Hurst

Extra performance of 'Shoestring Follies of 1940,' presented by Little Theatre group because of b.o. demands.

Kathleen Scott, Lindenwood College speech director, added to full-time staff of St. Louis School of the Theatre.

'Mornings at Seven' has been skedded by Town Square theatre strawhatter. Other pieces to be shown are 'Two Merry Gentlemen,' 'Pastoral' and 'Dame Nature.'

'Manon,' postponed because of illness of Grace Moore, to be presented under sponsorship of St. Louis Grand Opera Assn. in opera house of Municipal Auditorium Monday (6).

Jack Beck, manager of the Garrick, burlesk, which was shuttered for season recently, is taking rest before opening the Globe, on the Atlantic City boardwalk, for Hirst circuit in June.

Paul Beisman, manager of the Municipal Theatre Assn., mapping 10,000-mile air trip to southwest to arrange excursion rates and plant advance bally for forthcoming al fresco season in Forest Park.

New attendance record of 335,640 customers was set at annual police circus that ended 14-day run at Arena last week. Mark exceeded the previous high, 327,000, registered last year. Fanchon & Marco produced.

Eugene Goossens, conductor of Cincinnati symph orch, aiding Vladimir Golschmann in weeding out compositions in local symph society's $1,000 quest for a new symphonic work by an American composer; 172 of 185 compositions submitted have been ashcanned to date.

Partial list of artists pencilled for appearances with St. Louis symph orch during 1940-41 season include Artur Rubenstein, E. Robert Schmitz, Corinne Frederick, Vladimir Horowitz, Jascha Heifetz, Josef Szigeti, Scipione Guidi, Marjorie Lawrence, Igor Gorin, Jose Iturbi and Sir Thomas Beecham. Vladimir Golschmann returns as conductor.

Plane Jumps

Continued from page 1

close together, hence the stratosphere route for the boys isn't necessary.

Started as Hobby

Starting as a hobby but now more or less a business necessity, playing dance one-nighters by air no longer forfends accepting dates 1,000 miles apart. Geography is no longer a hurdle, and the show biz axiom of a 'sleeper jump' applies perhaps only to dates that might be as wide apart as the length and breath of the U. S.

How flying alleviates strain and, through this preservation of physical welfare, interprets itself in favor of the artists, is illustrated by Jimmy Dorsey who closed at the Hotel Roosevelt, New Orleans, April 3, and yet was able to comfortably make his Hotel Pennsylvania (N. Y.) debut April 5. Instead of a wearing 30-hour train ride, which would have meant a mad dash from N. O. to N. Y., with no rest or allowance for rehearsal, and no time for the necessary broadcast balance tests attendant to every new spot, the entire band instead enjoyed its proper sleep and flew into N. Y. Thursday, for an additional night on terra firma before the Friday (April 5) debut.

One-Nighters Pay Fare

Transportation is a major item in band movements and it's been found profitable to fly an entire group on a long hop, the revenue from a stop or two at a waystation one-nighter more than paying the extra cost and sometimes underwriting the entire trip. Against a long train jump, with no spare time to clear a dance date to help pay expenses, the advantage is clear.

Dorsey flew his outfit on a series of one-nighters, too, before starting the Roosevelt date and after finishing at the Sherman hotel, Chicago. Band played single stands in Lawrence, Kas.; Knoxville, Tenn.; and at Evansville, Ill., on successive nights. Both Benny Goodman's and the Casa Loma outfit have utilized planes on cross-country hops, both breaking jumps for one-nighter revenue. Tommy Dorsey has used winged transportation, so did the old Artie Shaw band.

Ringling

Continued from page 1

money raised by John and Henry Ringling North when they took over, following the death of their uncle, John Ringling. Fact that the Ringling outfit will have very little opposition ups its chances for big business on tour.

Stated that the circus must be away out in front by July 1 to have a successful season. Thereafter weather is often a hazard and the cost of transportation runs high. Believed that the Garden business was strengthened this season because it will not pitch canvas in Brooklyn this time, so that the draw included that territory, plus the rest of Long Island. Figured too that the presence of acts from abroad performing in the Ringling show for the first time is another factor in the show's favor, for the word went around after the opening that it was well worth while.

Picketing at the Garden had no effect whatever on attendance. A union of roughnecks was formed on the outside and claimed a lockout. Labor with the show has its own union and is reported that no 'bosses' are members. American Guild of Variety Artists has jurisdiction over the performers, but declared itself off the canvasmen and other laborers in the outfit.

Laugh around the show was provided by uniforms sported by Fred Bradna, the ringmaster, and Pat Valdo in charge of personnel. Both getups would put any doorman around New York to shame. Uniforms were designed in Paris, Bradna's being scarlet with heaps of Gold braid and blue pants.

Hollywood

Jesse L. Lasky back from Tennessee.

Michael Curtiz on vacation in Mexico.

Florine McKinney divorced Barry Trivers.

Shirley Temple celebrated her 11th birthday.

Rufe Davis back from an eastern vaude tour.

Anita Louise and Buddy Adler to wed May 18.

Dolores Del Rio recovering from a tonsilectomy.

George Shaffer back on Warners publicity staff.

Jane Novak returning to pictures after 11 years.

Groucho Marx out of bed after a week with flu.

Andrea Leeds recovering from major operation.

Wilfrid Lawson in from London for picture work.

Irene Coleman won a divorce from Dr. Edwin C. Glass.

William Perlberg to Honolulu for a month's vacation.

Jack Townley to Kansas City for his mother's funeral.

Barney Carr upped to dialog director by Hal Roach.

Harold Dodds checked out as Republic's casting director.

Sonja Henie recuperating from her operation at Arrowhead.

Errol Flynn vacationing on his yacht in Mexican waters.

Julian Blaustein joined the editorial board at Paramount.

Rowland V. Lee moved into his new 200-acre valley ranch.

Neil Rau shifted from Jimmie Fidler's staff to Louella Parsons.

William Conselman home from hospital after major operation.

James Wahl recuperating in Santa Barbara after mastoid operation.

Leo McCarey taking piano lessons to loosen his injured arm muscles.

Edmund Goulding checked in at Warners after a long siege of pneumonia.

Commander Jack Bolton joined Colonel Jason Joy's public relations staff at 20th-Fox.

Carlisle Jones pinch-hitting while Bob Taplinger is vacationing from Warner publicity job.

Marian Squire settled down as a permanent Hollywood resident to keep on with her radio and mag writing.

Adolph Ramish and Louis Rosen to Washington to straighten out their Hawaiian theatre circuit difficulties with the Government.

Chicago

Harry Weinstein, Abe Lyman's personal rep, in town.

Mary McCormic, Chicago Opera star, holding over at the Hi-Hat.

Channing Pollock in this territory for his last two lectures of season.

Walter Fried in to o.o. business situation of 'Life With Father' at Blackstone.

Balaban & Katz tossed a cocktail spread for Stanley Fields and Arturo Godoy.

George Cukor in and confabbing with Katharine Hepburn on 'Philadelphia Story.'

American Guild of Variety Artists, along with the Outdoor Division, has moved into new general offices in the Woods building.

Elmer Falkenstein of the Hi-Hat nitery has taken lease on store property in State-Lake building and will open a tavern shortly.

Philadelphia

Hal Seidenberg, Fox theatre boss, presented with golf clubs by his staff.

Arthur Simon, WPEN's general manager, recuperating from a spell of colds.

Wes Dean, former drummer with Charlie Barnet's crew, in business making drums here.

Harold Brason, assistant manager of the Earle, is back on the job after a tussle with grippe.

Irene Harvey, KYW organist, will leave soon to be wed. She'll be replaced by Eric Wilkinson.

Frankie Palumbo is again returning to an old love—boxing promotion. This time it's for charity.

Cy Cohen, former manager of Million Dollar Pier, Atlantic City, is now theatre ad representative for the Philly Daily News.

Istanbul

Paul Smith, American Negro, finally getting off his long-postponed tonsil concert.

Turkische Post, only German-language newspaper here, shuttered by government orders.

Attendance in country's cinemas increased 50% first week of 20% reduction in ducat prices.

News received here of the marriage of Joseph Kremer, M-G head in Bagdad. Bride is Dina Jacobsohn.

Municipal theatre completely renovated for the Comedie Francaise troupe, which played to s.r.o. for four performances.

Casino to be constructed at Tchamlidja; plans already drawn by architect who did the Turkish pavilion at the N. Y. World's Fair.

OBITUARIES

LUISA TETRAZZINI

Luisa Tetrazzini, 68, celebrated operatic soprano, who in the first 20 years of her career was reputed to have accumulated a fortune in excess of $5,000,000, died in Milan, Italy, April 28 of a cerebral hemorrhage. Long in poor health, the diva also suffered from bronchitis.

Her striking coloratura voice made her a familiar figure to music lovers of two continents. The Lily Pons of her day, Mme. Tetrazzini made her debut in Meyerbeer's 'L'Africaine' at the Theatre Nicolini, Florence, in 1890. After her period of training at Florence she appeared in Rome and later in South America. Upon her return she sang many roles in all the important capitals of Europe.

She made her American debut in 1904 at San Francisco's Tivoli Opera House and four years later sang 'Traviata' at Oscar Hammerstein's Manhattan Opera House, N. Y., for a reported $3,000 a performance. However, Tetrazzini was not content to remain with an opera company, and save for a few years with the Metropolitan and the Chicago Opera Company, the balance of her career was spent in filling concert engagements.

Her last appearance in the United States was in a vaudeville tour in 1931. Seven years later she made a farewell gesture in a recording which was broadcast to America. She heard the airing herself from her bed in an Italian villa.

Twice wed, her last years were marred by a succession of law suits, a series of misfortunes and loss of her savings. Her first husband died many years ago, and in 1926, when 55, she married Pietro Vernati, 17 years her junior. In 1929 the Rome Tribunal granted her a separation. Vernati brought suit, charging her with 'squandering' her money. However, the action was eventually forgotten.

She leaves her sister, Signora Elvira Martucci, who was at her bedside when she died, and a niece, Elsa Martucci.

JOSEF PASTERNACK

Josef Pasternack, radio musical conductor since 1928 and currently maestro of the 'Contented Hour,' died Monday (29) in Chicago.

Further details in radio section.

THOMAS E. SHEA

Thomas E. Shea, 78, actor and playwright who toured the United States and Britain with his own stock company for more than a half century, died April 23 in the Holy Ghost hospital, Cambridge, Mass.

Born in East Cambridge, Mass., he abandoned a clerkship in a sugar refinery for amateur theatricals. Later, he appeared in stock and soon became head of his own company. His leading lady was Nellie Burkett of Belfast, Me., whom he wed in 1892.

While playing in a production of 'The Trial of Mary Dugan' at a London theatre late in his career, he acted before the crowned heads of England, Belgium and Spain, all of whom were in the audience at the same time. Dustin and William Farnum, silent screen stars, appeared under his direction at Winterport, Me. He also was booked on the Keith circuit in tabloid versions of his own plays.

ARTHUR W. WEIL

Arthur William Weil, 58, attorney and expert on copyright law, succumbed at his New York home Monday (29) after a long illness.

Weil's copyright work was notable in the motion picture field. He was a factor in drawing up the contract for the introduction of talkers in 1928, when he represente. the Electrical Research Products, Inc.

He did considerable copyright work for such companies as Universal and Paramount, and the Motion Picture Producers and Distributors of America. Chairman for years of the Copyright Committee of the Assn. of the Bar of the City of New York, he also wrote a standard work, 'Weil on Copyright,' and helped draft several federal bills on the field.

Widow, three sons, mother, brother and two sisters survive.

JAMES HORRABIN, JR.

James Horrabin, Jr., 26, orchestra leader known as 'Smiling Jimmy,' died at Broadlawns Tuberculosis hospital, Des Moines, April 24, following an illness of three months. Bedridden for 14 years as a child, Horrabin was inspired by Little Jack Little to become a radio personality. His band was one of the most popular in Des Moines and had been booked to appear at the Blackstone, Chicago, beginning this month, but his illness forestalled this.

Survived by widow, son, mother, two half-brothers and a half-sister. Interment in Des Moines.

SOL S. SIMON

Sol S. Simon, 76, onetime California oil millionaire and more recently a film extra, died April 24 in a Hollywood rest home after an illness of two weeks.

As a youth, Simon gave up the stage to study geology and was credited with discovering oil in the Kern County (Calif.) fields 30 years ago. He also located large fields of fuller's earth and at one time operated a fleet of fishing boats. After his millions dwindled, Simon returned to acting six years ago, as an extra.

Surviving is his widow.

HARRY HILL

Henry Metz, known professionally as Harry Hill, committed suicide by hanging in Rye, N. Y., Monday (29). He was an actor and theatrical manager, and had toured in vaudeville for over 40 years.

Hill was a brother of Gus Hill, producer of Gus Hill's Minstrels, and was manager of the latter show for years in addition to having appeared in it from time to time. He retired from show biz about a decade ago.

A brother, William F. Metz, of Brooklyn, survives.

WINONA WINTER

Winona Winter, 49, one-time musical comedy and film actress, died in Hollywood Saturday (27) after a long illness.

She started stage career at seven, and passed more than 30 years in vaude, legit and pictures. She was the daughter of Banks Winter, oldtime minstrel.

Leaves husband, Norman Sper, sports statistician, and son. Remains cremated after services Monday (29).

STEVE BAUER

Stephen (Steve) Bauer, 65, former president and for many years business manager of the Motion Picture Theatre Owners of Wisconsin and Upper Michigan, died April 21 at his home in Milwaukee. He formerly operated the Atlas, Roosevelt, Roxy and Venus theatres there and was one of the founders of Film Service, Inc.

For the last several years he was a bowling alley proprietor.

CHARLES AHEARN

Charles Ahearn, 54, one of vaudeville's standard comics for nearly 20 years, and on the stage for 40-odd years, died April 26 in Bellevue hospital, New York.

Further details in vaudeville section.

ROSINA GALLI

Rosina Galli, 44, premiere danseuse of the Metropolitan Opera House, N. Y., for 16 years, died in Milan yesterday (Tuesday) of pneumonia.

She was the wife of Giulio Gatti-Casazza, impresario of the Met from 1908 to 1935.

HARRY F. TIEDEMAN

Harry F. Tiedeman, 52, head arranger for Donaldson, Douglas & Gumble, died of a heart attack in New York April 23.

Further details in music section.

JAMES A. REEVES

James A. Reeves, 66, owner of the Ohio Theatre Building, Warren, O., died April 24 at Pasadena, Cal., of a heart attack. Leaves widow and daughter.

RAY D. CLIFTON

Ray Delano Clifton, 62, writer and director of silent films, died April 25 in Los Angeles as a result of a rare tropical ailment contracted on location in India 18 years ago.

Joseph V. McLaughlin, 75, father of Leonard B. ('Chum') McLaughlin, manager of the legit Maryland and Auditorium theatres, Baltimore, died April 23, after lingering illness. Was engaged in the real estate and insurance business.

William Hinckley, 47, former cameraman at Metro, died April 24 in Pocatello, Idaho.

Emile Bradna, brother of Fred Bradna, equestrian director of Ringling Bros. circus, died April 15 in Basle, Switzerland. He was a retired hotel operator. Was uncle by marriage of Olympe Bradna, film player.

Bills Next Week

(Continued from page 48)

Corktown Tavern
Harry Jarkey
Verne Wilcox
Eddie Jordan
Starr & Dane
'Torchy' Conroy
Eddie Kopps
3 Vestors
Eddie Bratton Orc

Hand's
Ann Dynes
Tweedy Schwartz O
Dick Valentine Orc
Elsie Jay

Club Imperial
Vicki & Kaye
Mildred H Chaplin
De Marsico Sisters
Golden Gates 4
Danny Richards
Red McKenna Orc

London Chop House
Tubby O'Farrell
Don Rafael Orc
Pura Reyes

Mayfair
Gil Raye
Frankie Hilton
McMahon & Adel'de
Joe Bankett
Phil Olson Orc

Navarre
Amos Jacobs
Carlos Vesta
Florenza
Frodes & Laurence
Margo Wade
Mark Fisher Orc

Nebbin's
Eleanor Hope
Connell & Barrett
Ollie Allgerio
Carmen di Giovanni
Ray Carlin Orc

Northwood Inn
Dan Hooton
Woods & Bray
Dorwine & Ellis
Jimmy Gargano Oc

Palm Beach
Ray Styles
Bonnie Bradley
Claire Ray Gls (6)
Monnie Drake
Don Pablo Orc

Buck's Bedford Inn
Don Miller, Organist
Glenn Moore Orc

Club Royale
Dean Murphy
Margie Knapp
Eunice Adreon
McDonald & Rose
Preston Lambert
Rovelettes
Carl Donner Orc

Saks
Margaret Sullivan
Tony Regina
P Magley Dancers
Buddy Lester
Dan Harris
June Kemp
Joel Gonzales
'Happy' Hauck Orc

San Diego
'T-A-D' Dorefield
Val Setz
Dodd & Lane
Vera Gordon
George Prosnell
Al Alexander Orc

Hotel Statler (Terrace Room)
Xavier Cugat
Carmen
Alice Cornett
R & E Reyes

Verne's
Harvey Stone
Paul Marakoff Gls
Torke & Lewis
Martinelli
Dave Burke
Geo Alfano Orc

Whittier Hotel (Gold Cup Room)
Londonaires

N. Y. Prod. Off

Continued from page 2

also has a Col release. Constance Bennett is supposed to be his star.

Cause of both films' failure to get away in New York, despite claims of their producers that everything else is set, is sudden decision by Empire Trust Co. that it doesn't want to go into the picture business. Empire owns Biograph Studios in the Bronx and its offer of generous financing in order to get the plant into use has been one of the principal factors interesting producers in working in New York.

What brought about the swift change of mind by Empire, which occurred while Hecht was on his way to the Coast a couple of weeks ago to complete his casting, is believed to be the attitude of several directors of the bank. Although a number of officers are anxious to go ahead, directors feel the studio business is at best precarious and it would be better not to go in deeper by re-equipping the plant. Instead, the present plan is to demolish it altogether or lease it out as a factory.

Hecht's plans have been completely changed as a result of the studio switch. He was planning to use many Broadway names in gag roles, but these will naturally have to be eliminated. George Jessel, who was to have more important part, also obtained some of the financing for Hecht and has a personal investment. He will retain his financial interest, sharing in proceeds, but take no other part.

Lee Garmes, who came to New York partially to work as co-producer with Hecht on the film, will probably continue in that capacity on the Coast. This activity will not interfere with his pact to make two more films for RKO, Garmes said. It's understood that he will replace Wilmos Szekely, slated to serve as co-producer as representative of Fritz Mandl, who was in on the financing of the picture. Hecht is said to have withdrawn from the Mandl deal because of interference in the production.

Ross has been negotiating with Electrical Research Products, Inc., on use of its studio in Astoria, L. I., which it leases from Paramount. It has shown no indication, however, of any desire to come to terms and has been virtually eliminated as a possibility.

It is understood Empire made almost unheard of demands on Ross, including one that the division of second money income between studio and laboratory, studio was to get 85%. Even this was arranged by Ross, but because final contracts were not presented on a certain deadline, which Ross told Empire in advance was physically impossible, the bank pulled out, Arthur Friend, Ross's attorney, claims.

Collapse of the Hecht and Ross deals are the latest of a long string of such reverses suffered by producers attempting to work in the east this season.

Theatres—Exchanges

Continued from page 8

time exclusively to the operation of the Vogue, which he owns.

Charles Olson, operator of the Lyric, downtown vaudfilmer, will take over active management himself, with the inclusion of the Apollo, which is scheduled to reopen in June after remodeling and redecorating.

Tippy Harrison Retiring

Chicago, April 30.

Tippy Harrison, for 30 years general manager of the Goodman & Harrison circuit of theatres, is retiring from show business, and will devote himself to a printing establishment.

Allied Theatres of Illinois, headed by president Jack Kirsch, is planning a film industry testimonial for Harrison to be held in the Congress hotel May 8.

2d Newsreel Fliv in Pitt

Pittsburgh, April 30.

Straight newsreel policy has failed to click second time at downtown Harris-owned Palace and house last week began inserting feature pix in regular programs. Spot retains its present name, Newsreel-Palace, and devotes half of what would ordinarily be a twin-bill to hour of news shots.

Policy started off encouragingly at Palace six months ago, and on strength of expected click Harris group turned one of its nabe houses, Family in East Liberty, into a newsreel spot, too. A fortnight was enough for it out there, however.

Bartlett Vice Burford

Wichita, Kan., April 30.

Ralph Q. Bartlett, formerly of Jacksonville, Ill., new city manager of Fox-Midwest, replacing J. R. Burford, now on three months' leave. Bartlett has managed Fox theatres in Salem, Murphysboro and Benton, Ill.

Dan MacLean Bowing Out

San Francisco, April 30.

Tough competition between the downtown first runs at the top and the second runs at 30c has caused Dan MacLean of the Embassy to call it quits. He took over the Embassy about 17 months ago and has been operating it as a downtown second run at 30c. Business has been gradually tapering off until the point has been reached where the red figures were far more frequent than the black.

MacLean says the cost of pictures makes the going too tough and he plans to put up the shutters in two weeks.

United California Theatres, Inc., purchased 50% interest in Klamath Falls theatre, Klamath Falls, Ore. Bob McNeil, Mike Naify and Gene Emmick, owners and controllers of the string of houses, made deal with Ross M. Pool and the estate of Morgan A. Walsh. This makes a total of 36 houses.

Phillips Vice Myers

Joe Myers, Calgary manager of Regal Films, replaced by Harry Phillips, Winnipeg.

Bill Long to Vancouver

Edmonton, Alberta, April 30.

W. J. 'Bill' Long, Edmonton manager of the Rialto since its opening in 1925, has left for Vancouver to manage a new downtown theatre.

Al Foreman Resigns

Seattle, April 30.

John Danz, pres of Sterling Chain, announces resignation of Al Foreman as manager of Orpheum, Portland, with Jerry Ross, former emcee, and Ron Harrington succeeding as joint managers there.

Foreman resigns to operate his own two houses in St. Helens, Ore. He was also supervisor of the two Sterling houses in The Dalles, Ore., the Granada and Columbia. No successor announced for that job, and there may be none.

Reisinger's Shift

William Reisinger, former assistant manager of Loew's, Dayton, appointed manager of the Loew's Poli-Bijou, New Haven. Tommy Delbridge, assistant at Norfolk, Va., transferred to Dayton.

Schine's Shifts

Rochester, N. Y., April 30.

Series of shifts in Schine houses has manager John B. Tucker, Monroe, moving to Fostoria, O. Clayton S. Cornell, Rialto, East Rochester, replaces, and Bill Brimmer, Madison, goes to Rialto. Manager Buddy Freeman, Dixie, resigns. Joe Deacon, West End, goes in and Ted Whitcomb comes from Amsterdam, N. Y., to the West End. Harry Reckowitz, assistant manager, State, takes similar post at Liberty. City Manager Bud Silverman will run the Madison.

McConnell at 20th

Buffalo, April 30.

Oviatt McConnell, former feature writer of late Buffalo Times, appointed publicity director of the 20th Century.

Americo Bono has given up his own band and rejoined Shea's Buffalo orchestra as first cornetist.

F. C. Pictures, independent distrib, renamed Film Classic Exchange by Charles Tarbox.

Edward Berkson, son of former Republic manager, J. G. Berkson, booker for the local independent Pam-o-Film Exchange, Inc.

Grand National closed its Buffalo exchange with Al Teschemacher, former GN manager, succeeding William Allbach as booker for Republic.

Edward Walter succeeds M. Schneiderman as assistant booker at Paramount.

Oakdale, South Buffalo nabe, sold by Minna Rosen to Sol Raives of Rochester, who will assume operation Oct. 1.

M. I. Lanin's Hornell, Hornell, N. Y., closed due to loss of roof in recent blaze.

Town Hall, Cazenovia, closed for alterations by N. L. Googins.

Segall OK Now

Philadelphia, April 30.

Charles Segall, vet exhib and sec of the United Motion Picture Theatre Owners, out of danger after being seriously ill at Mount Sinai hosp.

Dennis Welsh, Movietone newsreel cameraman, recovering after appendix slicing.

George Lessy, formerly connected with the Starkman Premiums here, has taken over the operation of the Capitol, Reading.

Encyclopedias have become the latest giveaway fad in the Philly area.

Monogram's staff held gala Tuesday in honor of exchange boss, Sam Rosen.

Lou Molitch back at Horlacher's after a short stay with the Smith-Howell Delivery in Syracuse.

Art Schmidt Upped

Art Schmidt, of Loew's theatre publicity department, will be upped in a few weeks to special assistant to Howard Dietz in the Metro pub-ad department in New York. Schmidt for a number of years has been in charge of out-of-town theatre publicity as an assistant to Oscar Doob.

Promotion results from an offer by another major to Schmidt to head its eastern publicity, advertising and exploitation setup. Loew's arranged the promotion to keep him.

MARRIAGES

Anne Jamison to Ed Calligan, in Kingman, Ariz., Sept. 11. Bride is concert and radio singer.

Marjorie Dow Bancroft to John Drew Colt, in Elkton, Md., April 22. He's son of Ethel Barrymore and a former legiter, but now in the insurance biz.

Katherine Schmidt to Gordon V. Norris, in Ilion, N. Y., April 20. He's a WBZ, Boston, salesman. She was in the traffic department there.

Magdalena Mondragon, writer, to Monroe Upton in Mexico City April 13.

Helen Honan to George King, announced last week in Pittsburgh, where he has his band at Bill Green's, nitery. She's a stage mimic.

Esther Myers to Jerome J. Spandau, in Des Moines, April 18. He's branch manager for Universal Picts in Albany.

Helen Manion to Arden Wilson, in Wheeling, West Va., April 22. He's band leader.

BIRTHS

Mr. and Mrs. Marty Olson, daughter, in New York, April 23. Father is trumpeter in Mitchell Ayres' orch.

Mr. and Mrs. Hy Gardner, daughter, in Brooklyn, N. Y., April 22. Mother is Ruth Elbaum, English legit and Yiddish film player; father is legit player, not to be confused with the p.a. of same name.

Mr. and Mrs. Philip Brooks, son, in Schenectady, N. Y. Father is WGY announcer.

Mr. and Mrs. Henry Scott Rubel, son, April 16 in Covina, Calif. Father is Episcopal minister at Glendora, Calif., who writes gags and ditties for Joe Penner under the name of Hal Raynor.

Mr. and Mrs. James Manatt, son, in Santa Monica, Calif., April 25. Father is still photographer at Metro.

Mr. and Mrs. Richard Rauh, son, in Pittsburgh, April 22. Mother is former Helen Wayne, actress; he's president of Pittsburgh Symphony Orchestra and the Playhouse.

Mr. and Mrs. Grady Watts, son, in New York, April 24. He's trumpet player with Glen Gray's Casa Loma orchestra.

Mr. and Mrs. Robert Kennedy, daughter, in New Rochelle, N. Y. Father is with A. & S. Lyons agency.

Mr. and Mrs. Hulbert Taft, Jr., son, in Cincinnati, April 26. Father is general manager of WKRC, Mutual affiliate in Cincy.

Mr. and Mrs. Will Whitmore, daughter, in New York, April 27. Father is assistant advertising director of Western Electric and Electrical Research Products, Inc.

Florida Boom Under Way

Continued from page 1

tion that they better 'follow the money.' The exoduses from northern key cities for the south this past winter played particular havoc, saved only by the fact restricted travel across the Atlantic brought up the general averages.

Cafe men point to spots like Fan & Bill's, Hickory House, Ruby Foo's and kindred straight eating places, branches of New York and Boston maisons, doing well in Florida, notably Miami. Idea is to extend that with cabarets and really put on elaborate shows. Whatever may be the criticism of the certain type patronage that has converged on Miami Beach, fact that there is mass attendance indicates that it's hurting business up north.

'Stay Thru May' in Miami OK

Miami, April 26.

With majority of hotels still comfortably filled, and remaining niteries putting up ropes early, Miami is enjoying the most solid b.o. post-season in its history. Only positive check available yet on 'Stay Thru May' promotion pull are postoffice figures tabbing mail handle 40% above last year. It's to be noted also that most locals are in such a lather over current lush business, they've postponed their customary seasonal sprint to the weeping wall till a more propitious time.

Although the bistro belt has been in the center of an anti-gambling barrage all season, only two major casualties resulted. Royal Palm Club folded suddenly after several bouts, and whether or not it will reopen for its usual summer session is a matter of conjecture. The Drum also took the count after a series of raids. Inside dope insists that this swank spot was left holding $50,000 in rubber checks, which were passed over the counter, just before the state's final visit.

The current nitery setup is practically the same as during the season, with the exception of the above mentioned, and several of the stiff-shirt joints, which were supported by membership.

Open All Summer

Heaviest current entertainment layout is supported by the Club Bali, which will remain open all summer. Spot has a gal line, rhumba and standard dance combo, and six-act floor show. No names, but gives the customers a good run for their money. Paddock Club, on the beach, is another that hasn't sliced the entertainment budget noticeably. Al Schenk and Midgie Fellows provide the comeon, and Tony Lopez orch and Pasquale's Rhumba's dish up the music.

Spot also has gal line. Belmont Club bills Toni Lane, Lynn and Lazzeroni, and Johnny Sliver's combo. Jimmie's, on the Miami side of the bay, will remain open all summer with turns coming in on week-to-week basis. Bob Eastman's orch is entrenched here, and spot is largely patronized by locals.

Five o'Clock Club closed Saturday after a banner season. Impossible to get in the joint closing nite. Carrousel is another class bistro that's doing all right. Policy is to bring in some turns for the weekends and rely on food and band to fill out the week. Frances Faye had the ropes up early Saturday (26).

Scotch and splash joints have no complaint, most of them expecting to carry on through the heat. Mother Kelly's is maintaining identical season setup including Owen and Parker, Lewis Sisters, Bennett Green and Jack Reynolds crew. Ditto Bar of Music, which has John Hale, Marilyn Duke and the Four Grand. El Chico's a regular click, summer and winter, with small rhumba band and in and out acts.

Few of the hotels have put up bars yet, but most have shaved their entertainment layout down to a trio and warbler.

Same for the restaurants. Ruby Foo's did as well first time out, that will remain open all summer. Patio Moresque still draws the dowagers, and other class eateries report few white covers.

Du Ponts' Lavish Plans

The Florida National Bank & Trust Co. at Miami, a du Pont subsidiary, has announced that 'a group of our customers propose to build on Miami Beach the most outstanding and unique enterprise in the world.' Rivaling anything hitherto known along the French or Italian Rivieras, this projected 'dreamland' development on the Atlantic ocean, north of Miami Beach, is expected to involve an outlay of approximately $4,000,000.

Initial points in the development envision the construction of two new hotels of 250 or more rooms each, a theatre capable of seating 2,500, an aquarium expected to be four times as large as the oceanarium at Marineland in St. Augustine, an athletic stadium of sufficient size to provide room for two professional baseball teams, a cafe seating 300 or more persons, along with a cocktail lounge, dancing pavilion, soda fountain, and souvenir rooms, all capable of accommodating several thousand persons.

Plans also call for 200 or more de luxe ocean-front cabanas, with provisions for Hawaiian and Venetian villages, swimming pool and diving towers of all-marble construction, bowling alleys, shuffleboard courts and other recreational facilities, a hall suitable for handling conventions, a Pan-American Trade Mart, and adequate parking facilities with artistic overhead walkways for people to get from one location to another.

Although all parties involved in the plans have steadfastly declined to make any public announcement, imminence of the projected development was indicated in the announcement of an architects' competition, wherein they were invited to submit plans for the project.

Last major project of the du Pont interests in Miami was erection of the Alfred I. du Pont Bldg., costing $2,500,000.

N. Y. Fair Set

Continued from page 1

leans' famed Absinthe House and Sazerec Bar. Another spot in this same layout will be the New Orleans Restaurant, with Pierre Berrard, chief chef at the Roosevelt hotel, N. O., coming up to supervise the cuisine. Gay New Orleans is also reproducing the Poor Boys' Sandwich Shop from N. O., which is in line with the Fair's own idea of more moderate prices.

Todd's Dancing Campus, grinding name bands at 25c admission, the Opry House, which will stage 'The Hot Drunkard,' and 'Streets of Paris,' starring Abbott and Costello and Gypsy Rose Lee, will also considerably brighten the area.

Bands and Spec

Todd is figuring on the Orrin Tucker orch-Bonnie Baker combination to open the Campus, with possibly Ben Bernie also in at the same time. Bernie, incidentally, may work out a partnership deal with Todd whereby he'll play the Campus throughout the summer on a sharing basis. Talent features in Gay New Orleans will be Louis Armstrong, sans band, Don Redmond's orchestra and the Berry Bros. (3).

Another costly addition to the midway this year is the Fair's own 'American Jubilee,' the spectacle having a cast of over 300 and including such talent as Paul Haakon, Joe Jackson, Lucy Monroe and Don Voorhees band. Albert Johnson is producing this show; Leon Leonidoff staging and Arthur Schwartz and Oscar Hammerstein II doing the music. It's spotted at the end of the condensed amusement zone, where the NTG nudist layout was last year, and will seat 7,000.

Billy Rose's Barbary Coast restaurant, with the show moving over virtually intact from his Diamond Horseshoe, in Manhattan, will seat around 900 at tables and also will enhance the midway. Rosita Royce, the dove dancer, may go into the White Way Casino in a show tentatively billed as 'Nations On Parade,' while the Monte Proser-Walter Bachelor Beachcomber duplicate form Broadway will also add life to the midway. A deal was talked last week with Leon & Eddie's to reproduce a similar spot on the midway as their 52d street nitery, but they are cool to the proposal.

Cutrate ticket book that the Fair is selling includes admissions to some of the bigger midway shows, such as 'American Jubilee,' Gay New Orleans, Dancing Campus, and this also is figured to lure a bigger percentage of the Fair's attendance into the hotcha area.

UNVEIL FELLOWES MEMORIAL

Hartford, April 30.

Unveiling of the Dexter Fellowes Memorial in Fairview Cemetery, New Britain, took place Wednesday (24).

Dedication of monument for the Ringling press agent was by Governor Harold G. Hoffman of New Jersey.

Charlotte Ordinance Restricts Carnivals

Charlotte, N. C., April 30.

The Charlotte city council has adopted an ordinance restricting the operation of carnivals in Charlotte.

While the ordinance does not outlaw carnivals, its provisions are so rigid that it is doubtful they will be able to show successfully anywhere within the city limits.

Bans Carnies, Circuses

Massillon, O., April 30.

Mayor Harry W. Lash has barred circuses and carnivals from this community during his term of office on the ground that 'when we spend our money at the carnival or circus, all of it goes out of town.' He also cited carnies gambling fronts.

N. Y. Legits Woo

Continued from page 1

is evidently a trend toward $2-top legit, indicates plenty of legit lure to supplement the Fair in drawing tourists to the metropolis this summer.

Musical shows coming to Broadway include 'There After Three,' which played the road and was withdrawn for revision; 'Keep Off the Grass,' which opened in Boston Tuesday (30) and is listed for the Broadhurst, which currently has 'The Fifth Column'; 'Louisiana Purchase,' due for a tryout in Washington next week, being booked into the Imperial May 28, and 'New Faces of 1940' (may have another title), due to start rehearsing soon. 'Hold On to Your Hat Boys,' which will bring back Al Jolson to the boards, is also about to rehearse, but is not due on Broadway until late summer or the fall.

Current musicals which should be summer stayers are: 'Du Barry Was a Lady,' 46th Street; 'Higher and Higher,' Shubert; 'Hellzapoppin,' Winter Garden; 'Too Many Girls,' Broadway; 'Two for the Show,' Booth, and 'Pins and Needles,' Windsor.

'Three' will possibly be berthed at the Majestic, 'Margin for Error' being the present tenant. Kitty Carlisle is mentioned replacing Simone Simon, who played the lead originally. Attraction is said to have the backing of a scion of the Schmidlapp family, wealthy Cincinnatians.

Tourists

With discussions recently in the press and out as to what's the matter with the theatre and what is to blame, a vital factor not considered is the paucity of patrons from out of town. It is that type of customer that legit looks for, as much, if not more, than residents of the metropolitan area.

During the winter it was known that the hotels were away off and even the leading inns' occupancy was but 50% of capacity. Records show that February was the worst of any month during the past 10 years. April saw some improvement, but not materially. Flock of hotels are reported on the market for lease or sale. Operators of one of the most consistently successful midtown hotels, which is distinctly under normal, too, were offered the operation of 11 other spots, but nixed all proposals.

Dearth of visitors is interpreted to presage a heavy influx for the second season of the World's Fair, which lights up May 11. Last spring that, too, was the expectation, but the buildup then led to a sharp letdown. There appears to be a marked difference this year, with the word around the country that the cost of attending the Fair will be modest and the high hat atmosphere that existed last year is out.

This is accompanied by hotels having heralded no raise in rates, and some are even advertising rooms for less than anytime heretofore. Last season permanent guests were shooed out of hotels and the rates boosted, with the result there were many thousands of empty rooms. If and when the hotels fill up, theatres are bound to benefit.

Mart Kenney Due at Banff

Vancouver, B. C., April 30.

Mart Kenney orchestra, at its regular Hotel Vancouver stand for the winter, is now on a holiday prior to moving into the Banff Springs hotel, Banff, for the summer. Making its farewell appearance in Vancouver, it played two shows at the Orpheum theatre.

The stage appearances marked the last appearance with the band of vocalist Georgia Dey, who is leaving to marry a professional golfer in eastern Canada.

WHAT THEY THINK

Murder, Inc. Priority

Philadelphia.

Editor, Variety:

On page two of your April 24 issue, you say Asa Bordages was the first to use Murder, Inc., and that it is his creation.

I hate to see three studios and a couple of writers getting their vowels in an uproar over the title, because I registered it with the Screen Writers' Guild in Hollywood some three or four years ago. Registration number is 10443.

It happens to be the tag on an original play, part of which was produced by Eda Edson at the old Writers' Club on Sunset Blvd. during October-November, 1938.

Various agencies, including the Leland Hayward Office in Hollywood and the Lyons office in New York, have had the play and should be acquainted with the title. The press on the West Coast has given my play some publicity (including Variety), and a few studios know about it.

Of course, my play has nothing to do with the Brooklyn crime syndicate; it deals with munitions men. The title, though, has been registered, publicized and used by me, and I think that gives me prior rights.

At any rate, if there's any arguing to be done with the Hays office or other writers, my end of it will be handled by the Lou Irwin Agency in Hollywood.

Don Martin.

Depression Radio Pix Versions

New York.

Editor, Variety:

Every week able Variety tries to present facts regarding the motion picture business and I sometimes suspect you do so with 'tongue in cheek' because of the vagaries of opinions. For very rarely do any of the top executives ever 'hit the nail on the head' and suggest plausible corrections to really aid the boxoffices of the nation.

Lately there has been a growing tendency to put condensed versions of pictures on the air before they hit the majority of screens. Mr. de Mille is one of the prime offenders, along with some of the other biggies, hurting the potential drawing power of some pictures. If these gentlemen could see and hear the number of people who pass up a movie because they heard it on the radio, then probably they would be personally shocked into realizing that their misguided efforts are one of the potential reasons that boxoffices are groggy from their rear attack.

I know someone is going to say that this picture and that picture was helped by broadcasts of this nature. But, $ brings you 15, that the picture mentioned is one of the top grossers that had terrific audience appeal and was bound to be a hit without any assistance from the radio.

The sooner the movies stop giving free ear shows to 5 or 6,000,000 potential customers, the more quickly grosses and percentage participation will start to increase. And as the entire industry says, there's nothing a good picture can't overcome.

F. Lawrence Coley.

Voice Relief

Rhinebeck, N. Y.

Editor, Variety:

The article on radio's voice monotony, in last week's issue of your sometimes studied magazine, provided a free parlor game. Which were the two tiresomely voiced commentators? I heard all of 'em mentioned except Lowell Thomas. And why was that, asks the end man? Well, these talkers wear out their listeners because they never studied voice culture, oratory, elocution. If you listen to Thomas you'll notice the tone shifts, never in a weary groove. It seems natural but it is art. Lowell studied elocution and taught it, too, in the old days.

Now you will agree that what is needed is too late for the commentators to provide, in person, i.e. new, delightful voices. So I suggest voice substitutes. Get good actors to help out on the speaking end. It has already been done in a sense. High Marlowe fills in for Ellery Queen, who can write but not talk agreeably. Why not have actor subs for the newsmen? Announcement would go like this: 'You will now hear from Preston Blah, the great war correspondent, his material read by a voice relief, Jonnie Blank.'

The audience would gain, the sponsor, and the writer, too. Some of those voices, now heard, have been very wearying on the ears. And dial changing comes easy. Too, this new gag would provide jobs for actors. I think, after the grin wears off, it might be taken seriously.

John Wilstack.

Pepsodent Blackout

Springfield, Mass.

Editor, Variety:

About a week ago somebody wrote you a letter criticizing the Pepsodent 'Baby Naming Contest.' Above the letter was the Editor's caption questioning whether or not these contests help the product.

You are welcome to publish this, my own view regarding the particular contest. I agree heartily with the writer whose letter you quoted. If ever a contest appeared phoney this particular one did. The amount of money Pepsodent said was to be paid out was $12,000. Only the $5,000 winner was announced. What happened to the other winners who were supposed to get the rest of the money?

Pepsodent wound up the contest to the dissatisfaction of plenty. No doubt if a contest is run as apparently secretive then what guarantee has a prospective customer for the 'Pepsodent products'? No doubt I voice the opinion of thousands who wouldn't take the time to write and express themselves as freely.

You may print this letter. I haven't anything to hide or no misrepresentations to make.

Eva Charia.

P. S.—Pepsodent lost another customer.

Co-Op Strawhat

Salisbury, Md.

Editor, Variety:

Considerable misunderstanding has arisen as result of the newly formed summer theatre project, the Fairview here. I wish to make this statement clear: that professionals and semi-professionals are being invited to join this group which is to be entirely cooperative. The theatre for our use has been given us by New York backers. It is an experimental workshop for the professional stage. There will be no guaranteed salaries; the only compensation will be the equal dividing of the weekly boxoffice receipts.

We offer the playwright the chance to have his manuscripts tried out here; we offer the actor the chance for principal roles by not using name actors; we offer directors the opportunity to show their capabilities; and we offer the technical staff a chance to create on its own. Our theatre is adequate, a seating capacity of 200, and a drawing power of 150,000.

Stanley G. Roberts,
Asst. Manager.

Friedrich Wolf

Continued from page 1

French ambassador here for Wolf's release.

It's claimed by the League that a Mexican visa has been issued to Wolf and is awaiting him at the Mexican consulate-general in Paris, and that $275 for his passage from France to Mexico is on deposit in the French capital. No charges have been lodged against Wolf, the League says, yet the French government refuses to let him leave.

Wolf authored the anti-Hitler film, 'Professor Mamlock,' among other prominent works. The League says it has reports that the author is very ill in the camp.

Geo. McManus

Continued from page 1

has been writing shorts on the Metro lot.

Gerard prefers McManus to do the part, the cartoonist closely resembling the character he created. He was tested for it two years ago by Warner Bros. and said to be satisfactory, but the idea was dropped. Whether he will do it in Gerard's version will depend on assent of the releasing company.

Gerard's plan is to make two features a year in the series. He is negotiating with two majors on release and financing is complete for the films, which will be budgeted at between $150,000 and $220,000 each. They will be made on the Coast. Contract with King Features, which is for six years, was set by William Morris office.

First story in the series has already been completed by Gerard and Ben Ryan, and will be labeled 'Bringing Up Father in Hi Society.'

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SCREEN RADIO BANDS STAGE

VARIETY

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FILMS' LAST DITCH STAND

20th May Defer Any More Films With Shirley Temple Says Zanuck

Shirley Temple, for almost five years the chief bulwark of 20th Century-Fox profits, will probably make no more films—at least for that company—after 'The Young People,' in which she is now working, is completed. Darryl F. Zanuck, 20th production chief, so indicated in New York yesterday (Tuesday). He made it clear that grosses on the 10-year-old star's recent films have been disappointing. On the credit side, however, is the approximate figure of $30,000,000 as the total Temple film rental. Mary Pickford, during a much longer career, is the only film star who has outgrossed Shirley.

Zanuck said Shirley's termer has one more year to run, but whether or not a picture is made with her during that time will be decided in confabs with prez Sidney Kent during Zanuck's present visit in N. Y. Likelihood is that none will be made, or at least nothing more than a low-budgeter.

Twentieth exec declared there is some vague thought of a plan to option Shirley in such manner that

(Continued on page 32)

DAYLIGHT TIME HITS N. Y. LEGIT

Business along Broadway slipped last week, lower floors and agencies being mostly affected. Start of daylight saving time is the ascribed reason and it is explained that such reaction when longer days arrive usually lasts two weeks, after which the '$3 customers' are expected to become acclimated to the change in hours.

Four attractions are off the list. 'Heavenly Express' stopped at the National Saturday (4) after two and one half weeks; 'Suspect,' Playhouse; 'When We Are Married,' Lyceum, and 'Reunion in New York,' Little, stopping on the same date.

Due next week: 'The Return of the Vagabond,' National.

CBS' FINNISH AIRINGS INSPIRED SHERWOOD

CBS gets a potent buildup in the current hit, 'There Shall Be No Night,' presented by the Playwrights' Company and the Theatre Guild at the Alvin, N. Y., last week.

Angle on the plugs is that author Robert E. Sherwood is understood to have been inspired to write the play by William L. White's CBS broadcasts from Finland last fall and winter. H. V. Kaltenborn, who made his rep as an international commentator over CBS during the Munich crisis, was among the first-nighters.

No Corpses on Sunday

Boston, May 7.

Board of censors here okayed in toto 'Lights Out in Europe,' documentary anti-war film—for weekdays only. On Sundays, it ruled, corpses must be deleted.

Scenes in Poland, with the bodies of peasants who had been killed by German air bombs, therefore, had to be removed after the final Saturday night show. They were reinserted on Monday.

SWITCHES FILM, BAND NIXES 45G OFFER

Assertedly because the Strand, N. Y., had promised him 'All This and Heaven, Too' (WB) as the picture, if going into the house on a four-week guarantee, then subsequently switching, Orrin Tucker has signed with the Broadway Paramount instead. Warner Bros., operating the Strand, offered Tucker $45,000 for the four weeks with 'Heaven' (Bette Davis-Charles Boyer) as the film. Meantime, he had talked to the Par, with result when the Strand advised Tucker he would have 'Brother Orchid' as the film instead, he balked.

Switch on the picture from

(Continued on page 61)

RCA's Impressive 6½ x 4½ Feet Tele On Magnified Screen

Television entertainment projected (magnified) upon a screen, 6½x4½ feet, was demonstrated by RCA at its board meeting in Studio 3-A at NBC, New York, yesterday (Tuesday), and proved very impressive. A half hour's program included several good samples, and the whole display was marked by clarity, even at a considerable distance. RCA now expects to have the screen expanded by September to 9x6 feet, said to be only a matter of grinding the lens and otherwise testing and readying the equipment.

Lowell Thomas acted as m.c. at the board demonstration, and broke in several times with bulletins hot off the transoceanic channels reporting Chamberlain's defense before Commons. A child prodigy performed at the piano, the Merry Macs zingily handled three pop tunes, and a down east skit (Irish Justice in

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ALL-INDUSTRY POWWOW OF 100

Picture Interests Not Directly Involved in Govt.'s Anti-Trust Suit See Urgency for This Conference of 100—To Seek Some Solution for Multiple Attacks on the Business

LOOKS PROMISING

Plans are being initiated in New York by film interests, not directly involved in the Government anti-trust litigation, to call an all-industry conference of 100 within the next few weeks, the purpose of which is to seek some solution of the legislative attacks from without, and reach an amicable program for adjustment of internal frictions. These trouble-shooters hope to accomplish much that way, and to satisfactorily adjust sundry industry ills in a practical, forthright manner.

With hearings scheduled in Washington next week (13) on the Neely

(Continued on page 7)

Jimmy Walker's Frank Address Before Picture Pioneers in New York

Spring meeting of the Picture Pioneers, organization of film executives and exhibitors in the New York territory, who have been actively engaged in the business for at least 25 years, developed into an oratorical session at the Waldorf-Astoria last Thursday (2). Hard-crusted showmen, inclined to maintain the blase viewpoint, melted completely before the end of the evening, under the spell of nearly an hour's talk by James J. Walker, former mayor. Justice Ferdinand Pecora and Dr. A. H. Giannini also spellbinded. Jack Cohn, prez, presided.

Walker was initiated as a member of the group, qualifying on the basis of his association years ago as gen-

(Continued on page 55)

NO HOME IS COMPLETE WITHOUT A WAR MAP

Chicago, May 7.

WLS has prepared and is distributing a special large map of present-day Europe for use of its listeners. Map was made up by Julian Bentley, news editor of WLS, and is offered to listeners at a dime a copy.

In first 10 days WLS had sent out over 35,000 copies and the demand continues to flow in at the average of 4,000 letters a day.

More N. Y. Hotel Reservations Cue Possible Bigger B. O. for Fair's 2d Yr.

Requests for reservations and information on rates pouring into the New York hotels is being looked upon as further indication that the World's Fair may do the impossible of drawing a better attendance in its second year than it did in the first. Last year's paid attendance was admittedly disappointing at 25,817,265.

The Knott Hotel chain, for instance, reports a 300% increase in out-of-town reservations and inquiries over this same period last year. At that time the Fair wasn't getting a particularly helpful press outside N. Y., almost all stressing the high costs in the metropolis. Another negative angle last year is attributed to the New Yorkers themselves figuring there was plenty of time to see the Fair because of the announced second year. It's estimated that hardly 25% of the population in N. Y. and surrounding territory saw the Fair in '39. The N. Y. Big Show starts its second year on Saturday (11).

Harvey Gibson, head of the Fair, Sunday (5) emphatically stated that

(Continued on page 61)

The Jessels as an Act

Philadelphia, May 7.

Mr. and Mrs. George Jessel (Lois Andrews) will headline the show at Jack Lynch's roof for two weeks starting Monday (13).

This will make their first nitery or stage appearance together since the recent much-publicized marriage of the comedian to the 16-year-old showgirl.

IF NAZIS BOMB LONDON, U.S.A. HEARS IT

Montreal, May 7.

American radio listeners will hear the sound of the first bomb that drops on London, the shriek of air raid sirens, the crackling fire of British anti-aircraft guns and the drone of pursuit planes the minute Nazi bombers try to attack the English capital from the air.

Understanding is that all technical arrangements for broadcasting a possible air raid have been made by the BBC so that lines would be made available for American broadcasters at a moments' notice. Special microphones will be placed in strategic spots throughout London—in hospitals, depots and air raid shelters—so that complete drama of the conflict can be conveyed via the ether.

That Pink-Champagne Touch (4 Doz. Glasses) Burns Up N.Y. Boniface

A 52nd street (N. Y.) boniface, suddenly gone Continental, last Thursday (2) at the bachelor dinner to Paul Douglas, radio announcer, is the cause of a burnup by a competitive restaurateur. Incident took

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PIX AGAIN HOT FOR AIR SPOTS

Hollywood, May 7

Package or special deals for film talent are available to sponsorship at Metro and 20th Century-Fox. All questions of possible film exhibitor antagonism to the continuous airing of celluloid personalities is seemingly offset once and for all by the exploitation advantages of radio publicity. Changed attitude has been brought about by alleged proof, adduced by the networks and agencies, that pictures which had the benefit of air aid fared better at the wickets than the non-broadcasters.

Many of the country's leading theatre operators are said to have been won over to the MG and 20th way of looking upon radio as neces-

(Continued on page 61)

Omaha's Gracie Allen Invitation

Omaha, May 7

Editor, Variety

Golden Spike Days will be celebrated in Omaha May 15 to 18, inclusive. Gracie Allen will be with us and hold her 'Surprise Party' national convention.

I extend a very cordial invitation to the readers of Variety and to the amusement world in general to visit Omaha during our Golden Spike Celebration. Gracie promises some grand surprises for us and we will have some grand surprises for Gracie.

So come and be surprised.

Dan B. Butler, Mayor

'Gracie Allen for Prez,' Pages 24-31

Autry Hypoes Rodeo In Pitt to $38,000, More Than Doubling '39 $17,000 Take

Pittsburgh, May 7.

Annual 10-day rodeo at indoor sports arena, The Gardens, a terrific clicko this year, with Gene Autry, film cowboy star, who was the main attraction, getting credit for more than doubling last season's gross. In 13 performances, show clocked more than $38,000, as against $17,000 in 1939.

Autry's draw was particularly demonstrated at the mats, when kids were hanging by the rafters. Rush was so great last Wednesday (1) that Gardens management immediately scheduled an extra afternoon performance for Friday (3), and that, too, was a complete sellout.

Western film name also made himself a flock of new friends here with his eagerness to make personals, gratis, anywhere there was a kid audience. Kept busy all day going to orphanages, hospitals and children's homes. Autry collected $6,500 for the engagement.

Eskew Adds Autry

Philadelphia, May 7.

Gene Autry has been added to Col. Jim Eskew's rodeo troupe, which opened last night (Monday) at the Arena.

Herbert J. Yates, Rep prez in town over weekend, agreed to postpone start of Gene Autry's new picture for 10 days to permit cowboy star to headline Rodeo in Philadelphia this week. Autry was to have flown back to the Coast Sunday (5) after his CBS broadcast but went to Philadelphia instead and will do his network airer from there this week (12), planing out after the program.

Yates agreed to flicker postponement after seeing concrete evidence here of Rodeo having increased Autry's local draw and being assured same thing would be true in Philly.

CORWIN FOURTH CBS ALUMNUS TO CINEMA

Hollywood, May 7.

Norman Corwin, who produced 'Pursuit of Happiness' and other programs for Columbia Broadcasting, checks in late this month at RKO to start his writer-director contract.

He's the fourth producer on the CBS network to be recruited by RKO for pictures. Others are Frank Woodruff, Orson Welles and Irving Reis.

W. A. Brady Biog Being Packaged for Pictures

William A. Brady's autobiography, 'Showman,' published in 1937, is being peddled to pictures in a package deal by Music Corp. of America. Agency has acquired from Brady film rights to the book and will build a package out of it, including screenwriters, director, producer and part of the cast.

Objection of studios to doing biogs of living people will be overcome by MCA by using only incidents as a basis for a story, not using Brady's name for the chief character.

Agency has also optioned 'Girl Interne,' afternoon radio script show on NBC, for pictures and will attempt to sell it in a package.

He Should Be Able To Handle It Alright

Hollywood, May 7.

Technical advisor on the story of his own life is the job picked out by Jesse L. Lasky for Sgt. Alvin C. York in the picture, 'The Amazing Story of Sergeant York' at Warners.

He's due in from Tennessee in July.

UNA WYTE'S PAR PIC

Una Wyte, nitery warbler, has been tentatively penciled to a part by Paramount for the Jack Benny-Fred Allen film to be made this summer.

She's currently at the Somerset House, Beverly Hills, to showcase her for the Hollywood crowd, as RKO has also shown some interest in the east. MCA books.

Fashion Note

Enka Rayon ad in the program for 'Too Many Girls,' at the Broadway, N. Y., contains a picture of Hal Le Roy, one of the leads in the show.

Under it the dancer is quoted, 'I like a girl to dress the part. If she is going dancing, nothing is so appropriate as a gay flowered chiffon evening gown.'

FDR, Geo. M. Cohan Finally Hook Up For 'Over There' Citation

George M. Cohan received a Congressional medal from the hands of President Roosevelt at the White House last Wednesday (1), the event marking the first such honor bestowed upon an actor for professional activities. It was not for Cohan's acting ability, however, but for his writing of 'Over There' during the World War and 'A Grand Old Flag,' which dates back to 1906.

'Over There' is believed to be the song that won Congressional recognition. The bill authorizing the award was passed in 1936, but there was a delay in casting the medal because the cost had not been provided for. Medal has been in existance for around two years, the presentation never being definitely scheduled because Cohan could not go to the capital at the various times the matter arose. He was in Washington last week appearing in 'The Return of The Vagabond' and the White House date was consummated.

President greeted Cohan as 'my double,' referring to the star's characterization in 'I'd Rather Be Right.' That attraction played Washington, but it is understood that the President was not at the capital at the time and the presentation was deferred. Cohan is quoted saying 'I never was so thrilled in my life.' He also said that he hoped the U. S. never would need another war song. If so, the job of writing it would have to be turned over 'to some young fellow.'

Billy Blees, Bracken's Sub, Signed by RKO

Billy Blees, who subbed for Eddie Bracken in George Abbott's musical, 'Too Many Girls,' while Bracken was recently making a film on the Coast, has been inked to a termer by RKO. Blees will probably play the Bracken part in RKO's filmization of the legiter. Bracken can't take it as he is already under contract to Paramount.

Blees has appeared in a number of Abbott shows. He was not in the cast of 'Girls,' however, when he stepped into the Bracken role.

Boogie Woogie Quartet With Boston Symphony

Meade Lux Lewis, Albert Ammons and Pete Johnson, boogie-woogie pianists, and Joe Turner, vocalist, in the same classification, are slated to appear in a concert with the Boston Symph June 17 at Boston Symphony Hall.

Program is all-American, including Stephen Foster and George Gershwin in addition to the b.w. Lewis is now at the Famous Door, N. Y., while the other three are at Cafe Society, in Greenwich Village.

Thompson a WB Producer

Hollywood, May 7.

Harlan Thompson has joined Hal Wallis' staff at Warner Bros. as an associate producer.

He recently completed a long term at Paramount.

Finston's Coin Stalked

Los Angeles, May 7.

Charles Kenneth Feldman Corp. asked the State Labor Commission to settle a $7,910 controversy with Nat Finston, musical director at Metro.

'Agency wants 5% of Finston's earnings between June 10, 1936, and Oct. 12, 1938, estimated at $128,816.

Next, the Aquarium

Hollywood, May 7.

Arthur Caesar, who sold 'Brooklyn Bridge' to 20th-Fox, is writing 'Tammany Hall' for Metro.

Story deals chiefly with the old Hall in 14th street, when Tammany was at the height of its power.

'ICE-A-POPPIN' FOR N.Y. CENTER

'Ice-a-Poppin',' which was aimed for the N. Y. World's Fair but is slated for the Center, Radio City, sometime in July, is designed as a mixed entertainment. Show will include opera, ballet, specialties and ice-skating interludes, together with comedy bits contributed by Olsen and Johnson, who are negotiating with the Rockefeller interests for the presentation. Latter's principal objective is to establish the Center for stage shows.

Expectation is that because of the conglomerate nature of the performance, it will not be classed as legit, permitting a twice-daily performance not within Equity's jurisdiction. Legit shows are permitted eight performances weekly, additional shows calling for extra pay. 'Ice' is slated to have a $2.20 top.

Center management is to install an ice rink, estimated cost to be $35,000. Five front rows of seats would be removed if the deal is consummated, and the ice surface would have a depth of 85 feet, 100 feet in width. John Murray Anderson is slated to do the staging.

U.S. COWBOYS LAY A LASSO IN VENEZUELA

You can keep your South American dates, as far as C. B. Paul is concerned. He took a rodeo troupe of 25 cowboys and 10 lasso gals down to Venezuela for three weeks of rough riding in the bull ring of Caracas. He returned last week (2) with a sad story of bad checks and bad handling, after getting his talent out of jail and his horses out from under a lien.

Paul said the trouble started when he demanded his share of the take after the first two performances, according to agreement. He was paid in checks. When he tried to cash them at the bank he was told they were n.g. He protested to the Venezuelans and when the argument got hot they all told it to the cops. Result was that Paul found himself in jail.

'Without any charge they kept me in jail all day long. While I was be-

(Continued on page 63)

B'WAY BLOCK PARTY K.O.'D

Stunt in Front of Father Duffy Memorial Called Off

Organization representing various hotels in the Times Square, New York, area had an old-fashioned block party as exploitation for expected World's Fair biz killed off last week by the N. Y. City Park Dept. Outfit, the Hotels of Times Square, had the sanction of police and every other necessary body to run off a street shindig at north, or Duffy, end of the Square. It was to have been studded with talent from the various hotel rooms, and aired over several radio stations.

Park Dept. objected and refused a permit for the thing to be staged on the ground that it wouldn't be in keeping with the atmosphere surrounding the recently dedicated statue of Father Duffy, World War priest-hero, for whom that segment of square was renamed.

SAILINGS

May ' (Genoa to New York), Mrs. Alfred Hitchcock, Irwin Dash, Jack Harris (Manhattan).

May 4 (New York to Genoa), Giordano Paltrinieri, William Philip Simms, Virgil M. Pinkley, Ben Ames (Washington).

May 4 (New York to Bermuda), W. G. Hare (President Roosevelt).

May 3 (New York to South America), Arthur Rubinstein, Mme. Markovic, Predrac Milanov, Ruth Draper, Allesio de Paolis (Uruguay).

ARRIVALS

C. B. Paul Rodeo Co., Artie McGovern.

Cantor May Succeed Fred Allen

If Going to Texaco, Allen Would Oppose Own Former Sponsor—Abbott and Costello's Summer Series

Texaco may stay on CBS through the summer, retaining one of its two Wednesday night half-hour programs. It has until next Wednesday (17) to exercise time or program options. Account is also still considering Fred Allen as its new fall attraction. If this deal goes through Allen will become opposition to his present sponsor, and continue his 60-minute setup. Allen has eight weeks to go on his present contract, and it's figured that he won't decide whether to go with Texaco or take another Young & Rubicam account for another few weeks.

When Abbott and Costello take over the Bristol-Myers spot for the summer they will have with them Benay Venuta and an orchestra batoned by Peter Van Steeden. A contract is being worked out by Y & R with Eddie Cantor for him to go under the Bristol-Myers banner in the fall but on a half-hour basis (9-9:30). Succeeding half hour will be occupied by another B-M show, 'Mr. District Attorney.' Cantor would plug Ipana and Sal Hepatica, and 'Mr. D. A.', Vitalis. Previously reported Cantor-Wrigley deal evidently is cold.

Y & R is lining up fall programs for Pall Mall and Postum and Allen can have his choice of these.

Rubbing It In

Hollywood, May 7.

Television, the mention of which sends film execs into a frenzy of fright, invades the studios for the first time today (Tues.) when Thomas Lee's W6XAO mobile equipment moves onto to the Lum and Abner set at RKO for a few snatches of bucolic goings-on for 'Dreaming Out Loud.' If it proves a success then the pic biggies will really stock up on aspirin, and there'll be no more of that.

The visio bugaboo is frightening enough without tossing it into the cinema's teeth right in their own back yard.

Political Satire In Mexico City Theatre Almost Causes Riot

Mexico City, May 7.

Teatro Lirico, historic local revue theatre where Lupe Velez started, had a narrow escape from being blown to pieces with attendant large loss of life when persons in the balconies hurled bottles, packed with dynamite and gasoline, at the stage during the performance of a political satire. The bombs did not explode, though one of them struck a can-can dancer. Her skirt and petticoat muffled the bomb.

The players, excepting the head comedian, who stood his ground and called the bombers cowards and offered to fight them with his fists in the alley, dashed off the stage.

Quick action of cops and firemen averted a riot. Four arrests were made.

Priscilla Lane Balks On Pic, Goes Off Payroll

Hollywood, May 7.

Priscilla Lane is off the Warners payroll for refusal to take the femme lead in 'Money and the Woman,' with William K. Howard directing.

The story, Miss Lane notified the studio, is not suited to her talents. It is based on James Cain's Liberty mag serial, 'The Embezzler.'

Rene Blum Sails to Bring Over Comedie Francaise

Rene Blum's sudden sailing last week (1) does not indicate failure of negotiations to bring the Comedie Francaise to N.Y. in the fall, according to his New York associates. Blum is expected back late in June to complete arrangements for the French dramatic company to play a New York date early in the fall, perhaps early enough for a World's Fair engagement before its closing in October.

Brother of the former French premier was one of three passengers to hop the Ile de France on its sudden blackout run to the war zone.

Gertrude Niesen's Musical

Hollywood, May 7.

Gertrude Niesen has been assigned the femme lead in 'Carmen from Kenosha,' which gets a San Francisco legit break-in in July before being taken east. George Bricker wrote the book and Victor Young and Ned Washington are composing the tunes.

Miss Niesen is currently east, opening Thursday (9) at Loew's State, N. Y.

Guild Takes Bloch Play

Play written by Bert Bloch, former story editor for Samuel Goldwyn, has been accepted by the Theatre Guild for production in the fall. It's called 'Marie Adelaide' after the Grand Duchess of Luxembourg who defied the German army during the first World War.

Collaborating with Bloch on the writing was Isabel Leighton, magazine scrivener.

SHAW AND WHITEMAN LEAD BANDS IN PICS

Hollywood, May 7.

Artie Shaw takes over the job originally slated for Paul Whiteman as the orchestra leader in 'Second Chorus,' to be filmed by National Pictures at General Service studios, starting June 15. Whiteman moves over to Metro for a similar role in 'Strike Up the Band,' co-starring Mickey Rooney and Judy Garland.

Boris Morros, co-producer of 'Chorus,' explained that Whiteman had road commitments which would interfere with the production of the picture.

Nostalgia For Selwyn, Joe Schenck In 'Pierre'

Hollywood, May 7.

Edgar Selwyn digs up some of his own personal history in 'Adventures of Pierre,' which he will produce as a picture for Metro. Script is based on his own stage play, 'Pierre of the Plains,' produced in New York 32 years ago.

As a more intimate personal touch, Selwyn and Joseph M. Schenck played bits in the first screen version of the piece, made by All Star Feature Films in 1913.

L. A. to N. Y.

Barry Brannen.
Phil Charig.
Lester Cowan.
Howard Dietz.
Irving Fein.
Frank Forest.
Russell Holman.
Alvin Johnson.
Estelle Taylor.
Verne Walker.
John Wexley.
Will Wilde.
Cliff Work.

N. Y. to L. A.

Eddie Anderson.
Harry M. Baldwin.
Ed Beloin.
Jack Benny.
True Boardman.
Charles Boyer.
Mr. and Mrs. Joe E. Brown.
Mr. and Mrs. Dave Chatkin.
Dennis Day.
Donald Flamm.
A. P. Giannini.
Ben Hecht.
Phil Harris.
Bob Hussey.
Mitchell Leisen.
Mary Livingstone
Bill Morrow.
Pat Paterson.
Sidney Piermont
Herb Polesie.
Frank Remley.
Nat Ross.
Mark Sandrich.
Don Wilson.
Herbert J. Yates.

COAST 'SNEAKS' MISS OUT

Cartoonist Branner Recalls Trouping Days In 'Winnie Winkle' Vaude Strip

Vaudeville is getting a strong boost by Martin Branner in his 'Winnie Winkle—The Breadwinner' cartoon strip, syndicated widely by the Chicago Tribune. Presently Branner has his key characters forming a vaudeville unit to tour the country.

What isn't generally known, however, is that Branner himself is a former vaude performer, working in a dance act with his wife, Edith, as Martin and Fabrini, up to 20 years ago. He called a halt to his show biz career, however, when his cartooning caught on enough from a sideline to give him permanence.

It's Branner's own vaude background that lent as much authenticity to a couple of his strips early last week portraying old theatre programs and naming many performers prominent in the straight vaude era. As put together, however, the bills weren't completely authentic, Branner admitting that he culled the names strictly from memory. He added that some of the shows, as for instance the spotting of two high tenors like Joe Schenck (Van &) and Will Oakland on the same bill, would indicate that he's not so hot as a booker.

Some of the names and acts he mentioned were Imhoff, Conn and Coreene in 'The Pest House,' Nate Leipzig, Whiting and Burt, Rock and Fulton, Willard Sims, Al Jolson, Mae West, Eddie Foy and Family, Ed Hayes, Juliette, Charlie Grapewin and Anna Chance, Nat Wills, Keno and Green, Irene Franklin, Dooley and Sales, Victor Moore and Emma Littlefield, Clark and Verdi, Tempest and Sunshine, Clark and McCullough, Eva Tanguay, Duncan Sisters, Moran and Mack, Cross and Josephine, Cantor and Lee, Four Mor-

(Continued on page 53)

Martin & Fabrini, '13

Joshua Lowe, now in charge of VARIETY's London office, caught Martin and Fabrini at the Union Square, New York, in July, 1913. His review of the act read:

'Young man and woman who are making an effort to break away from the cut-and-dried routine of a mixed couple dancing turn. While not succeeding altogether, they are entitled to credit for trying. The work creates the impression of violence rather than of grace. In an early spot they might do on a big bill.'

Key characters in Martin Branner's cartoon strip are a mixed dance team, which, like Branner and Edith Fabrini, are man and wife.

Claim to Hugo Royalties Based on War Right To Extend 50-Year Ruling

Paris, April 21.

With royalties on Victor Hugo's works ceasing after 1940, heirs have expressed the hope that the government would give an extension of time before the French author's literary works are considered public domain.

Under French law, heirs are entitled to royalties for 50 years after the author's death. In the case of Hugo, who died in 1885, this period was extended five years by the decree of 1919, stipulating that [illegible] years ought not to be counted. With this precedent behind them, the Hugo heirs hope that a similar regulation will be adopted due to the current war.

This has given rise to heated polemics in French literary circles, with one faction objecting, calling it a form of 'war profiteering,' and urging that the protection be ended regardless of war so that the publication of cheap editions be spurred on. The authorities have not yet given their decision.

Many Stage Familiars In Coast 'Show Boat'

Los Angeles, May 7.

Cast of 'Show Boat,' opening for one week at the Philharmonic May 13, sounds like a Broadway aggregation.

John Boles heads the troupe, which includes Paul Robeson, Norma Terris, Helen Morgan, Guy Kibbee, Winifred Harris, Sammy White, Helen Lynd, Bertha Powell, Victor Adams, John Rutherford, Jack Daley, Kate McKenna, Norman Fusier, Francis X. Mahoney and Bobs Savage.

Misses Terris and Morgan, plus Sammy White, appeared in Flo Ziegfeld's original New York production. Robeson also played the operetta in N. Y., but in a revival.

Odd War Slant To German Reels Shown in 'Waukee

Milwaukee, May 7.

Spotting lost persons in newsreels has ceased to be news, but there is an unusual angle to the situation here where thousands of Germans have had their customary postal communication with the fatherland almost completely severed by the European war and its censorship. Particularly in the two theatres (Pabst and Deutscher Kino) regularly showing German news weeklies, in conjunction with their German features, are the films watched avidly for some trace of loved ones who have not been heard from since the commencement of hostilities.

Hardly a performance passes in this city of large foreign population

(Continued on page 31)

MUSE DIRECTS CANTOR'S B'WAY NEGRO MUSICAL

Hollywood, May 7.

Clarence Muse inked a deal to direct 'Sweet Land of Liberty,' all-Negro musical to be produced by Eddie Cantor on the Broadway stage in autumn.

Ira Gershwin, E. Y. Harburg and Harold Arlen are writing the show.

Franchot Tone Skeds Op; 'Column' Closing

Franchot Tone, featured in 'The Fifth Column,' Broadhurst, N. Y., will be operated on for a ruptured vocal chord, for which he has been under treatment for some weeks. He is able to talk his lines, but was out of several performances recently, including Monday (6) night.

Because Tone is due in Hollywood for the filming of Paramount's 'Virginia' early in June, 'Column' will close next week (18). It is due to resume in the fall before going on tour.

Griffith Leaving 20th

Hollywood, May 7.

Raymond Griffith steps out of his associate producer berth at 20th-Fox at the expiration of his contract in September.

Departure is in line with the recent reorganization of the production setup in Westwood.

L.A. PIX FANS TOO WISE—PASTERNAK

Anything Within 100-Mile Radius of Hollywood No Longer of Value, Says Universal Producer-Director

CITES REASONS

Hollywood, May 7.

The sneak preview shown within a 100-mile radius of Hollywood has completely lost its value as gauge of a picture's boxoffice fate, in the opinion of Joe Pasternak, Universal producer-director.

Reason is, says Pasternak, there are no longer any reaction-pure audiences in the theatres and towns used for sneaks during the past years. Audiences within easy motoring distance of the studios have all become 'tainted' and professionally conditioned by the ever-increasing number of secret pre-showings still considered by many big and little production houses as a necessary preliminary before press preview and general release.

Sneaks taken to more remote places, Pasternak admits, still may have considerable value, especially showings of the more important and expensive pictures in stages of preparation where changes suggested by audience reactions may yet be made. Utterly futile and fatuous, he says, are the sneaks of the B product in which no changes are made or contemplated. Then it's merely a matter of the producer's vanity and the existing custom to take the picture out for a preliminary walk.

The film sneak, Pasternak reminds, was adapted from the custom of the

(Continued on page 62)

New Miami Picture Studio to Also Have Radio Pickup Spot

Miami, May 7.

Palatial new home of Colonnade Pictures, Inc., now being remodeled as rental studios, provides for large broadcasting studio seating 1,500. Stage will be flanked by regulation fish bowls for control and guests, and provision is being made for future television installations.

Previously, agencies handling visual shows from here have had to make the pickups from some outlying theatre, University of Miami, or the Royal Palm Club. Dates have been difficut to clear, and this together with limited seating capacity and a varied assortment of acoustical problems has proved a headache.

With studio available for next season, local C. of C. has started booming Miami as winter radio center. Generally believed city publicity budget next year will provide wire charges for any shows wanting to camp here.

Hattie McDaniel Paged By Pix, Cancels Vauders

Pittsburgh, May 7.

Hattie McDaniel's booking at the Stanley for week starting Friday (10) has been cancelled along with remaining dates on Academy winner's p.a. tour. Colored actress has been paged by 20th-Fox to return to Coast immediately for new film assignment and heads for Hollywood at end of current Chicago engagement. She had been set for an additional four weeks.

Up to late yesterday (6), Stanley de luxer hadn't landed a replacement for Miss McDaniel on all-vaude bill which will bring in Jack Durant, Beverly Roberts and Vilma and Buddy Ebsen.

Critics and Pulitzer Committee Agree For 1st Time, Naming Saroyan's 'Life'

For the first time since they have competed in making seasonal prize play awards, Broadway critics and the Pulitzer drama committee have been in agreement. Friday (3) the Critics Circle named 'The Time of Your Life,' by William Saroyan, as the winner, and the Pulitzers followed suit Monday (6). Winning author squawked from the Coast that he wouldn't take the latter award (story in legit section).

The dual selection came as a surprise, although it was known that some reviewers favored Saroyan because of his imaginative style. Young Californian's play made a fairly good stay on Broadway, mostly at the Booth, but was not among the actual winners. It was explained by the critics that their selection was based on what they considered the best written play of the season, not the best performed.

Circle was formed some years ago and was restricted to reviewers on the dailies, with the membership later expanded to include some others. They didn't know what to do with the organization until it was suggested that the bunch make a best play selection. That came about because the Pulitzer awards seemed too wet, several plays of the flop variety having been cited.

It is the purpose of the critics to make their selections some time in advance of the Pulitzer award, but held back this year in deference to Robert E. Sherwood's 'There Shall Be No Night' (Alvin), and another

(Continued on pag 60)

'Jerk' Ruled Out

NBC's continuity acceptance department has asked agency radio department to curtail if possible the inclusion of the word, 'jerk,' in their comedy scripts. What brought up the matter was the use of the word as a personal moniker ('Logan Jerkfinkle,' played by Charles Cantor) on the Jack Benny and Fred Allen programs.

Network has taken the attitude that while the word has lost its original connotation and has been accepted as everyday slang, it still sounded 'cheap' and its use ought to be kept from getting out of bounds on the air.

Epstein's 'Adam' An Alabaster B.O. Bust at 50c Top

Jacob Epstein's Adam—the magnificent male—is disappointing as a b.o. draw in New York. The monumental piece of sculpture, currently in its third week on exhibition at the Fine Arts Galleries, is pulling in crowds that no way compare in size with the business the chunk of manliness did in a tour of England before it was brought to this country.

Its owner, John Herbert, an English businessman who acquired the statue entirely on its basis as a potential b.o. attraction, it is figured will find little profit in the heavy investment of bringing the piece to this country. And that'll be true in spades unless police and censoring bodies in other cities let up in their determination to keep Adam out. Difficulty is being encountered in booking a tour with towns close enough together to make it profita-

(Continued on page 62)

BLONDELL IN WOODS' COAST 'SEX HOLIDAY'

Los Angeles, May 7.

Joan Blondell closed a deal to star in Al Woods' stage comedy, 'Sex Takes a Holiday,' which goes into rehearsal here Friday (10).

Show is slated for three one-nighters in California towns before hitting San Francisco, with Broadway as the ultimate aim.

Eddie Polo, of Silents, Now in Omaha Nitery

Omaha, May 7.

Eddie Polo, one-time No. 1 stunt man of the silent films, is working at the Trocadero, local nitery.

They like his stunts, too, and he's getting over on his own, because not everybody remembers his connection with pix, and sentiment from that angle is small.

CABOT KAYOED ON SET

McCoy Belaying Pin, Used by Extra, Results in Scalp Stitches

Hollywood, May 7.

Extra on the 'Captain Caution' set at the Hal Roach studios knocked Bruce Cabot cold yesterday (Monday) with a belaying pin. He picked up the wrong one, grabbing the mccoy instead of the specially prepared prop.

Cabot went back to work after having his scalp stitched.

Bing Crosby Asks 21 Wk. Layoff to Inspect Horses in Argentine

Bing Crosby has asked for a 21-week layoff from his Kraft Music Hall program (NBC), but his chances of getting more than the 13 weeks provided for in his contract are negligible.

Crosby is going to spend most of his vacation in Argentine looking over racing horseflesh but he would like enough additional time to visit other South American countries.

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Griffis Blasts U. S. for 'Harassing' The Film Biz at Its Direst Stage

Los Angeles, May 7.

On the eve of Neely bill hearings and the start of the United States anti-trust suit against the majors, Stanton Griffis, chairman of the executive committee of Paramount, on Monday (6) loosed a strong attack on the Government and other forces that are harassing the picture business during critical times.

Speaking before the weekly meeting of Los Angeles business men at the Town Hall here, Griffis did not mince words, tearing into the situation vigorously by saying 'in its current attack on the movies the Government is pointing its heaviest guns at an industry which has consistently refrained from exerting its own vast potential influences on the Government.'

He added that the attack is coming just at the moment when the foreign situation has made the position of the film industry the most difficult in its history, ending up by making a plea before the L. A. biz men for the continued independence of 'the nation's most widely-patronized art.' In his role of New York financier and business man, the Paramount executive referred to himself as an organizer of art.

Even in Russia

Taking sharp issue with those who claim that Government regulation is the way to improve the quality of pictures, Griffis emphasized that the industry be permitted to solve its own problems from now on as in the past. Bringing in Soviet Russia, he declared that even over there a strong movement is in favor of freeing the arts from state interference and domination.

Griffis also said, in part:

'A great combination of art and business finds itself today beset on every side by attacks of local, state and Federal agencies, in the courts and on the legislature, harassed by such congressional bills as the Neely bill...harassed and tormented by suits of the Department of Justice aimed toward forcing the major companies to separate theatre ownership from production; worn down by taxes of every conceivable nature; inhibited and limited by almost 100 censor boards which have sprung up around the country; all at a time when an unprecedented collapse of foreign income is upon us due to the breakdown of foreign currencies and the great war.

'This is an industry, too, that consistently, even if not quietly, sticks to its knitting of furnishing amusement, laughter, entertainment and escape; spends its far-flung energy in making the world a happier place to live in; resolutely endeavors to keep out of the field of politics and propaganda, although I sincerely believe that if the motion picture companies should so desire and would for the moment stray from this principle, within a very short time could so influence public opinion as to elect a Congress and a President; and probably has more influence on the lives of the younger generation—and this is a broad statement—than most of our schools and colleges put together.

'The industry's willingness and desire to cure its own evils is being continually shown by the revision of its trade agreements and practices and by the ceaseless development of many years of its own censorship of its own productions as affecting public relations, public morals, business relations, types of advertising and its activities in every branch.

'It is a remarkable truth that perhaps this development is followed by the fact that as pictures become better they invite more intellectual and intelligent criticism and tend to create, not obscure, the growth of perfectionism.'

Par's $50,000,000

Griffis, who is also partner in Hemphill, Noyes & Co., Wall Street brokers, revealed that Par has done more than $50,000,000 in financing in the past three or four years. He said that of this $50,000,000 not a dollar has been through public financing and 'not a dollar has been paid to any broker or middleman.

'This financing has been done almost entirely through exchanges offered to its own security holders, through banks and insurance companies and in the process its average interest rates have been reduced from about 5½% to about 3½%.

(Continued on page 11)

Back to the Start

Hollywood, May 7.

Metro back-tracked 30 years to film a scene for 'Boom Town' in an oil refinery.

Hand-cranked cameras and old-fashioned reflectors replaced electrical equipment to eliminate the danger of fire.

N. W. FARMERS' UPPED BIZ OK NEWS FOR B.O.

Minneapolis, May 7.

Government figures showing a 60% increase in Minnesota and 95% gain in North Dakota farmers' cash income from the sale of their products in February, compared to the corresponding 1939 month, are heartening to the film trade here and are believed to forecast increasingly better theatre business throughout the territory which mainly is dependent upon agriculture's prosperity.

Payment by the Government to Minnesota farmers during the month—the latest for which figures have been compiled—were $4,800,000, as against $3,230,000 in the same 1939 month. North Dakota farmers received more than $5,000,000, as compared with $1,100,000 in 1939.

In towns throughout the territory, aside from the Twin Cities, local film exchange heads say that there has been a noticeable spurt in theatre business and most houses are playing to better grosses than at the same time a year ago.

Coast's Optimistic Note

Los Angeles, May 7.

Los Angeles and San Francisco area theatre operators, who have been more or less hard hit during recent weeks by falling business, are somewhat heartened by reports of Federal Reserve Board showing a gradual uptrend in general business conditions in California during April. In Los Angeles, department store sales showed a gain of 7% for the week ended April 20, as compared with 1% gain for the previous week.

Retail sales in San Francisco jumped 16% during week of April 20, and smaller towns in both northern and southern California report similar increases.

Weather, Not Cal. Kind, Smacks Par in Budget

Hollywood, May 7.

Rain on the desert and snow in the hills piled up heavy additional costs on two Paramount productions.

Sam Wand and his 'Rangers of Fortune' troupe were forced to return to the studio after several wet days on the Mojave. Harry Sherman lost two days on his 'Three Men From Texas' at Lone Pine because of snow.

Steam Up for 'Santa Fe'

Hollywood, May 7.

Warners' high-budget pioneering picture, 'Santa Fe Trail,' steams up June 5 after Errol Flynn finishes his vacation. Currently Flynn is playing in 'The Sea Hawk.'

Michael Curtiz directs the cross-country production.

Lift for Spigelgass

Hollywood, May 7.

Universal upped Leonard Spigelgass from writer to associate producer of 'Riviera,' which he and Charles Grayson are scripting.

Picture stars Ellen Jones, with music by Jerome Kern.

Hecht and Ross West To Make Their Indies There

Obituary of eastern production was written, at least for the time being, by the departure for the Coast during the past week of the two producers who had come closest to setting up shop in New York. Ben Hecht left on Monday (6) to work out final arrangements for the use of the Columbia lot to make his 'Before I Die,' which Col will release, while Nat Ross, who also has a Col distribution deal, pulled out on Friday (3) in an attempt to make arrangements for a shift westward.

Lee Garmes, who recently completed 'Beyond Tomorrow' for RKO and holds options to make two more, has also given up the idea he was entertaining of making them in New York. Banking difficulties caused him to move his first production to the Coast after plans were completed for working east, but he hadn't given up the idea of making the remaining two in New York until last week. Garmes was also to work with Hecht.

GOLDWYN SEZ 'NO UA PEACE'

Surface indications of an impending peace between Samuel Goldwyn and United Artists were not borne out in interviews yesterday (Tuesday) with Goldwyn or his attorneys. That overtures had been made to him by UA was not denied by the producer, but he would make no comment on the pending lawsuits other than an unmistakable 'it takes two to make a bargain.'

Goldwyn said he felt it 'undignified' to speak about the battle that has been going on for almost two years between him and the company of which he is one-fifth owner. He referred all questions to the office of his attorney, Max D. Steuer, where it was declared that work is progressing night and day on the papers to carry the suits to trial. It was stated very definitely that there is no hint of tobacco being stuffed in a peace pipe.

Reports of a rapprochement are that Goldwyn will be allowed to withdraw from UA distribution upon his payment of cash for the stock he holds or that he will agree to deliver his product to UA for a specified term in return for being allowed to withdraw and hold his stock at the end of that time.

Goldwyn arrived in New York Monday (6) in a manner that provided one of the surface indications of peace. It was on an airplane chartered with Alexander Korda, who is also a one-fifth owner of UA. The two men had not previously spoken to each other for almost two years. Reason for his coming to New York provides the other suspicion for a happy ending of the affair. He will attend both the New York and Chicago sales conventions of the company next week.

At the conventions he will screen 'The Westerner.' This is the only picture which UA is announcing by him for the 1940-41 season.

'The Westerner' will be world-preemed in Fort Worth, Texas, June 25, Goldwyn announced, to open in two houses of the Interstate Circuit simultaneously, the Hollywood and Worth, and in a large number of theatres throughout the state the following day.

Pre-Convention Script Buys Keep Story Market In Super-Active Stage

With studios rushing to add prestige-properties to their lists for announcement at conventions, story market has been in super-active state during the past week. There have been a number of important purchases of novels, while a flock of additional deals are on the fire and will be closed within the next few days.

Twentieth-Fox has acquired 'Wild Geese Calling' by Stewart Edward White for $27,500. It's an American pioneer novel based on the penetration of Alaska. Paramount bought 'Dildo Cay' by Nelson Hayes. A first novel by the author, it's the story of a feudal island in the West Indies. It was published about 10 weeks ago and was on the best-seller list for a time. Price is being closely guarded via an unusual agreement between all parties, but is believed to be around $25,000.

Producers Corp. of America, recently organized indie with intention to make a series of films starring John Charles Thomas, purchased 'Ivanhoe Keeler,' novel by Phil Stong, for Thomas. Deal made by Hal Matson is based on percentage of the gross.

Republic, which has made several stabs recently into the field of novels and plays heretofore reserved to the majors, bought 'Moon Over Mulberry Street,' legiter by Nicholas Cosentino, a 1935-36 Broadway legiter. Price was $5,000. Rep had previously bought 'False Witness,' novel by Irving Stone, for $30,000 and a short-short story from Collier's, 'Sing, Dance, Plenty Hot,' by Duane Decker, for $500.

On the verge of sale are 'Oh Promised Land,' by James Street, in which Par is showing great interest, and 'Stars on the Sea,' by Van Wyck Mason, which Metro is bidding for. Latter is not set to be published until May 20.

Metro's Jim Hogg Yen

Dallas, May 7.

Metro at Dallas scouting 'Professional Politicians,' new tome by William McGraw, former state attorney general, as possible basis of film of Jim Hogg, once picturesque governor of Texas. E. B. Coleman, local film representative, doing the dealing.

Coast Story Buys

Hollywood, May 7.

Universal purchased 'Uneasy Payments,' by Erna Lazarus and W. Scott Darling.

Fine Arts bought Arthur Hoerl's yarn, 'A Letter From the President.'

William H. Wright and John Speaks sold their yarn, 'Transatlantic Clipper,' to Paramount.

Republic acquired film rights to 'Melody Ranch,' title of Gene Autry's radio show, for an Autry picture.

Fair Enough

Reporter on VARIETY called Hal Roach yesterday (Tuesday) at his N. Y. hotel for an appointment upon the producer's first visit to New York in a year and a half.

Roach replied, 'Sure, you can see me in half an hour at my office if you tell me where my office is.'

ROACH TO STICK TO COMEDY HENCEFORTH

Hal Roach will stick entirely to the comedy field in the future, he said in New York yesterday (6). His entire lineup of six films for 1940-41 are in that classification, he declared, indicating that excursions into drama and other fields in the past had not always been as financially successful as he would have liked.

'I have been making comedies for years and that's my forte,' he asserted. 'We are suckers when we step out of that field. Comedy, too, has always been the dominant factor in the amusement business and there is far too little of it now. We intend taking advantage of that situation on our coming season's program.'

He would never have made 'Mice and Men' except for extenuating circumstances in the fact he was engaged in a lawsuit with Lewis Milestone, the director. Instead of letting the $90,000 litigation go to trial and taking a good chance of losing it, he explained, he made the 'Mice' deal with Milestone. Result will be that he'll at least break even and perhaps make some money instead of paying off the director via the courts.

Roach, who was burned at United Artists when the opening of 'Mice' was delayed at the Roxy, N. Y., because 'Grapes of Wrath' was set to go into the Rivoli, said he is still very much annoyed and thinks the company was lax in not giving the Roxy the proper notice of availability of the picture. There is no thought, however, he said, of not continuing with UA when his current seven-year termer expires in 1945.

He said also that he was desirous of obtaining some sub-producers to work under him similarly to the way John Ford is turning out 'The Long Voyage Home' under Walter Wanger. He declared he had several men in mind and was negotiating with them for the time when their present commitments expire.

Roach arrived in New York Monday evening from Louisville, where he had attended the Kentucky Derby. He will remain for United Artists' New York sales convention next week and also attend the company's Chicago meet for one day prior to returning to the Coast.

Doc Giannini Back West

Dr. A. H. Giannini, who came to New York to attend his first meeting as a member of the board of directors of Columbia last week, will head back to the Coast this weekend. Film financier was named to the Col. board about 60 days ago.

He also attended a meeting of the board of Selznick-International, of which he is a member. He took a part, it is understood, in discussions of a more efficient revision of the company's corporate and financial setup.

'Margin' Winds Up OK In Detroit at $8,500

Detroit, May 7.

The season keeps rolling along here, with 'Tobacco Road' having settled into the Cass Sunday (5) at $1.10 for matinees and $1.65 nights.

With most of the town down 'Margin for Error' came off with a pretty good estimated $8,500 last week. Matinees were weak, but the last nights finished strong. Top was $2.20.

Mannix, Asher Decide To Clipper on Sat. (11)

Eddie Mannix, Metro's Coast studio manager, and Irving Asher, a British producer for the company, plan to Clipper to Europe next Saturday (11) to survey producing conditions in line with the new monetary quota rules. At first they intended sailing tomorrow (8), but shifted plans yesterday for the plane showing off this weekend.

Mannix will huddle with Ben Goetz, who is in charge of studio operations in London for Metro. Also the use of Robert Donat in 'Jekyll and Hyde,' which the company would make in England will be considered. 'Busman's Holiday,' Robert Montgomery starrer, is now reported nearly completed at the British studios.

It has been mentioned that Metro might abandon its production setup in England and simply purchase completed British features after they have been finished to fulfill company quota obligations. Decision likely will be reached after Mannix and Goetz go over actual conditions at the British plant.

Traube Anchors at 20th

Hollywood, May 7.

Shepherd Traube's first on a new director contract at 20th-Fox is 'The Bride Wore Crutches'.

Currently Traube is directing 'Street of Memories' on a one-picture deal. He had previously handled Broadway plays.

Other News Pertaining to Pictures

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EXHIBS TOSS IT TO H'WOOD

U's Scully Scores Exhibs' Haphazard Showmanship and Juggling of Films

Exhibitors are pulling out pictures and substituting others which bring in 20% less gross just in the vague hope the second will do better than the first, William A. Scully, salesmanager of Universal, declared last week anent VARIETY's poll of exhibitors during recent weeks on the possibilities of increasing producer income via longer runs.

Scully admitted there has been no response to date to the oft-repeated pleas of distribs and producers for extended runs to help compensate for losses from foreign markets. He declared, however, that in his opinion there are great possibilities for lengthening players time if exhibs use better judgment and stop changing bills merely for the sake of change.

Universal exec was just as outspoken about the negative attitude of many exhibitors on exploitation. It has been claimed that income to both the house and distrib could be increased by better ballyhoo, to which many exhibs, particularly in later runs, have taken exception in the VARIETY's poll.

'If instead of bellyaching about the fellow down the street getting the picture first,' he asserted, 'exhibs would get off their seats and think up some selling ideas, we'd all find a lot of our troubles vanishing. There's plenty more could be done than is being done to get the maximum out of every feature.'

Scully said the matter of raising admissions was one for adjustment in individual situations. He declared that while prices might be too low in some spots, they might be too high in others and no generality could be made. Other production and distribution execs have urged higher taps to help compensate for foreign losses.

Other exhib opinion on extended runs, upped admish and greater exploitation herewith.

NATE BLUMBERG'S BIG ADDITION OF U STOCK

Washington, May 7.

Heavy buying of Universal Corp. paper during March was revealed last week by the Securities & Exchange Commission's report on insiders' transactions. Nathan J. Blumberg of New York set the pace, picking up 10,500 voting trust certificates and peddling 1,000. His net gain of 9,500 boosted his holdings to 12,500 certificates plus warrants for 10,000 more. Peyton Gibson acquired 300 v.t.c.'s giving him 1,300 in addition to his stake in 26,500 held by Standard Capital Co., which also accounts for 111,283 warrants. Charles D. Prutzman of New York grabbed 2,500 certificates, making his total 4,400, and received 3,000 warrants from the firm 'without charge.'

Other film securities deals were minor. Charles C. Moskowitz of New York grabbed 300 shares of Loew's common, making his total 900, while Loew's picked up another 25 shares of Loew's Boston Theatres. The parent now holds 100,330 shares of the subsid. Robert J. McKinney of Jersey City acquired his first 11 shares of Pathe common.

Kramer's Prod. Lift

Hollywood, May 7.

David Loew and Albert Lewin upped Stanley Kramer to production assistant, with 'Flotsam' as his first assignment, handling the story and casting departments.

'Flotsam,' now in preparation, was written by Erich Maria Remarque.

GARFIELD'S 'PATENT LEATHER'

Hollywood, May 7.

John Garfield won the nod over George Raft for the lead in Warner Bros. 'Patent Leather Kid.'

Richard Barthelmess made it as a silent.

Oceans to Order

Hollywood, May 7.

Warners' private ocean is being renovated for two new tenants after housing 'The Sea Hawk.'

Studio geographers are reconstructing its bays and fjords to accommodate 'Capt. Horatio Hornblower' and 'John Paul Jones.'

Bankers Trust (N.Y.) Financing Roach and Korda

New entry into the field of film financing is the Bankers Trust Co. of New York, which last week made a loan to Hal Roach. A previous loan was to Alexander Korda. The two are the first venture of bankers in film production since early in 1933. Additional loans are expected to follow.

Equal partner of the bank in the two deals is the Security-First National Bank of Los Angeles. An official of the New York institution said that it had felt of recent years that it didn't know enough about the film business to do any financing, but had been interested in the proposition by Security-FN. Additional loans will be made as worthwhile prospects present themselves, it was said.

Roach loan will finance the studio's program of six features to be made at a total budget of $6,000,000. No maximum figure is set in the contracts on the amount of coin to be outstanding at any one time, but it was said by the bank that it wouldn't be more than a portion of the $6,000,000.

28-Week Loew's Net $6,789,828 as Against $6,368,847 a Year Ago

Loew's, Inc. net profits for the 28 weeks ending March 14 last totalled $6,789,828 as against $6,368,847 in like period of 1939, according to figures released by the company yesterday (Tuesday). After making preferred dividend distributions, this is equivalent of $3.70 per common share as compared with $3.66 a share in similar period in 1939. Company figured the 28-week earnings as equal to $49.66 per preferred share as against $46.38 in comparable period of 1939.

Loew's statement noted that the corporation has revised its table for amortizing film costs, this being applicable to all pictures released after Aug. 31, 1939. Company has reallocated such costs on the basis of 70% to domestic and 30% to foreign as against the previous respective allocation of 65% and 35%. Additionally, the company has accelerated the amortization rates.

As a result of such revision and reallocation, about $865,000 more has been charged off to amortization expense for the 28-week period covered by the report than ordinarily would have been deducted.

Loew's actual earnings, before depreciation, taxes and reserves but including its share of affiliated company profits after deduction of preferred dividends of subsidiaries, amounted to $11,101,356 for the 28 weeks ending on the March 14 date as compared with $10,516,528 for the same period of 1939.

MORE ON 'WHAT'S WRONG AT B.O.'

Start 'at Home,' Meaning the Hollywood Source — Upping Admissions a Local Problem — Pros and Cons on Exploitation — 3d in Series

RENTALS; SALARIES

Exhibs continue to toss the ills of the film industry back into the lap of Hollywood in the third installment of a nationwide 'what-can-be-done-to-improve-the-b.o.' survey by VARIETY. Views and convictions of house operators are presented herewith on issues of admission prices, extended runs, stepped up exploitation and other boxoffice stimulants which have been suggested as counter-moves to offset the industry's loss in foreign film rental revenues, because of the European war.

It is an instant conclusion by any experienced showman who reads the cross-section of reports that a much more intimate knowledge of producing conditions is necessary throughout the trade before any unanimity of action towards improvement of domestic receipts may be expected by producer-distributors. The film exhibitor is inclined to regard his boxoffice problem as something peculiar to his own particular situation, and not as part of a national industry income.

The suggestion made by exhibitors that the producers' financial remedy should begin 'at home', that Hollywood should tackle its own budgets of expenditures before appealing to theatres for increased receipts, is repeated by managers in the current survey.

M. A. Lightman, one-time pres of MPTOA, and exhibitor-partner with Paramount, declares, in a dispatch from Memphis:

'It seems obvious to me that we ought to go to the source of this thing—production—and find the real trouble, which concerns the extravagant manner in which Hollywood makes pictures. Necessity is the mother of invention, and if the producers don't find other ways to meet the situation, they will have to clean house at home.'

Extended runs for feature films are discussed from many angles. Exhibitors who operate first showings point out the hazard of extending engagements beyond the profit point, Howard Federer, of Lincoln, Neb., declaring that prolonging any engagements of other than outstanding 'A' films is to lose in the second week the profit garnered in the first.

To what extent lengthened first-runs affect subsequents is debated by several exhibitors. John H. Harris, operator of first-runs in Pittsburgh, declares that extra first-run playing time does not hurt grosses at second and third runs. Harry Kalmine, WB executive in the same city, cites added prestige as a benefit film carries into subsequent runs after an extended opening engagement.

'Gone' Sets a Vogue

Country-wide upping of admission prices on 'Gone With the Wind' has stirred exhibitors with the possibility of repeating the admission jump several times yearly, provided they have unusual attractions to offer their patrons. Again it was pointed out that the consistency of the Metro policy in establishing and maintaining a definite price of 75c mats. and $1.10 nights, is a strong factor in the success of 'Gone' at advanced admissions.

From Anderson, Ind., comes a discouraging note on the admissions issue. Exhibitor states, 'There's very small possibility of raising admissions here. Our 15c top just won't stand a boost'.

Eddie Ruben, of Minneapolis, is a believer in greater exploitation

(Continued on page 18)

Goldwyn Advocates H'wood Cut From 600 to 150 Pix, All Quality Product and Get More at the B.O.

Reduction of the number of pictures turned out by Hollywood from 600 to 150 was advocated by Samuel Goldwyn yesterday (Tuesday). He declared the same amount of money should be spent on the 150 as on the 600, eliminating the cheapies.

Producer declared that by eliminating blockbooking and selling films separately each picture would get sufficient playing time and proper selling by exhibs to make it possible to get profits out of the American market alone.

Action must be taken at once, too, he warned, or 'they are going to start missing payrolls in Hollywood.'

Goldwyn also decried dishonesty in picture advertising as one of the causes of 'a slump of 25,000,000 a week in theatre attendance.' Latter figure, he said, was from private sources. Advertising of every picture as a super-colossal, he said, has undermined confidence of the public. By making only 150 films they could be made to live up to the billing, he inferred. He also advocated raising admissions for certain pictures which merit it, declaring the public has demonstrated it will pay more for better films.

Bingo, dishes, double and triple features and lengthy trailers were also pointed out as injuring the business. 'By the time they get to the principal feature,' Goldwyn said, 'the audience is so tired that nothing would look good to them. As a result they stay home and listen to the radio.'

Another idea tossed out by the United Artists owner-producer is that there is room for the little fellow in picture-making, but the big fellow shouldn't be in competition with him. One should make minor films and the other the biggies.

Despite his favor for abolishing blockbooking, he expressed himself vehemently against the Neely bill. Synopsis clause would make production impossible, he asserted, as 'stories are rewritten, not written.'

Tide of Misfortune

Hollywood, May 7.

Ebb and flow of the tide of fortune in the film industry had another shining example this week.

One-time millionaire producer has applied for an old-age pension from the federal government.

Par's 12,000 Pix Contracts For '39-40, New High

With the highest number of film contracts in its files on 1939-40 product that it has ever had, economics effected in all branches of its worldwide operations and its theatre circuit vastly improved, Paramount execs emphasize that the company is in the best condition it has been since depression. In the past three years under the administration of Barney Balaban, who was brought in from Chicago as president shortly after reorganization, the company has shown a net profit of $14,630,722. This included $6,570,103 for 1937 (best year for the film business since depression); $4,185,675 for 1938; and $3,874,944 for 1939. The Par sales organization this year brought in over 12,000 contracts for the best coverage of its product that it has ever had. This is within 5,000 of the total number of accounts in the whole country.

The theatre circuit has seen important economies placed into effect, and studio costs are now being brought within the best possible control without jeopardizing quality of product.

Trumbo Gets Pat From Court for Paying Off, Scorning Bankruptcy

Los Angeles, May 7.

Old Man Diogenes, if he were still hunting an honest man, could find him today in Hollywood, take it from Hugh Dickson, U. S. referee in bankruptcy. The upright citizen is Dalton Trumbo, screen writer and author of the novel, 'Johnny Got His Gun.'

Two years ago Trumbo was $32,000 in debt, and his creditors were growing impatient. Scorning the loophole of bankruptcy, he asked the U. S. court for time to pay, and did so well that he overpaid $87. The other day the referee mailed him a check for that amount and called him 'an outstanding example of honesty.'

On the same day, Trumbo went back to work at RKO after a 20-day suspension from the payroll for refusal to accept writing assignments. Scripter had been feuding with the studio over the quality of the stories handed him.

Stevens Tags On to Col.

Hollywood, May 7.

Columbia signed George Stevens to an exclusive contract as producer-director. First picture on his list is Louis Bromfield's 'New Orleans,' starring Jean Arthur.

Stevens recently obtained a release from his RKO pact, which still had several months to go.

HAWKS-COLMAN INDIE PRODUCTIONS VIA RKO

Hollywood, May 7.

William Hawks has withdrawn from the Hawks-Volck agency to head his own production outfit, United Producers Corp., and will produce 10 pictures for RKO release. Ronald Colman will be starred in five.

Distribution deal signed by George J. Schaefer for RKO calls for a three-year spread of the 10 pix.

George Schaefer on Coast Announces 46-52 RKO Pix

Hollywood, May 7.

RKO will have from 46 to 52 pictures on its 1940-41 slate, pres George J. Schaefer declared yesterday (Monday) on his arrival here. He was accompanied by Ned Depinet, sales chief, and S. Barrett McCormick, pub-ad head. They're huddling with studio execs on the product and budgets.

Low-cost pictures will be held at a minimum, Schaefer said, with emphasis on high-budgeted pictures. Schaefer and Depinet train back east Friday (10) to prepare the product announcement for the sales convention.

Dietz Back East

Howard Dietz returned to New York yesterday (Tuesday).

He had been at the studio a week conferring on campaigns for summer and fall Metro releases.

Method of Procedure In U. S. Suit Detailed; Will Carry the Trial From June (Philly Phase) Into Next Jan.

Actual presentation of the Government's monopoly charges against the major film companies in the trial due to start June 3 has been somewhat dubious to date. However, it has been learned that the following procedure will be used in all probability.

On opening day, and for the balance of the week, opening statements showing the position taken by the U. S. and the defendants will occupy all the time. For the Government it is expected that Paul Williams, special assistant to the attorney-general in charge of the prosecution, will do most of the talking, but it is becoming increasingly obvious that Robert Jackson, attorney-general, and Thurman Arnold, his 'trust-buster,' will also be in court that week to give trial Judge Henry Warren Goddard a clear picture of the Department of Justice's position.

For the defendants John W. Davis will speak for Loew's, William J. Donovan for RKO, ex-Judge Thomas D. Thacher for Paramount, Louis D. Frolich for Columbia, Edward C. Raftery for Universal and United Artists, Ralph G. Harris for 20th-Fox, and ex-Judge Joseph M. Proskauer for Warners.

Present Philly Situation

Upon completion of the first week of presentation, the Government will have special attorney Seymour Krieger present the clearance situation in Philadelphia, part of New Jersey, and part of Connecticut to the judge. These territories have been chosen as the first for the U. S. for a twofold reason. In the beginning of the trial the judge cannot be expected to know much about the business itself, and in order to introduce clearance to him, it will be necessary to present a not too complicated situation. Should New York be chosen, the judge might become confused over the issue, as both Loew's and RKO operate in N. Y., while in Philadelphia only Warners predominates. The second reason is that Philly is an Allied stronghold, and of all the independents, that organization has worked closest with the Government.

Under ordinary circumstances the presentation of 11 witnesses' testimony should not take more than two weeks, but with the unquestionable bickering that will develop over terms, a full month can be expected. This should bring the trial up to Aug. 1, when sources close to the judge declare he will adjourn for a two-month vacation. In October, when the trial will resume, the N. Y. situation, together with the balance of New Jersey and Connecticut, will be presented by Wm. P. Farnsworth, head of the N. Y. prosecution staff of the Government. In December, Krieger will then present the New England situation, and in January the central states, with Chicago as the mainstay, will be presented by special assistant to the attorney-general, Robert L. Wright.

On Monday (6), the Government prosecution staff arrived in N. Y. to prepare for trial. They are Paul Williams, Robert L. Wright, John F. Clagett, J. Stephen Doyle, James Hayes, James Malloy, Seymour Krieger and J. Frank Cunningham. William Farnsworth remains in charge of the N. Y. office.

U. S. Scores Point

Wednesday (1) saw Howard Lesser, operator of the Rialto, Paterson, N. J., a third-run house, as the last of the Government witnesses to be examined by defense counsel. The examination, which heretofore had been very dull, took on a more colorful hue, and for the first time the prosecution and defense counsel, who had been on friendly enemy terms, clashed. Farnsworth, who had been sitting in for the Government, accused Irving Moross, representing Columbia, of putting an answer in the witness' mouth. The question dealt with whether Lesser was satisfied with the clearance he was getting. The answer was yes, and then Farnsworth exploded. After the battle, the U. S. attorney emerged victorious when Lesser changed his testimony to read that he was satisfied because he 'had to be satisfied with it.'

Lesser's complaints are twofold. First, that he objects to the clearance given the Regent, a 1,300-seater (his is 540), and secondly to the fact that Warners refused to sell him the tail end of the 1938-39 product unless he

(Continued on page 15)

Sheridan, Cagney In WB's 'Conquest' Leads

Hollywood, May 7.

Top femme role in Warners' 'City for Conquest,' originally considered for Bette Davis, goes to Ann Sheridan, with James Cagney as the male star.

Anatole Litvak, director, and John Wexley, scripter, are in New York assembling background data.

Gold, Schlaifer UA Sales Setup To Stand as Is

Apparently caused to change his mind by premature publicity on his decision, Murray Silverstone, United Artists chief, announced yesterday (Tuesday) that there will be no switch in the dual executive setup in the company's sales department.

At a unique bedside conference in his apartment, to which the trade press was summoned in addition to the two sales chiefs and the three top execs of the publicity-advertising-exploitation department, Silverstone affirmed that Jack Schlaifer and Harry Gold would continue to share supervision of sales.

Greenthal's Ballyhoo

UA head also took the occasion to announce that Monroe Greenthal, exploitation division topper, has been chosen to head the staff of 15 permanent field exploitation men who will begin to function throughout the country on June 1. This will entail no shift in the present setup, Greenthal merely adding the new duties. No other reference was made to UA's present pub-ad setup.

Unusual on-the-hip press confab was prompted by reports that Gold would shortly get the call over Schlaifer to head the sales department. That the decision to allow the present situation to stand results from a change of mind is evident from the fact that one of the five owners of UA last week told VARIETY that in a consultation with Silverstone five weeks ago he had said Gold was to get the post.

Silverstone has been bedded since his return from a quickie visit to the Coast on Monday (6). He apparently contracted a form of neuralgic pain on the train.

The UA chief also revealed yesterday that a 'terrific sum' has been appropriated for advertising and exploitation next season and would be announced at the sales conventions which begin next Monday (13).

SCALDING, SHOOTING IN SEATTLE UNION ROW

Seattle, May 7.

Suffering from burns which he received when scalding water was poured on him from above, J. M. Holloway, member of the Motion Picture Operators' Union, was treated at local hospital. Basil Gray, business mgr. of the Theatrical Stage Employees' Union, reported the incident to the sheriff's office and also one on Saturday eve when a bullet was fired through the rear of a union sound truck operating in the same area in the city. Steve Kish, driver of the car, was not hit.

The handbills Holloway was handing out were in connection with union controversy with the theatre. Soundtruck was also used for this purpose. Theatre a nabe house.

Song Title Becomes A Picture at 20th-Fox

Hollywood, May 7.

'Song of the Islands' is slated as a Technicolor picture at 20th-Fox for summer production, with a location company in Hawaii for authentic scenes.

Director is Walter Lang.

RCA 3-MO. NET, 60% AHEAD OF LAST YEAR

First quarter net profits of $2,312,-093 as compared with $1,448,110 in the initial quarter last year were revealed by David Sarnoff, president of Radio Corporation of America, in his speech to stockholders at the annual meeting held yesterday (Tuesday). This is a 60% improvement over 1939.

Fact that gross income from operations rose more than $3,000,000 in the quarter ended last March 31 as compared with first three months last year. Earnings were equal to 10c on the common after paying $904,936 in preferred dividends for the quarter.

Pathe's $29,632 Net

Pathe Film Corp. showed net profit of $29,632 for the first three months ending March 31, as against $9,962 in the first quarter of 1939. Corporation, which now is a holding company, received $35,000 in dividends from du Pont Film Mfg. Corp. in the three-month period, representing its sole income. Operating expenses amounted to only $4,507, remaining deductions being for Federal taxes.

Company noted that du Pont had a net profit of $452,939 in the first three months this year as against $396,751 in the corresponding period of 1939. It also revealed that Pathe's common stock interest in this net for the initial quarter amounted to $156,328 and that $123,328 was undistributed.

Two Suits for 600G Charge RKO Filched Yarns for 'Carefree'

Los Angeles, May 7.

RKO has two plagiarism suits on its hands, both involving the same picture, 'Carefree,' which starred Ginger Rogers and Fred Astaire.

Charles Namson, Sol Babitz and Joseph Rabinowitch demand $100,000, charging that the picture was lifted from their yarn, 'Love On a Bet, or Doctor's Orders.' Edna E. Joslyn claims the film was based on her story, 'Hypnotized,' and wants $500,-000.

Wallace Milam, writer, filed a $1,-200,000 piracy suit against Warners, charging the picture, 'Angels Wash Their Faces,' was lifted from his own story, 'For Theirs Is the Kingdom.'

Plaintiff asserts his yarn was rejected after the studio had held it several weeks. In addition to $1,-200,000 damages, he demands an accounting of profits and an injunction restraining the company from further distribution of the picture pending final disposition of the suit.

MIAMI THEATRE RIVALS MAY POOL AT BEACH

S. A. Lynch and Mitchell Wolfson, both of Miami and in opposition to each other in that region, were in New York last week conferring with Paramount executives on the building of a theatre at Miami Beach which would be a three-way partnership. Following the huddles, Lynch left for Los Angeles Friday night (3) and shortly will sail for Honolulu on a vacation. Planned Miami Beach theatre will be on Lincoln road.

Lynch operates the Par group in Miami under a management deal, while Wolfson is one of the owners of the Wometco circuit in the south of Florida.

Australia Now Wants Variety Club Charter

Pittsburgh, May 7.

Variety Club will shortly take on an international aspect, with contemplated granting of a charter to a group in Australia. John H. Harris, national prexy of organization, was petitioned last week for permisson to launch a chapter in Sydney. Petitioner was Harry Hunter, formerly with Par in Washington, D. C., and presently same company's representative in the Antipodes.

Vote of theatrical organization's board of directors is necessary, but Harris indicated the charter request was being looked favorably upon. Understood that Hollywood tent will be organized soon, with an eye on the 1942 national convention, which is to be held on the Coast.

Landis vs. WB in Philly Friday (10) May Be 'Roadshow' of U.S. vs. Pix Biz

Philadelphia, May 7.

A Philly 'roadshowing' of the Federal anti-trust suit will be held here in U. S. District Court when final argument of the Landis theatre versus the Stanley-Warner chain and the major distribs opens on Friday (10). The trial is expected to last a month, with the entire controversy between the Warner circuit and the indies getting an airing.

Reports were current last week that an out-of-court settlement was brewing but counsel for both sides denied it. The hearing was slated to begin today (Tues.) but Judge William H. Kirkpatrick granted a short postponement because State Senator Harry Shapiro, Landis counsel, was called to Harrisburg by opening of special legislative session.

The Landis case is being watched by the entire film industry. It was the first case in which an indie exhibitor was granted an injunction against the majors, but this restraining order was voided last Feb. 13 by the U. S. Circuit Court of Appeals, which sent the case back to Judge Kirkpatrick for final hearing.

The Landis is in Vineland, N. J., owned by a syndicate which includes William Gittone, Mayor of the town. The defendants are Warner Bros. Pictures, Warner Bros. Circuit Management, WB Theatres of New Jersey, Warner Bros. Theatres of Delaware, Vitagraph, Paramount, RKO, Loew's, 20th, Columbia, Universal and United Artists.

Hope Manning Chirps With Thomas in Film

Hollywood, May 7.

Hope Manning gets the lyric soprano role opposite John Charles Thomas in the musical picture, 'Kingdom Come,' to be made by Producers Corp. of America.

Miss Manning, who is 19, came here from New York to sing with Thomas in the stage operetta, 'Pinafore,' May 20.

Theatre Men To Acts vs. Churches On Bingo Bans

Milwaukee, May 7.

Theatre owners who obtained a Wisconsin supreme court decision banning bingo made good their threat to take action against churches that persisted in ignoring the law by starting suit this week in circuit court against the American Lutheran Assn. Judge John C. Kleczka set May 10 as the date for the church organization to show cause why an injunction should not be issued to halt its games in defiance of state anti-gambling laws.

Plaintiff in the action is Charles W. Trampe, president of Film Service, Inc., and distributor for Monogram pictures, who also was front man in the earlier bingo litigation.

Banko Ruled Out in Montana

Missoula, Mont., May 7.

Montana supreme court has outlawed 'bank night.' In its decision the state's highest court held that the giveaway, as practiced by theatres, violates the Montana lottery statutes.

Edward Dussault, prosecutor for Missoula county, started the attack on banko when he took office a year and a half ago. Dussault is the Montana county officer who caused the arrest of Gene Buck, ASCAP prez, in Arizona recently at the instigation of local broadcasters. The warrant was ordered vacated by the Arizona governor.

DAVE CHATKIN MAY TRY PRODUCING ON COAST

A further invasion of the production field by theatre operators may be made with Dave Chatkin, who left for the Coast Monday (6), accompanied by Mrs. Chatkin. While reported that a deal has been completed under which he would produce for Columbia, Chatkin denied this prior to departure but admitted that there has been some talk in that direction. Jack Cohn stated he had not heard Chatkin would join the company and Harry Cohn, on the Coast, similarly denied there were any negotiations.

Chatkin is part-owner and vice-president of Monarch Theatres, operating six theatres in Ohio, Pennsylvania and Indiana. Harry Katz, Sam's brother, is president, and with Chatkin has been running the Monarch chain from New York. Milton Feld, formerly associated with Monarch, went into the production field about three years ago, first with 20th-Fox. He is now executive assistant to Cliff Work at the U studio.

Men from exhibition now holding high posts in Hollywood in addition to Feld and some lessers include Y. Frank Freeman, Nate Blumberg, Cliff Work. A recent recruit is Jules Levey, who operated theatres in past years, and when he resigned from RKO last fall was general sales manager.

Steffes Stricken Again

Minneapolis, May 7.

President W. A. Steffes of Northwest Allied is in Abbott hospital here following another heart attack.

He only recently was released from a Washington, D. C., hospital after lengthy treatment for same ailment.

WB Switches to Two Regional Sales Convs. In Pitt and Chicago

Originally planning a national sales convention to be held in Washington June 10-11-12, Warner Bros. has switched plans and following several huddles on the matter the last few days, has decided to have two regionals instead.

First will be at Pittsburgh June 11-12-13, the second at Chicago June 17-18-19. District, branch and some theatre managers from the east will attend in Pitt with Roy Haines, div. mgr. in charge, while the Chi meet will be for the western-southern forces under Ben Kalmenson.

Grad Sears and other top executives of WB will look in on both regionals.

Official reasons given for nixing Washington on a national sales powwow were 'practicability and economy.'

COURT CONFIRMS GN SALE OF ITS ASSETS

Formal end to the month-long fight of Gustav DeLemos, unsuccessful bidder for the assets of Grand National Pictures to have new bidding on the property, came to a conclusion yesterday (Tues.) when Judge Vincent L. Leibell in N. Y. denied the plea and upheld the sale. The property was sold to Mohawk Pictures Corp. for $17,500, plus 3% of the receipts up to $100,000 and 50% over that amount.

Joseph Dannenberg, attorney for the trustee, had informed the court that it was his belief the films would gross $150,000, giving the trustee an additional $50,000-$55,000. DeLemos had bid an outright $37,500 for the property, but the creditors committee had voted to accept the percentage vote.

Studio Contracts

Hollywood, May 7.

Kathryn Adams drew a player contract at Universal.

Metro handed Eleanor Powell a new five-year ticket.

Marjorie Cooley inked a player pact at Columbia.

Mary Howard was signed to an acting deal by Metro.

Ann Southern's option hoisted by Metro.

Paramount signed Norman Hayden to an actor contract.

20th-Fox renewed Travis Banton as designer.

Warners closed three-picture deal with Thomas Mitchell.

NO FILIBUSTERING NEELY

Detroit's Ban on 'Cargo,' 'Primrose' A Bonanza for Windsor (Ont.) Exhib

Detroit, May 7.

On his first air plug over CKLW that he was showing 'Strange Cargo,' banned in Detroit, in his Capitol theatre in Windsor, Ont., just across the river, Simon Meretsky made the telephone exchange switchboard light up like a Christmas tree. He had to stay at the telephone for better than 200 consecutive calls, with plenty getting tired and dropping off along the way, to answer all the questions from Detroit on the showing.

Such sustained interest from across the border on the broadcast caused him to advertise his picture, ruled out by the Detroit police department, in the Detroit newspapers and add to the interest aroused by the censorship which had received a liberal ballyhoo in the press. He estimated that from the combined air and newspaper plugging, Detroiters were going to compose two-thirds of his audience when 'Strange Cargo' went on the screen May 8. His theatre, a 2,100-seater, is the biggest in Windsor and he conservatively estimated that more than 30,000 Detroiters would come across the border to see the banned picture.

What's more, Meretsky, unless he decides to extend the run of 'Strange Cargo,' is looking gleefully ahead to May 17. That's the day he is going to open with 'Primrose Path,' the other picture banned in Detroit and which has received even a more favorable press. He is planning to send felicitations to the Detroit censors for their good judgment but more for shagging better than 40,000 customers his way because of the censorship.

Picket 'Cargo' at Theatre

Houma, La., May 7.

Pickets in front of the Bijou here Saturday (4) protested 'Strange Cargo' (M-G) as 'indecent'.

Film was assailed as indecent from church pulpits.

Pix Last Stand

Continued from page 1

anti-blockbooking bill and the newly introduced measure to compel divorcement of theatre ownerships by film companies (16), and with the impending anti-trust trial scheduled to start in New York on June 3, a small group of prominent film men, interested in independent production, distribution and exhibition are considering united action in a belated effort to redeem the industry from destructive forces, so-called.

Proponents of a plan for round-table discussion are feeling out some of the top executives of the larger companies for co-operation, advice and leadership. There is practical recognition of the difficulties which might be encountered, but the possible rebuffs from some industry interests are discounted against the prospects of major readjustments which appear on the horizon unless the control of industry affairs is protected against interference from outside.

Unless some active agency is set up, even on a temporary basis, as a forum for discussion of industry problems which affect not only major interests but every film activity, however far removed from current alignments, there prevails the conviction that the industry is heading for Government control of its operations.

Primary causes for pessimistic outlook are the sharp and bitter lines of factional differences, within the organized industry, which through the past four or five years have extended controversies, solely industrial, into pressure groups which have translated business practices into moral equations.

It will be the purpose of the proponents of the conference of 100 to strive diligently to reconcile warring internal factions. Effort will be made to demonstrate to dissenters of all groups that by prolonging disputes and carrying issues to legislators and quasi-public pressurites, the industry is being made a football.

Spokesman declares it is not too late for any constructive movement within the industry to make its influence felt on the embattled legislative and legal front.

Veidt on Korda Roster

Hollywood, May 7.

Conrad Veidt, who has been acting in England for several years, is on his way to Hollywood to join Alexander Korda's outfit for two pictures.

Meanwhile Korda starts shooting in the Grand Canyon on footage needed to complete 'The Thief of Bagdad,' which was interrupted by the war.

WB-MUSICIANS STALEMATED IN PHILLY

Philadelphia, May 7.

Hopes for an early settlement of the differences between the Stanley-Warner circuit and Local 77, American Federation of Musicians, appear dim here despite intervention of a federal mediator. The arbiter, Thomas J. Williams, of the U. S. Department of Labor, held meetings last week with officials of the union and the chain and reported that neither side appeared willing to recede from their respective positions.

The mediator said he expected to have another meeting this week with Frank Phelps, Stanley-Warner, labor expert.

Local S-W officials declared it was impossible, in view of existing conditions, to give in to the demands of the Musicians' Union. The circuit dropped bands at the Earle, Fox and six nabes five months ago when the union wanted a new contract at the same terms.

'As much as we would like to see vaudeville return to the Earle, we cannot buy music for spots where we have no use for it,' Ted Schlanger, Philly S-W zone chief, said. 'With our expenses rising and our income dropping we no longer have the money to carry such a burden.'

It was reported that Warners was willing to return music to the Earle, the Stanley, Camden, and one nabe. The union is holding up for at least three more nabes.

In the meantime officials of the local passed a resolution reiterating their confidence in the leadership of national president Joseph N. Weber. 'We know that whatever action Mr. Weber has taken has been for the best interests of the members of our union,' the officials said.

They repudiated reports that they had condemned Weber's recent action of rescinding a road call to projectionists. The local's officials made it clear that they did not approve and were not responsible for the statements of disgruntled members.

Extras' Earnings Down $300,000 First 4 Mos.

Hollywood, May 7.

Film extras earned $300,000 less in first four months this year than corresponding period last year. Central Casting handled 67,507 calls for that period, which is 26,068 fewer jobs than first four months last year and 42,932 under 1937.

Earnings totalled around $750,000 against better than $1,000,000 in comparative periods.

BIG BATTLE STARTS MON.

Early Test of the Blockbooking Bill at Bat After Being 18 Months in the Hopper

CHURCH SUPPORT

Washington, May 7.

Early test of sentiment over the Senate-approved Neely blockbooking bill is expected when the House Interstate Commerce Committee starts hearings Monday (13) after sitting on the reform legislation for 16 months. Tug-of-war between the majors and the independent exhibitor-civic organization bloc is likely to result in decisive test already being plotted.

Clear indication of the prospects for House consideration is expected when an attempt is made to shut off the flow of oratory at the hearings. Application of a gag-rule to witnesses for both sides will be demanded if foes persist with plans to present a parade of spielers in an attempt to talk the measure to death. It's a race against time, with the opponents of the Neely proposal still having the upper hand.

Both sides are ready for the vital debate, first in the House since a subcommittee in 1937 buried the bill sponsored by Representative Wright Patman, but are secretive about their strategy. Final arrangements for the proponents will be worked out Saturday (11) when the Allied States Association directorate meets here to list the order in which it will present witnesses, while the industry schedule is being fixed up at the moment in the local office of the Motion Picture Producers & Distributors of America, Inc. Charles C. Pettijohn, general counsel for the Hays organization, arrived Monday (6) to huddle with Congressional pals and industry associates.

Realizing the grave danger that their pet scheme will be lost in the adjournment rush, the Allied crowd intends to hold its testimony to a minimum and is urging their non-industry colleagues—the educators, religious leaders and women's groups—to prune the list of witnesses.

30-Minute Rule to Curb Gab May Be In Effect

If the industry tries to drag out the proceedings by repetitious statements and headline-hunting tactics, moves will be made to curtail the hearings. Talk is heard that a 30-minute rule may be suggested, with persons desiring only to emphasize points previously made by opposition speakers forced to submit their views in written statements for inclusion in the printed record.

Although the House committee always has been hostile and several California members have been diligently spreading arguments against the measure, proponents of the Neely idea feel their chances are somewhat better than before, despite the nearness to the end of the session.

Optimism grows largely from the recent entry into the campaign of religious groups aloof in the past. Notable recruits are the board of education of the Presbyterian Church—whose presence is expected to partly nullify the influence of Will Hays, elder of this Protestant denomination—and the General Alliance of Unitarian and Other Christian Women. Since the Senate passed the measure, Allied has won over a potent helper in the Association of Editors of Protestant Publications, who were convinced by Abram F. Myers, the Allied counsel and board chairman, to launch an editorial campaign against the industry's established distribution system.

Preliminary moves already have been made by both sides. In con-

(Continued on page 63)

Writers and Studios in Standoff; Bargaining for New Contract To Start Friday (10); Wage Haggle

Hollywood, May 7.

With film writers still insisting on ownership of material written during layoff periods unless continued on salary, the Screen Writers Guild goes into a new huddle with the producers on Friday (10). Both groups, tired of two years of unsuccessful negotiations, are now more inclined to give and take in an effort to agree on a contract. But each side still is demanding certain concessions that may make it difficult to negotiate a deal.

The two major points that may stand in the way of a quick agreement are layoff periods and length of the contract to be signed. The scriveners are willing to make certain concessions on the first issue, but want to be paid during layoff periods if ownership of material turned out during these times reverts to the studios. They are willing to waive claim to all rights if paid and to give the companies first option on any material if they do not receive pay. Heretofore, the SWG has contended the studios were entitled only to picture rights of story material, even if the writers were paid during layoff periods.

The question of the length of contract to be adopted may prove more difficult. The producers some time ago offered a seven-year agreement and there was an indication they would shave this to five years. The SWG asked for a one-year pact, but finally agreed to sign for three and a half years. Talk of a one-year contract has been revived, but the majority probably would jump at a three-year deal provided they were able to agree on what should be incorporated in it.

The SWG has tentatively decided to ask for a 100% Guild shop, but this probably is being tossed in for trading purposes. With cancellation of the Screen Playwrights contract, the SWG was left without opposition in the major studios. The SWG now arbitrates all screen play credits and unless a writer is affiliated with the organization he is without representation if he happens to engage in a dispute with studio executives. No difficulty is expected on this point.

Can't Agree on Figure

The low-bracket writers are insisting that the SWG ask for a minimum wage, but there is considerable difference of opinion as to what this should be. A proposal to ask for a minimum for beginners and another for experienced writers is understood to have been abandoned. Present indications are that the writers will ask for a minimum of $150 or $175 a week with the idea of dropping it to $125 or $100 if necessary to gain other concessions. This figure, however, may be upset by the general membership at its meeting tomorrow (Wed.).

Prexy Sheridan Gibney has been designated to head the SWG negotiating committee. Other members are Charles Brackett, who was active during the former negotiations, Sidney Buchman, and attorney Leonard S. Janofsky. With Buchman in the east, Dore Schary was named as an alternate to sit with the negotiating committee.

Attorney M. B. Silberberg will head the producer unit. Other members are yet to be named, but the chances are that most of the ball tossing for the producers will be handled by attorneys.

Every film writer on the Coast, including non-Guilders, has been given an opportunity to state what he thinks should be incorporated in a writer contract. Scores of group meetings have been held in the studios, at SWG headquarters and in the homes of writers. The various suggestions were catalogued and a coordinating committee named to compile a concensus of opinion. This committee, which is still talking with the negotiating committee and the SWG executive board, is composed

(Continued on page 22)

Sequel to 'Gone'?

Attempt is being made to build up as a successor story to 'Gone With the Wind' a southern historical novel of the same period which will be published in August as the 25th anni super-super of Knopf. It's titled 'Foundation Stone.' Author is Lella Warren.

Like 'Gone,' the book will run over 1,000 pages and took seven years to write. It traces the movement of a southern family westward, ending with the Civil War. Studios have all expressed an interest in gandering it.

PAR PROD. AT 6-YEAR HIGH; U'S 7 SET

Hollywood, May 7.

Heaviest May production schedule in six years is under way at Paramount, with 43 pictures in the writing, shooting and editing stages. Seven films are before the cameras, three are ready to start, six are in the cutting rooms and 27 more are being scripted.

Universal rolls seven new pictures in 16 days, beginning today (Tues.) with 'A Modern Monte Cristo.' Other starting dates are: 'Slightly Tempted,' May 8; 'Junior G-Men,' a serial, and 'I'm Nobody's Sweetheart,' May 9; 'Spring Parade' and 'When the Daltons Rode,' May 13; 'Argentine Nights,' May 15.

JACOBI CHALLENGING GEO. BROWNE'S RULE

Candidacy of Vincent Jacobi, business manager of the New York stagehands, Theatrical Protective Union No. 1, for the presidency of the IATSE at latter's convention in Louisville in June, is viewed within trade circles as a possible forerunner of a compromise placing him on the slate as a v.p.

Meantime, Jacobi is seeking re-election as biz agent of the New York stagehands at the election to be held Sunday night (12) in New York. It is regarded as a possibility that he may withdraw from that at the last minute in the event of being promised a place on the IA ballot. In announcing his candidacy for president of the IA, Jacobi announces he is challenging the rule of George E. Browne.

Robert Anstett, of the Roxy, N. Y., is favored for reelection as president of No. 1. Jacobi is not with any theatre, being a paid official as union's biz agent.

Harry L. Abbott is running for president's chair as well. Other candidates are Louis Yeager. Thomas McGovern and Edward Flynn for vice-president; John C. McDowell and Joseph Nolan for recording secretary.

More Sports Shorts From Frazier at WB

Hollywood, May 7.

Warners hoisted Del Frazier's option as a producer-director of outdoor shorts. Deal calls for a new series for the 1940-41 program.

Frazier's latest production was 'Diary of a Racing Pigeon,' now ready for release. His next is 'Fly Casting,' featuring Dick Miller, world champion, who is working without pay to protect his amateur standing.

N. Y. City Fathers Serious About Drive to Pretty-Up Marquees, Etc.

After months of giving consideration to a program on the part of the City of New York to make portions of the town less of an eyesore by restricting billboards, theatre marquees, etc., it has been decided to set up a number of special committees to press for action.

A meeting was held Thursday afternoon (2) in the office of Sen. J. Henry Walters, legal counsel for RKO, with representatives of the city government, picture theatres, legit and other fields attending. Due to the feeling that the group, huddling for action Thursday (2), was top-heavy, decision was reached to lay plans at an early date to break up the committee into smaller units, one to cover legit, another for the major picture theatres, still another for the independent houses, and others.

Rex Tugwell, former brain-truster in President Roosevelt's administration, is carrying forth the project to dress up New York by cleaning it up. Plan is being handled through the City Planning Commission.

Among other things, in the process of prettying up New York—downtown Broadway as well as all portions of the city—the City Planning Commish is reported preparing to crack down on any violations that exist, such as marquees which are not restricted to nine feet; structural iron and other paraphernalia over theatres or other buildings; improper billboarding, banners, and the like.

Special committees to be organized, possibly at a meeting within another week or two, are expected to dig into the city laws and ordinances to determine the nature of violations.

STEP UP 'RUSSELL' PITT PREEM TO CIVIC EVENT

Pittsburgh, May 7.

Pittsburgh's first big-time world preem, that of 'Lillian Russell' (20th) at Alvin May 15, will have wide civic backing, with Mayor Scully, Chamber of Commerce and City Council going to town with Harris Amusement Co. on co-operation. Affair is taking on complexion of a civic event, with Alice Faye coming here in person along with Edward Arnold and several other as yet unannounced players.

One of features of celebration will be a duplicate of $100 dinner Diamond Jim Brady once tossed for Lillian Russell. It was catered by Jacques Bustanoby and he's being brought on to do the same job for the release at the William Penn hotel.

20th is bringing around 75 eastern critics, mag writers and syndicate men here for two-day event and they'll be quartered at William Penn and entertained at Variety Club, which has its headquarters there. Network broadcast is being planned, but details haven't yet been worked out. Don Ameche won't be on hand. He's going to Clinton, Ia., Lil Russell's birthplace, for simultaneous premiere.

Christy Wilbert, of 20th-Fox exploitation staff in New York, has been dispatched here by Rodney Bush to work out campaign with George Tyson and Ken Hoel, Harris outfit's advertising chiefs.

Disney Compilation On Long Paris Run

Reginald Armour, European chief for RKO, is credited with putting over a compilation of Walt Disney shorts in Paris. He combined 'Ferdinand the Bull,' 'The Ugly Duckling,' 'Brave Little Tailor,' 'The Practical Pig,' 'Farmyard Symphony' and 'Donald's Golf Game' into a first-run feature, which he tagged 'La Grande Parade De Walt Disney.'

It is now past its sixth week at the Cinephone theatre, with the run expected to continue for some weeks to come. Film went out on a feature rental basis. Armour put the shorts together and dubbed in a continuity in French. It also will be distributed in Belgium, Switzerland, Rumania. Dutch superimposed titles will be used when it goes into the Netherlands.

Wins Civil Suit On Pic Release Date Angle

Milwaukee, May 7.

A publicity and merchandising tie-up that went haywire was aired in civil court here when Judge Henry Cummings ruled that Mrs. Edith M. Fairall, head of a fashionable millinery, need not pay a $94 bill which a Los Angeles hat manufacturer tried to collect by law for a consignment of Joan Bennett hats.

The Milwaukee woman contracted last August for the skypieces, which she aimed to sell when UA's 'Housekeeper's Daughter' was released here, supposedly a couple of weeks later. But something happened that held up the release of the flicker here until February, and the hats didn't reach the consignee until February, either. And in the picture Joan Bennett didn't wear a hat anything like those she was supposed to.

'EDISON THE MAN' GETS FOUR-PLY N. J. PREEM

Under a tie-up with a citizen's committee of the Oranges, in New Jersey, a quadruple premiere of Metro's 'Edison, the Man,' will be held Thursday (16) in four theatres as part of an Edison Pageant of Progress.

Showings will be held at the Hollywood, East Orange; Cameo, South Orange; Palace, Orange, and the Windsor, West Orange, as a climax to festivities which start Tuesday (14). A prelude to the Edison Pageant of Progress will be held that day as a tee-off, with ceremonies in connection with the 'brightest spot in the world' and the 'largest phonograph ever made.'

The following day, Wednesday (15), there will be a citizen's committee luncheon honoring the mayors of the Oranges, followed by a dedication of the Crypt of Cinema Progress at the Edison laboratories and dedication of the 'Black Maria' (the birthplace of motion pictures).

That night there will be a so-called Edison premiere ball and a fireworks display, while the next day, prior to the showings of 'Edison,' a pageant of progress parade will be held, topped at 5:30 p. m. by a lawn buffet at the home of Mrs. Edison-Hughes.

A portion of the proceeds to the ball and the world preem of 'Edison' will be donated to charity. Boxes, accommodating 10, will be $100 for the ball, while individual reserved seats will be $5. All theatre tickets will be $1.10 each.

Hazel Flynn Resigns, Lynch on M. H. Press

Publicity-advertising department of Radio City Music Hall, N. Y., will continue as is without a successor to Hazel Flynn to be appointed, at least for the time being, it is understood. Fred Lynch, assistant, is nominally in charge.

Resignation of Miss Flynn, former newspaper woman from Chicago where she was a film critic for years, is reported to have followed friction concerning the conservative policy of the Hall. The theatre sends out very little publicity.

Miss Flynn says she never was particularly fond of press agentry anyhow and may try her hand at freelance writing.

Selling Sex With Shills A New Twist In Mpls.

Minneapolis, May 7.

Loop theatre playing a foreign picture with a sex angle employed a couple of shills to good effect to help its business. When a crowd was gathered around boards outside house, one of the shills would walk up to the boxoffice and ask in a loud enough tone to be heard by the crowd whether the picture was 'uncensored.'

'Given an affirmative reply, he'd buy a ticket and enter the showhouse. As a rule, several in the crowd invariably would follow suit.

Hays Ad Council OKs And Questions Pix Campaigns

Hays office advertising advisory council survey included discussion of ads rated as being on the borderline, and likely to be damaging to the industry. The praiseworthy campaign on 'Dr. Ehrlich's Magic Bullet,' admittedly a ticklish subject, was handed laurels as was 20th-Fox's arty publicizing of 'Grapes of Wrath.' Other pictures mentioned at the session included 'French Without Tears,' '21 Days Together' and 'Strange Cargo.'

It was pointed out that during the last fiscal period of operation, the advertising advisory council had handled 157,000 items of publicity, advertising and stills, less than 2% being totally rejected or calling for revision.

MICH. BULLISH ON RESORT PIX

Detroit, May 7.

The little boys are going to gang up on Michigan resort centers and small towns this summer with the itinerants, at least 30 outfits, coming in to operate anywhere from five to ten circuits. Since no circuit is to include less than five towns, it means that a conservative estimate implies that 250 towns and crossroads, previously unserviced, are going to have pictures this summer. The boys, in most cases using 16 mm. film, will move into a few towns that have shown one or two nights a week. But, in the main, they will be pioneering burgs without pictures, maybe paving the way.

Among those who are active names thus far are Raoul Cleaver, former head of Powers Pictures of Michigan, helped by Chuck Harris and Bud Cleaver; Dennis Film Co. with a thorough sales campaign for new territory; Robert Helmore and Harrison Beach, who know their way around Michigan, and numerous other companies which will branch out of such key cities as Flint, Lansing, Bay City and Grand Rapids.

'FAVORITE WIFE' GETS BIG L'VILLE SENDOFF

Louisville, May 7.

Preem of 'My Favorite Wife' Thursday (2) at the Rialto almost dimmed the luster of the Derby, or at least added to the excitement prevalent in this burg last week. Irene Dunne, accompanied by a number of Hollywood producers, directors, et al., barged into town by plane the same afternoon and immediately plunged into a series of events and social functions.

Big event of the Kentucky visit of Miss Dunne and her associates was her appearance at the Stephen Collins Foster stamp issue celebration at Bardstown, Ky., Friday (3) morning, when she sang 'Old Kentucky Home' over the Mutual web and WHAS locally. WGRC was the local Mutual key station. Others who appeared on the airing were Walter Connolly, a number of state and national celebs.

Rialto was the center of a seething mass of several thousands of patrons, who were unable to gain admittance to the packed house. Miss Dunne was presented to the audience seated in a drawing room set, together with Randolph Scott. Others who were on the stage were Mayor Joseph D. Scholtz and Mrs. Scholtz, Boyd Martin, Courier-Journal dramatic critic, Bella and Sam Spewack, authors, Walter Connolly, Mr. and Mrs. Fred Dolle, Major Albert Warner, George J. Schaefer, Ned Depinet, Hal Roach.

Local clubwomen entertained the players, and most of them were guests at the Kentucky Colonels dinner Friday (3). Boyd Martin acted as m.c. for the 30-minute stage ceremonies, assisted by Burt Blackwell, WAVE announcer.

Knox College Alumni Back 'Those Days'

Alumni of Knox College is getting back of Paramount's 'Those Were the Days.' Special premiere of film will be held May 21 in Galesburg, Ill., site of Knox school.

Film is based on 'Good Old Siwash,' by George Fitch. His daughter, Janet Fitch, is in the continuity acceptance department of National Broadcasting Co. in N.Y.

3 New H'wood Houses May Start Price War; Theatre and Exchange News

Hollywood, May 7.

Bid for Hollywood picture patronage has reached a new high with the opening in past week of two new theatres on the boulevard and a third fast nearing completion, further adding to the complications. First A first run house to be erected in Hollywood in past 10 years is the new Hawaii, which debuts (7) under the sponsorship of Albert Galston and Jay Sutton, who for several years have operated the Marcal. Few days earlier the new Tele-View (strictly newsreel) debuted on the cinema colony main stem, making two newsreels houses within a couple of blocks of each other.

Third house, almost ready to go, is the Admiral, being erected by the Stern Bros., and which Earle Rice will operate as a subsequent run, policy yet to be defined.

Hawaii, while intended as a first-run for Hollywood, will have product troubles to figure on after operating few weeks, while best in sight for Admiral is last run in Hollywood, probably at 20c.

Three new theatres add about 2,300 seats to an already overcrowded Hollywood, and located, as they are on Hollywood boulevard, within a few blocks of each other, will provide plenty of competition for themselves, as well as the Pantages, Hollywood and numerous Fox West Coast and independent subsequent runs that dot the boulevard.

Building orgy is viewed with considerable alarm by theatre operators, many of whom are already predicting a substantial price-cutting war if all houses expect to operate. Price-cutting has already started downtown in a few widely separated spots and operators in that section are genuinely concerned over prospects for wholesale slashing of admission gates as an only out to remain in business.

St. Louis Price-Cut Beef

St. Louis, May 7.

Indie exhibitors in St. Louis and adjacent St. Louis County are seeking to cancel films that have been shown as part of triple unit programs in houses where the admish price has been slashed to 15c. Move brings to a head a general beef by the indies against the price pruning and rebate tactics of the St. Louis Amusement Co. and Fanchon & Marco. In written protests to managers of local exchanges, the objectors are naming the film and the theatre at which the cut-rate or triple unit program was used.

Indies also are hollering at the rebate tactics F&M is employing at its three deluxers, Fox, Missouri and Ambassador. During the recent police circus, produced by F&M, thousands of combo program-dodgers, on which a four-question coupon was printed, were distributed. Presentation of the answered coupon could be used as a rebate.

The coupons which need not be signed or any address given can be used up to Aug. 1 for a 5c reduction of a 15c ticket; 10c on a 25c ticket; 15c on a 35c ticket; 20c on a 40c ticket and 25c on a 50c ducat. These rebates, in some instances, bring the admish scale of the deluxers to a level or below that of some of the indies who claim such competish is unwarranted, hence the loud and prolonged squawks.

Hiehle's Five Theatres

Zanesville, O., May 7.

E. H. Hiehle, long manager of the Weller here, now has charge of all five local theatres controlled by Shea. Hiehle will make his main office in the Liberty theatre building.

John Woodward, who has been associated with the late Caldwell H. Brown in the Zanesville Theatres, Inc., at the same time assumed duties as manager of the Weller. Shea corporation, which has operated the Weller a number of years, recently purchased controlling interest in the Zanesville Theatre, Inc., which operated the Liberty, Quimby, Imperial and Grand. No changes in the personnel of the theatres contemplated.

Battiston Upped

Pittsburgh, May 7.

Andy Battiston named Pittsburgh manager for Alexander Film Co. by Harry Cotton, headquarters representative of the New York office. Battiston has been salesman with the outfit for several months. Harry Flarity, formerly with the advertising and trailer firm as city salesman, resigned.

Park, Blair Station, reopened few days ago after undergoing extensive remodeling. Operated for several years by Herbert Schaefer and Herbert J. Steminger, lease transferred to Gerard J. and George P. Geinser.

Kalman Erdeky of Pittsburgh making plans for a house in Rockwood. Site has been unused as a theatre for more than 12 years. R. Wilt, Jr., of Ligonier, recently dropped his idea of opening a theatre in Rockwood, which brought Erdeky into the picture.

Briefies: John Smith, veteran Barnesboro exhibitor, is that town's new constable...George Pupalis has been named manager of the Capitol in Wheeling, W. Va....Morris Finkel is home again after several months in California and Florida...George Nelson, veteran West Virginia exhib, who retired a year ago, is around Film Row once more booking the Lee theatre in Fairmont... Advertising Accessories has moved from Par exchange to old quarters of Independent Display Co., which AA recently absorbed.

Spandau Heads U in Albany

Shifts in the Universal exchange setup last week sent Jerry Spandau, manager in Des Moines, to similar post in Albany. Joe Engel was shifted from the Albany job to special representative in Cleveland. Two salesmen in Albany recently resigned and were replaced.

Bill Scully, U sales manager, said last week no further switches are expected.

Another Drive-In

Akron, O., May 7.

New B-M-P auto theatre, at nearby Creston, bowed in May 3, on seven-day schedule through the summer. Single subsequent run feature and shorts make up the program.

Legiter Goes Foreign Pix

Cleveland, May 7.

Instead of shuttering for the hot months, Bill Blair, manager of the Hanna, will keep the 1,435-seat legit open by taking a fling at a foreign picture policy.

'That They May Live,' French film, is starting experiment May 16 with a two-a-day setup at 65c top. As a new wrinkle, Blair's putting in reserved seats. Two former foreign pix houses, the City and Penn Square, folded last year.

George Young is dropping burlesque and shoving sex pix into his Roxy Friday (10), with 'Ecstasy' and '10 Days in a Nudist Camp' as stage teaser on first bill. 'Club des Femmes' booked for following week.

Miss Howe's Shift

Regina, Sask., May 7.

Marjorie Howe, cashier at the Capitol, Regina, succeeds Margaret Hughes as secretary-treasurer of the Met theatre. Miss Hughes was private sec to Victor Armand, superintendent of maintenance for Famous Players-Canadian, western division, at Winnipeg.

$867 Stickup

Wichita, Kans., May 6.

Bandit held up Granada, Lawrence, Kans., Sunday (5) night and escaped with day's receipts, $867, after taking change bag from ticket seller, Peggy Davis, and marching both her and the manager, Ray Holman, to ticket cubicle while Holman was forced to open safe.

Winstanley May Solo

Reported R. Winstanley, with Paramount and the Netco circuit for many years, more recently in Peekskill, N. Y., may enter the exhibition field on his own. In charge of the Netco interests at Peekskill for several years, he resigned two weeks ago. He has local interests in the

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COAST INDIES OPEN THREE-DAY SESSION

Los Angeles, May 7.

First annual conference of Pacific Coast Conference of Independent Theatre Owners, organized last fall, will be held at the Ambassador hotel here for three days starting tomorrow (8). Business sessions are scheduled for discussions of mutual problems for all indies from the Canadian to the Mexican border in the Pacific Coast region.

Principal speakers will be William F. Rodgers, general sales chief of Metro; Ed L. Kuykendall, prexy of the Motion Picture Theatre Owners of America, and other industry chiefs.

Robert H. Poole, executive secretary of the PCC, is general chairman of the convention, with [illegible] Bruen, Rotus Harvey, L. O. Lukan and Bob White functioning as co-chairmen of the general committee. Trustees of the exhibitor association convened today (Tues.) in preliminary discussions and will hold brief sessions each day, including Friday.

Affair will be brought to a close with a dinner dance at the Ambassador Friday night.

Old Sol Perks Up Chi; 'Cargo' Fine $16,000, Ditto 'Primrose', $14,000, Benny-Vaude's 2d Good $32,000

Chicago, May 7.

After a week of sleet, snow and rain, which was pretty disheartening to all concerned, May weather finally broke through over the weekend and business is considerably happier currently.

Chicago is holding over the 'Buck Benny' picture with Andrews Sisters, Red Skelton and Hattie McDaniel, and the current week will come through with a fine gross. Another top loop holdover is 'Rebecca,' which moved to the Apollo after four excellent sessions in the United Artists.

First-run situation finds the Palace, with 'Primrose Path' as header of a twin-bill, and the United Artists, with 'Strange Cargo,' as the two leading money spots. 'Gone With the Wind' showed remarkable strength over the weekend, though it will quit next week at the Oriental after 17 sensational weeks.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Rebecca' (UA). Came here after four big stanzas in the United Artists and continues to grind in the shekels to fine $8,500 currently. Last week 'Apollo' (20th), finished second week in loop to smooth $4,000.

Chicago (B&K) (4,000; 35-55-75)—'Buck Benny' (Par) and stage show (2d wk). Andrews Sisters, Red Skelton and Hattie McDaniel on rostrum. Looks for $32,000, fine, after taking bright $40,300 last week.

Garrick (B&K) (900; 35-55-65-75)—'Star Dust' (20th). Getting pleasant reports, but not enough strength to go over $4,000, so-so. Last week 'Virginia' (WB), managed $4,300 for third week downtown.

Oriental (Jones) (3,200; 75-$1.10-$1.50)—'Gone' (M-G) (15th week). Two more weeks for this one and out on May 16, with house to revert to vaudfilm policy. Fine $20,000 currently, with last week having dipped to $18,000.

Palace (RKO) (2,500; 35-55-65-75)—'Primrose' (RKO) and 'Me' (U). Strictly on the first-named picture looks for bright $14,000 and indicates two-week stay. Last week 'Abe Lincoln' (RKO) and 'Saint Trouble' (RKO), poor $10,200.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Cyclops' (Par). Adventure yarn getting some male play, but not enough femmes to make real coin at $10,000. Last week 'House Bay' (UA), fair $8,500.

State-Lake (B&K) (2,700; 25-40)—'Dakota' (M-G) and stage show. Johnnie Davis orch with Sammy Cohen. Indicates $17,000, satisfying. Last week 'Castle Hudson' (WB) with Stanley Fields, Arturo Godoy and Schnickelfritz band, okay $16,-500.

United Artists (B&K-M-G) (1,700; 35-55-65-75)—'Cargo' (M-G). Got away to snappy pace Saturday (4), with the femmes packing the joint. Crawford-Gable starrer indicates brilliant $16,000 for initial session. Last week 'Rebecca' (UA), wound up four strong stanzas with bright $7,200.

Woods (Essaness) (1,200; $1.10-$1.50)—'Gone' (M-G) (18th week). Will continue on here after the Oriental folds flicker May 16. Taking good money of $8,500 currently, following $8,100 last week.

'Mistake'-Frenchy Unit Fine $12,500 in Denver

Denver, May 7.

'Open by Mistake,' backed by 'Comedie Francaise' stage show, is packing the Denham and easily leading the town.

Biz generally is up.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'My Son' (UA) and 'High School' (20th), after week at Denver. Nice $4,000. Last week, 'It's Date' (U) and 'Young Peo' (20th), after week at Denver, good $4,500.

Broadway (Fox) (1,040; 25-40)—'Primrose Path' (RKO) and 'Ghost Home' (M-G), after week at Orpheum. Fair $2,500. Last week a magic show turned in average gross.

Denham (Cockrill) (1,750; 25-35-40)—'Opened Mistake' (Par) and 'Comedie Francaise' unit. Fine $12,500. Last week, 'Singapore' (Par), plenty strong at $12,000 in second week, doing as good as the opener. Would have held full third week, but with stage show booked it was impossible.

Denver (Fox) (2,525; 25-35-40)—'Meet Again' (WB) and 'Angel Texas' (WB). Good $9,000. Last week, 'My Son' (UA) and 'High School' (20th), average $8,000.

Orpheum (RKO) (2,600; 25-35-40)—'40 Mothers' (M-G) and 'Girls on Broadway' (M-G). N.s.g. $7,000. Last week, 'Abe Lincoln' (RKO) and 'Kildare's Case' (M-G), average $8,000.

Paramount (Fox) (2,200; 25-40)—'Mice Men' (UA) and 'Saps Sea' (UA). Nice $4,500. Last week, 'Star Dust' (20th) and 'Half Sinner' (U), good $4,300.

Rialto (Fox) (878; 25-40)—'It's Date' (U), after week at each the Denver and Aladdin, and 'Granny Gun' (WB). Good $2,000. Last week, 'Rebecca' (UA), after a week at each the Denver and Aladdin, and 'Framed' (U), ditto.

CINCY N. G., BUT 'BAY' GOOD $6,000

Cincinnati, May 7.

B.o. of ace houses is on the skids this week. Exhibs are divided in attributing slump to so-so product, or home stay of Cincy Reds.

'Dr. Cyclops' is only fair at the Palace. Keith's has a hefty bagger in 'House Across Bay.' Sadly disappointing was '40 Little Mothers' at the Albee, yanked Monday (6) after five-day bready. Replaced by 'Buck Benny Rides Again.' Also way down under is 'Beyond Tomorrow' at the Lyric.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'40 Mothers' (M-G), replaced today (Tuesday), after five-day flopper, by 'Buck Benny Rides Again' (Par). Terrible $6,000 for 'Mothers.' Last week, 'Star Dust' (20th), fair $9,000.

Capitol (RKO) (2,000; 35-42)—'My Son' (UA). Moveover from Palace for second week. Fair $4,500. Last week, 'Apollo' (20th) (2d wk.), sad $3,000.

Family (RKO) (1,000; 15-25)—'Viva Cisco Kid' (20th) and 'Making Eyes' (U), split with 'British Intelligence' (WB) and 'Midnight Limited' (Mono). Normal $2,200. Last week, 'Double Alibi' (U) and 'Men Souls' (Col), divided with 'Village Dance' (Rep) and 'Tarzan' (Ind), big $2,500, best in weeks, due to tug on 'Village Dance,' with Lulu Belle and Scotty, WLW rustic aces.

Keith's (Libson) (1,500; 35-42)—'House Across Bay' (UA). Very good $6,000. Last week, 'Kildare Case' (M-G), sagged in last half to finish with fair $4,500.

Lyric (RKO) (1,400; 35-42)—'Beyond Tomorrow' (RKO). Awful $2,-500, worst in months. Last week, 'Shooting High' (20th) and 'Free, Blonde' (20th), dual, poor $2,300.

Palace (RKO) (2,600; 35-42)—'Cyclops' (Par). Fair $9,500. Last week, 'My Son' (UA), nice $12,000.

Shubert (RKO) (2,150; 35-42)—'Rebecca' (UA) (3d wk.). Okay $4,-000. Last week (2d), swell $5,500. This run following pic's initial week at Albee.

Circus Hurts Montreal; 'Buck Benny' OK $7,000

Montreal, May 7.

Circus competition at the Forum currently will cut into grosses at the film houses. 'Buck Benny' opus, at Palace, is best. 'Rebecca,' at Orpheum, showing little sign of fading although in seventh week.

Estimates for This Week

Palace (CT) (2,700; 25-45-55)—'Buck Benny' (Par). Sighting for good $7,000. Last week, 'Johnny Apollo' (20th), good enough $6,000.

Capitol (CT) (2,700; 25-45-55)—'Meet Again' (WB) and 'Cheers Irish' (WB). Best will be fair $5,-500. Last week, 'Cyclops' (Par) and 'French Tears' (Par), $5,000.

Loew's (CT) (2,800; 30-40-60)—'Irene' (RKO). Fair $4,500 in sight. Last week, 'Primrose Path' (RKO), good $7,000.

Princess (CT) (2,300; 25-34-50)—'Black Friday' (U) and 'Seven Gables' (U). Fair enough $4,200. Last week, 'Congo Maisie' (M-G) and 'Nick Carter' (M-G), $4,000, fair.

Orpheum (Ind) (1,100; 25-40-50)—'Rebecca' (UA) (7th wk.). Pacing for another good $3,500 after good $4,000 last week.

Cinema de Paris (France-Film) (600; 25-50)—'Plancher des Vaches.' Airplane film heading for good $1,-600. Last week's third repeat 'Fin du Jour' good enough $700.

St. Denis (France-Film) (2,300; 25-34)—'Remontons Champs Elysees' and 'Une Main a Frappe.' Probably good $5,000. Last week, 'Ultimatum' and 'le Mirage de l'Amour,' nice $4,-500.

First Runs on Broadway

(Subject to Change)

Week of May 9

Astor—'Gone With the Wind' (M-G) (21st wk).

Capitol — '20 Mule Team' (M-G).

Criterion — 'Women Without Names' (Par) (8).

(Reviewed in VARIETY Feb. 21)

Globe—'Men Without Souls' (Col) (11).

Music Hall—'My Son, My Son!' (UA).

(Reviewed in VARIETY March 13)

Palace—'Angel from Texas' (WB).

(Reviewed in Current Issue)

Paramount—'Buck Benny Rides Again' (Par) (3d wk).

Rialto—'Alias the Deacon' (U) (13).

Rivoli—'If I Had My Way' (U) (2d wk).

Roxy—'Dark Command' (Rep) (10).

(Reviewed in VARIETY April 10)

Strand — 'Saturday's Children' (WB) (2d wk).

Week of May 16

Astor—'Gone With the Wind' (M-G) (22d wk).

Capitol — 'Waterloo Bridge' (M-G).

Music Hall—'My Son, My Son!' (UA) (2d wk).

Paramount—'Buck Benny Rides Again' (Par) (4th wk).

Rivoli—'If I Had My Way' (U) (2d wk).

Roxy—'Lillian Russell' (20th) (17).

Strand—'Torrid Zone' (WB) (17).

(Reviewed in Current Issue)

'FAVORITE WIFE' HOT $11,000 IN L'VILLE

Louisville, May 7.

(Best Exploitation: Rialto)

Town had plenty of excitement over the weekend, with the Derby the main attraction. Leading up to the prime turf event was the world's preem of 'My Favorite Wife' at the Rialto, with Irene Dunne and Randolph Scott appearing in person. The two stars appeared on Thursday and Friday (2-3), and it was necessary to turn away several thousand people.

Plenty of good product on view otherwise, with 'Doctor Takes a Wife' doing well at Loew's State, and 'Til We Meet Again' is okay at the Mary Anderson.

Exploitation for the preem at the Rialto was far and away the most stupendous ever on view in this town.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,000; 15-30-40)—'My Son' (UA) and 'Outsider' (Col). Moveover from Loew's State looks like pretty mild week, considering big doings on Fourth Street and usual pre-Derby excitement. Probably $1,700, fair. Last week, 'Husbands' (Col) and 'Over Moon' (UA), okay $2,000.

Kentucky (Switow) (900; 15-25)—'Chickadee' (U) and 'Vigil Night' (RKO). Picking up some trade from downtown. Probably $1,000, oke. Last week, 'Invisible Man' (U) and 'Man Friday' (Col), medium $1,500.

Loew's State (Loew's) (3,100; 15-30-40)—'Doctor Wife' (Col) and 'One Beautiful' (Col). Not expected to catch hefty trade, in view of fact that downtown crowds are race-minded, and tremendous preem of 'Favorite Wife' across the street at the Rialto was the focal point for local patrons. Should manage fair $7,000. Last week, 'My Son' (UA) and 'Outsider' (Col), best in town on a light week, okay $7,000.

Mary Anderson (Libson) (1,000; 15-30-40)—'Meet Again' (WB). Same story here, with Derby festivities and world preem next door at the Rialto getting the cream of the biz. Will get fair $2,000. Last week, 'Angel Texas' (WB), oke $3,000.

Rialto (Fourth Avenue) (3,000; 15-30-40)—'Favorite Wife' (RKO) and 'Saint Takes Over' (RKO). Opened one day early Thursday (2) with world preem. On eight-day showing should return voluminous $11,000. Last week, 'Cyclops' (Par) and 'French Tears' (Par), medium $6,000.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Alias Deacon' (U) and 'Zanzibar' (U). Plenty of opposish, so will do well to cop fairish $3,300. Last week, 'Son Navy' (Mono) and 'Adventure Diamonds' (Par), had to manage better than light $2,300.

Spring Is Here, B'way Feels It; 'Children'-Lombardo Good $35,000, Benny-Krupa OK 45G 2d, Bing 20G

(Best Exploitation: Strand)

Always looking ahead instead of back, as Bob Wilby recently said was what showmanship means, the Broadway managerial coterie is trying to dope the Fair, which resumes for another season Saturday (11). Being nice guys, to a man they are praying for rain this coming weekend. Seeing a few out-of-town licenses around Times Square, they are getting as excited as the hound that spies a rabbit coming his way.

Theatres are going to put on their best bib-and-tucker, hang out the choicest bait in the way of shows they can devise and all but lasso the wary stranger, if they can, from now on. General belief is that the Fair will fatten the boxoffices more than last year. If it doesn't, then a couple managers are going to turn to reefers, backed up by a week of zombies.

These managers don't even like the sunshine. Gloating over the way spring has been staying out of town this lane, coupled with rain, they started shaking their heads despondently like a loser at the racetrack when the weekend brought out old Sol. On Saturday (4) business was pretty good, but Sunday (5) it was somewhere else, if any. That also held true Monday (6) and yesterday (Tues.), the managers were still deeper in gloom as the nice weather continued.

Whatever else this week is the first or last of, it's the end for 'Rebecca.' Picture goes out of the Music Hall tonight (Wed.), after crippling a flock of cashiers, doormen and ushers. The final week will be around $73,000, still a lot of tax for Uncle Sam's hard-bitten treasury. On the run of six hebdomedal knockouts the total gross will amount to approximately $550,000. Give the average theatre the local agent's commission on that and they'd probably have enough petty cash on hand to last a year.

Having almost grown whiskers by now waiting to get going at the Hall, 'My Son, My Son' will positively open tomorrow (Thurs.), barring an earthquake wrecking the theatre.

Forgetting about 'Becky,' and who doesn't want to, the rest of the town presents a lopsided picture. 'Buck Benny' and Gene Krupa have things under the best control and far from being a piker, will now definitely go four weeks. The second, wound up last night (Tues.) at a muscular $45,000.

The Strand, with a new show, 'Saturday's Children' and Guy Lombardo is showing proportionately good strength at $35,000 or so and holds.

'Star Dust,' with Abbott and Costello on the stage, is failing to get the Roxy over the bumps, and if more than $26,000 the house will be lucky. Another new one of the week, 'If I Had My Way,' is taking a rear seat, all the crystal-gazers saying it will do only about $20,000. As the Rivoli is scaled, this is fair profit, however, and the film will be held over.

'Strange Cargo,' which had a tolerably good first week at the Capitol, is petering out on the holdover, looking about $17,000. '20 Mule Team' opens here tomorrow (Thurs.).

Second-run State is doing well at a sensible $25,000 with 'Young Tom Edison' and a stage show made up of Joe E. Lewis, Adelaide Moffett and Parkyakarkus. Downtown's other major second-run, Palace, is finding 'Primrose Path' and 'Murder Cruise' a succulent dish at $10,000 or close.

No one broke their backs on exploiting the current crop of new pictures. Also there were several holdovers, but best job done by Warner Bros. and the Strand on its current show. Ads also were good.

Estimates for This Week

Astor (1,012; 75-85-$1.10-$1.65-$2.20)—'Gone' (M-G) (21st week). Sprang somewhat of a leak last week (20) and dropped to $13,000 but still o.k. profit. Scheduled to remain through May. Leo Brecher is playing 'Gone' at his Plaza and must have liked the kind of directory ads Metro has been using for the Astor. At least his ad, same space, was closely similar as to typography and art work.

Capitol (4,520; 25-40-55-75-$1.10-$1.25)—'Strange Cargo' (M-G) (2d-final week). Mounted $31,000 on the first week but lacks jumping ability on the holdover, $17,000 tops. '20 Mule Team' (M-G) marches in tomorrow (Thurs.).

Criterion (1,662; 25-40-55)—'Two Girls on Broadway' (M-G). So they got two weeks and nice ones; first, $12,000; second, $8,000. 'Women Without Names' (Par) goes on the machines today (Wed.).

Globe (1,700; 25-35-55)—'Suicide Legion' (FA). Not exactly a suicide here but gasping, $5,000 or shade over. Last week the Brandt Bros. cussed plenty; 'Man With Nine Lives' (Col) proved a film with no life at all, $3,600.

Palace (1,700; 25-35-55)—'Primrose Path' (RKO) (2d run) and 'Murder Cruise' (20th) (1st run), twinned. The top picture makes it conclusive that scarlet women are not to be shunned; a strong $10,000 or close by is the answer. Last week, 'Virginia City' (WB) (2d run) and 'Making Eyes at Me' (U) (1st run), $8,100, o.k.

Paramount (3,664; 25-35-55-85-99)—'Buck Benny' (Par) and Gene Krupa, Connie Boswell, others (2d week). Hitting like a trip-hammer, tore $45,000 away from the fans on the second week through last night (Tues.) and now is set for two more. On the first seven days the show trapped a smash $57,000.

Radio City Music Hall (5,980; 40-60-84-99-$1.65)—'Rebecca' (UA) and stage show (6th-final week). By tonight (Wed.) 'Becky' will have been at the well for six weeks, draining it of plenty; final stanza about $73,-000. Last week (5th), when they figured that the well might be going dry, it was $88,000, which was within a bucketful of the prior lap's $94,000. Who's this Dave Selznick? 'My Son' (UA), now almost an old man, finally opens tomorrow (Thurs.).

Rialto (750; 25-40-55)—'West of Carson City' (U) and 'Lights Out in Europe' (Mayer-Burstyn). Double bill not double-trouble, looking pretty good at $7,500. 'Saps at Sea' (UA) went 10 days, getting $10,000, oil for the lamps of Arthur Mayer.

Rivoli (2,092; 40-55-75-85-99)—'If I Had My Way' (U). Moved in Saturday (4) but in no hurry to get anywhere much; about $20,000 indicated, which pays the bills and more. Holds. Last week, something John Wright is trying to forget, 'French Without Tears' (Par), was $11,000. He was stuck for a picture.

Roxy (5,836; 25-40-55-75)—'Star Dust' (20th) and Abbott and Costello on stage. Once when asked by the home office for a detailed report why business was bad, a manager wrote in 'they just wouldn't come.' That must be the case here this week but things could be much worse considering, about $26,000. Last week, 'One Million B. C.' (UA), $28,500, so they didn't come for that, either.

State (3,450; 25-35-75)—'Edison' (M-G) (2d run) and vaude consisting of Joe E. Lewis, Adelaide Moffett and Parkyakarkus. No, vaude ain't dead; a good $25,000 or close is anything but a burial. Last week, 'Northwest Passage' (M-G) (2d run) and Milton Berle, over $31,000, big.

Strand (2,767; 25-40-55-75-85-99)—'Saturday's Children' (WB) and Guy Lombardo. Not quite caviar and champagne but no hunger resulting from this show; a good $35,000 is being served up. Holds. Last week, 'Till We Meet Again' (WB) and Wayne King, $25,000, quite satisfactory.

BENNY DUAL DANDY $12,000 IN INDPLS.

Indianapolis, May 7.

With no great activity on the downtown amusement track this week, Indiana is displaying the Midas touch with 'Buck Benny' and 'Opened by Mistake,' while other houses lag with less than average biz. Loew's wins place money with 'House Across Bay' and 'Outsider,' while Circle comes in a close third with 'I was Adventuress' and 'Blue Bird,' with former pic played over Temple in display ads.

Lyric has the red ink out with 'Stardust' and 'Folies d'Nuit' on stage.

Hot or cold, the weatherman is best alibi for house managers. With close to freezing weather for opening day (Friday), customers didn't want to go out, while with change to warm weather over the week-end patrons went out, but not to theatres.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 25-30-40)—'Adventuress' (20th) and 'Blue Bird' (20th). Under average $6,000. Last week 'Alias Deacon' (U) and 'Angel Texas' (WB), not as good $5,500.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Buck Benny' (Par) and 'Opened Mistake' (Par). Dandy $12,-000. Last week 'Meet Again' (WB) and 'King Lumberjacks' (WB), puny $6,300.

Loew's (Loew's) (2,400; 25-30-40)—'House Bay' (UA) and 'Outsider' (All.). Fair $7,000. Last week 'My Son' (UA) and 'Over Moon' (UA), okay $8,700.

Lyric (Lyric) (1,900; 25-30-40)—'Stardust' (20th) and 'Folies d'Nuit' on stage. Poor $8,700. Last week 'Old Missouri' (Rep) and Jan Garber orch, okay $11,500.

Mpls. B.O. Still Slim; Durbin's 'Date' Nice $7,500, But Sheridan N.G. 4½G

Minneapolis, May 7.

Pickings still are slim here and the blues is the favorite song. Normal seasonal drop apparently has been aggravated by generally poor business conditions, due to unemployment and curtailed WPA and relief expenditures. Generally speaking, the attractions on display are nothing to get excited about and this undoubtedly is a factor in the slump.

Another almost clean sweep in the loop brings in all new offerings with one exception, 'Abe Lincoln in Illinois,' at the sure-seater World. Strongest of the incomers from the boxoffice standpoint is 'It's a Date,' the State film. But even this highly praised picture isn't getting anywhere near the returns which it merits.

Although it was given heavy newspaper advertising, 'It All Came True,' Orpheum offering isn't delivering at the box-office. Another weakie is 'Ghost Comes Home,' at Gopher.

Estimates for This Week

Aster (Par-Singer) (900; 15-25)—'Black Friday' (U) and 'Free, Blonde' (20th), dual first-runs, split with 'Zanzibar' (U) and 'Curtain Call' (RKO). Fair $1,000 indicated. Last week, 'King Lumberjacks' (WB) and 'Farmer's Daughter' (Par), dual first-runs, $1,000, good for five days.

Century (Par-Singer) (1,600; 25-35-40)—'Dr. Ehrlich' (WB). Critics went to town for this one, but its opening was deferred two days to Sunday and its run probably will be limited to five days. Looks like light $2,000. Last week, 'Rebecca' (UA) (3d wk.), held over two additional days, making nine days in all here after week at State. Copped good $3,000 first seven days of second week and nearly $1,000 the extra two sessions, on top of big $10,500 in first State canto.

Esquire (Gillman) (290; 25-35)—'Puritan' (French). Sensational angles played up and much made of fact that film was banned by censors in New York. May reach pretty good $800. Last week, 'Beyond Tomorrow' (RKO), went out after fifth day of second week, light $300 after poor $800 first week.

Gopher (Par-Singer) (998; 25)—'Ghost Home' (M-G). Critics cool to this one, but customers' comment is favorable. Light $1,800 in five days. Last week, 'Blondie Budget' (Col), didn't hold up and went out after six days, mild $2,700.

Orpheum (Par-Singer) (2,800; 25-35-40)—'All True' (WB). Heavy advertising campaign for this first Ann Sheridan starrer availing naught. Reviewers panned it and public is staying away in droves. Poor $4,300 looks about all. Last week, 'Husbands' (Col), $6,500, pretty good.

State (Par-Singer) (2,300; 25-35-40)—'It's Date' (U). Many kind words for this one and it will be town leader easily. Takings are falling below most of other Durbin pictures, however, probably due to adverse conditions. Stretching toward fairly good $7,500. Last week, 'Johnny Apollo' (20th), $3,000. Light.

Uptown (Par) (1,100; 20-35)—'Singapore' (Par). First nabe showing and Bob Hope's popularity pulling 'em in. Runs entire week. Looks like big $2,500. Last week, 'Raffles' (UA), split with 'Young Edison' (M-G), first nabe showings, $1,800, light.

World (Steffes) (350; 25-35-40-55)—'Abe Lincoln' (RKO) (2d wk.). Started climbing rapidly after bad start. A natural for this carriage-trade house. Newspapers already carrying ads for stage production due at Lyceum May 24-25 and that forthcoming engagement may have adverse effect on boxoffice here. Good $2,300 in prospect. First week finished to good $2,600, instead of fairly good $1,800 originally estimated.

'HUSBANDS' OK $6,000 IN N. G. MEMPHIS

Memphis, May 7.

The doldrums descended on Memphis this week. 'Too Many Husbands' is doing nice trade at the New Malco, but the rest of the town is in the dumps. 'House Across the Bay' is having a sub-parweek at Loew's and 'Saturday's Children' offers no great lure for the Warner.

Estimates for This Week

Loew's (Loew's) (2,000; 10-30-40)—'House Bay' (UA). Bennett-Raft no great draw here unless material has special appeal. Will get around $4,500, n.g. Last week 'Strange Cargo' (M-G), $7,200, swell.

Warner (Warner) (2,300; 10-30-40)—'Saturday's Children' (WB). Will do well to nab weak $4,000. Last week 'Angel Texas' (WB), $3,000, terrible.

New Malco (Lightman) (2,800; 10-30-40)—'Husbands' (Col). Old Orpheum continues to breeze along to good patronage with excellent product. This triple-starrer might go $6,000. Last week 'Primrose Path' (RKO), $6,100, okay.

Strand (Lightman) (1,000; 10-20-30)—'Singapore' (Par) (2nd run), three days; 'Millionaire Playboy' (RKO), two days, 'Men Without Souls' (Col), two days. Average week, likely $1,700. Last week 'Man Nine Lives' (Col), three days; 'Isle Destiny' (RKO), two days; 'Escape Paradise' (RKO), two days, $1,900, good.

'IRENE,' $10,000, FAIR IN BUFF.

Buffalo, May 7.

With every downtown first-run except the Buffalo again showing double trucks, takings indicate no improvement over last week's session.

'Irene' is attracting some adult business at the 20th Century and doing about as well as 'Buck Benny Rides Again,' at Buffalo, both being in the fair class.

Estimates for This Week

Buffalo (Shea) (3,500; 30-35-55)—'Buck Benny' (Par). Slight pickup to around $12,000, fair. Last week 'Johnny Apollo' (20th), faded to under $10,000.

Great Lakes (Shea) (3,000; 30-50)—'20 Mule Team' (M-G) and 'Jones Family' (20th). N.s.g. $7,300. Last week 'Cyclops' (Par) and 'Shooting High' (20th), $7,000, poor.

Hipp (Shea) (2,100; 25-35)—'Castle Hudson' (WB) and 'Over Moon' (UA). Looks around tame $7,000. Last week 'My Son' (UA) and 'Saps Sea' (UA), moveover brought $7,300, not bad.

Lafayette (Hayman) (3,300; 25-35)—'21 Days' (Col) and 'Fugitive Large' (Col). Grinding out around $6,000, so-so. Last week 'Green Hell' (U) and 'Oh, Johnny' (U), under hopes, $6,500.

20th Century (Dipson-Basil) (3,000; 30-40)—'Irene' (RKO) and 'Forgotten Girls' (Rep). Will tug around $10,000, not bad. Last week 'Courageous Christian' (RKO) and Blue Barron's orch on stage, fair $11,000.

'Buck Benny' Socko $13,000, H.O., Seattle

Seattle, May 7.

Orpheum brings A. B. Marcus' 'La Vie Paree' unit to the stage, along with dual bill. This doubles the number of vaudfilmers locally, the Palomar being the lone regular, with first-run accompaniment. Another Sterling chain house, the Rivoli, gets some attention with stage and subsequents.

'Apollo' has enough at Blue Mouse to hold third week. 'Irene' looks forte enough for second stanza at major-seater Fifth. 'Too Many Husbands' changes running mate, and sails into third week at Liberty. 'Primrose' wins moveover from Orph to Music Box, while 'Alias Deacon' leads film fare for 'La Vie Paree' at Orpheum.

Jack Benny and Rochester went into the breach at the Paramount theatre, when '40 Little Mothers' was yanked after four week days. And 'Buck Benny' turned night into day. Anyhow, this one looks oke for 10 days, and probably a moveover.

Winter Garden is going first runs this week, topping with 'Cafe Hostess' and angling for 'adult trade only' to up the lure.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 27-37-42)—'Apollo' (20th) and 'Making Eyes' (U) (3d wk). Indicated $1,800, fair. Last week, same pair, $2,700, good.

Coliseum (Hamrick-Evergreen) (1,900; 21-32)—'Grapes of Wrath' (20th) and 'Ghost Comes Home' (M-G) (2d run). Anticipate okay $2,700, though milked at first run. Last week, 'Northwest Passage' (M-G) and 'Young as You Feel' (20th) (2d run), $3,400, big.

Fifth Avenue (Hamrick-Evergreen) (2,349; 27-37-42) — 'Irene' (RKO) and 'On Your Own' (20th) (2d week). Paced at fair $4,200. Last week, same duo socko, $8,000.

Liberty (J-vH) (1,650; 21-32-42)—'Husbands' (Col) (3d wk) and 'Convicted Women' (Col). Expect neat $3,800. Last week, 'Husbands' (Col) and 'Son Guilty' (Col) (2d wk); $4,700, big.

Music Box (Hamrick-Evergreen) (850; 27-37-42) — 'Primrose Path' (RKO) and 'Farmer's Daughter' (Par). Hot from Orpheum, looking for okay $2,200. Last week, 'Date' (U) and 'Millionaire Playboy' (RKO) (2d wk). Pleasant $2,100.

Orpheum (Hamrick-Evergreen) (2,600; 27-37-42)—'Alias Deacon (U) and 'Isle of Destiny' (RKO), plus A. B. Marcus stage show. Accounting for fine $8,000. Last week, 'Primrose Path' (RKO) and 'Farmer's Daughter' (Par), $4,300, good.

Palomar (Sterling) (1,350; 21-32-42)—'Rancho Grande' (Rep) and 'Mutiny in Big House' (M-G) dual plus stage show. See okay $4,500 for seven days. Last week, 'Dark Command' (Rep) plus stage, good $5,200.

Paramount (Hamrick-Evergreen) (3,039; 27-37-42) — 'Buck Benny' (Par) and 'Honeymoon Deferred' (U). Holding 10 days, expect $12,000, sock. Last week, '40 Little Mothers' (M-G) and 'Courageous Dr. Christian' (RKO) dived, four days, $2,300.

Roosevelt (Sterling) (800; 21-32)—'Union Pacific' (Par) and 'Granny Get Gun' (WB) (2d run). Looking forward to good $2,100. Last week, 'Vigil in Night' (RKO) and 'Swiss Family' (RKO), $1,700, slow.

Winter Garden (Sterling) (800; 10-32)—'Cafe Hostess' (Col) and 'All Women Have Secrets' (Par). Anticipate nifty $2,400. Last week, 'Dr. Ehrlich' (WB) and 'Married His Wife' (20th) (2d run) $2,100, good.

'DR. WIFE' NICE $15,800 IN PHILLY

Philadelphia, May 7.

Despite the balmy weather which is luring some of the customers to the great outdoors, downtown theatres are chalking up excellent biz this semester on the strength of heavyweight product.

Going great guns are the newcomers 'Buck Benny Rides Again,' at Fox; 'Johnny Apollo,' at Earle, and 'Doctor Takes a Wife,' at Stanley. Also packing a mean wallop at the b.o. are the holdovers 'Rebecca' and 'My Son, My Son.' Latter is proving a real surprise, being only the second pic to h.o. three weeks at the Aldine since the unshuttering of the UA showcaser.

Estimates for This Week

Aldine (WB) (1,300; 32-42-57-68)—'My Son' (UA) (3d wk.). Still setting fast pace at $8,000. May hold for fourth. Last week, sweet $12,200.

Arcadia (Sablosky) (600; 32-42-57)—'French Tears' (Par). First initial run for this indie in a long time is bringing a slight improvement in biz at $3,500. Last week, 'Kildare's Case' (M-G) (3d run), mediocre $3,000.

Boyd (WB) (2,350; 32-42-57-68)—'Rebecca' (UA) (6th wk.). Bows out with svelte $10,000 for round six. Could probably stand a few more trips, but product is piling up. Fifth sesh hefty $15,100 'Too Many Husbands' (Col) opens tomorrow (Wednesday).

Earle (WB) (2,758; 32-42-57-68)—'Johnny Apollo' (20th). Sailing along nicely with grand $18,000. Would probably h.o. if '40 Little Mothers' wasn't pencilled in for Friday (10). Last week, 'Dark Command' (Rep), fairish $11,700.

Fox (WB) (2,423; 32-42-57-68)—'Buck Benny' (Par). Radio pull of star cashing in for socko $21,000 Much better than the $15,700 for 'Meet Again' (WB) last week.

Karlton (WB) (1,066; 32-42-57-68)—'Meet Again' (WB) (2d run). On black ink side with $4,400. Last week, 'Came True' (WB), a shade under with $4,200.

Keith's (WB) (1,970; 32-42-57-68)—'Primrose Path' (RKO) (2d run). N.s.h. with $4,100 for this trip. Last week, 'Pinocchio' (RKO), fair $4,400.

Stanley (WB) (2,916; 32-42-57-68)—'Doctor Wife' (Col). Medico comedy snagging nice $15,800. Last week, 'Primrose Path' (RKO) garnered okay $17,700 for 10 days.

Stanton (WB) (1,457; 32-42-57)—'Million B.C.' (UA) (2d wk.). Neat $4,100 for second ride. Opener, fine $7,800.

E. J. Paquette Held On Stolen Car Charge

Buffalo, May 7.

A car theft charge was placed Saturday (4) against Edmund J. Paquette, 25, who identified himself as an 'expert' showman, e.c. and scenario writer from Los Angeles. Car involved was a Pennsylvania machine, found abandoned in Scranton.

Paquette blamed it all on a 'misunderstanding'. Told officers he was with a friend when state police stopped car in Roundsburg, Pa., arrested friend on drunkenness charge and permitted him to take charge of the vehicle. Said he drove to Scranton and, failing in attempts to notify police of car's whereabouts, hitchhiked here.

'Rebecca', $5,500, Nice In Romantic Lincoln

Lincoln, Neb., May 7.

There's nothing substantial on theatre row this week save 'Rebecca,' which is taking the b.o. bows. The first touch of spring, lure of the country lanes, moonlight for the college kids, etc., are strong competition. Scale for 'Rebecca' was upped slightly, the 25c balcony having been taken off, making a top of 40c all over the house at night. Stays nine days.

With the Liberty dark for lengthy and costly improvements, all houses are healthier with slash in overseating problem.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'West Carson City' (U) and 'Son Criminal' (Col), split with 'Rancho Grande' (Rep) and 'Next Time Marry' (RKO). Total may go to $1,000, okay. Last week, 'Mystery Wong' (Mono) and 'Pioneers Frontier' (Col), split with 'Lone Wolf Strikes' (Col) and 'Bullets for Rustlers' (Col), n.g. $800.

Lincoln (Paramount-Cooper) (1,303; 10-25-35-40)—'Rebecca' (UA). Selznick pic goes nine days to fine $5,500. Last week, 'Kildare's Case' (M-G), with an ice act on stage, 'Arctic Girl,' pretty fair $2,700.

Nebraska (Paramount-Cooper) (1,236; 10-20-25)—'Carters' (Par) and 'Millionaire Playboy' (RKO). Getting the family play. Okay $2,700. Last week, 'Geronimo' (Par) and 'Women Secrets' (Par), slow $1,800.

Stuart (Paramount-Cooper) (1,904; 10-25-40)—'Cyclops' (Par). Not cutting much of a b.o. figure at $3,000. Last week, 'Abe Lincoln' (RKO) shoved off after six days, barely managing poor $3,300.

Varsity (Noble-Federer) (1,017; 10-20-25)—'Angel Texas' (WB) and 'Old Missouri' (Rep). Good $2,300. Last week, 'Saps Sea' (UA) and 'Son Guilty' (Col), surprisingly good $2,000.

'IRENE' FAIR $6,300 IN K. C.

Kansas City, May 7.

Picture bills are topping the medium pace of last week all around. Leader is 'Buck Benny Rides Again' at the Newman, with certain holdover in sight.

'Irene,' at the Orpheum, is striking a fair pace. 'If I Had My Way,' day-dating in the Esquire and Uptown, is getting some business on strength of Crosby name.

Estimates for This Week

Esquire-Uptown (Fox Midwest) (820 and 1,200; 10-25-40)—'Had My Way' (U). Mild pace, $5,000. Last week, 'Alias Deacon' (U), in five days, n.g. $2,300.

Midland (Loew's) (4,101; 10-25-40)—'Doctor Wife' (Col) and 'Over Moon' (UA). Some name strength in both attractions and take up over last week, $9,000. Last week, 'House Across Bay' (UA) and 'One Beautiful' (M-G), light $7,200.

Newman (Paramount) (1,900; 10-25-40)—'Buck Benny' (Par). Getting great $10,000 and h.o.'s. Last week, 'Came True' (WB), $7,000, pleasant.

Orpheum (RKO) (1,500; 10-25-40)—'Irene' (RKO) and 'Enemy Agent' (U). Musical totalling fair $6,300. Last week, 'Bill Divorcement' (RKO) and 'Angel Texas' (WB), light $5,300.

Tower (Joffee) (2,110; 10-25)—'On Own' (20th) and vaude. Usual $8,000. Last week, 'Shooting High' (20th) and vaude, $6,500.

B'KLYN B.O. HOLDS UP; 'MEET AGAIN,' $19,000

Brooklyn, May 7.

Despite the first rays of real spring weather, downtown deluxers haven't been affected. Fabian Paramount is good with 'Till We Meet Again' and 'Grandpa Goes to Town,' and its closest competitor is RKO Albee with 'Primrose Path' and 'Curtain Call.'

Loew's Metropolitan is showing 'Across Bay' and 'Ghost Comes Home' to satisfactory returns.

Estimates for This Week

Albee (3,274; 25-35-50)—'Primrose Path' (RKO) and 'Curtain Call' (RKO). Attractive $18,500. Last week, 'Chickadee' (U) and 'Young Feel' (20th), quiet $14,000.

Fox (4,089; 25-35-50)—'Cyclops' (Par) and 'Adventure Diamonds' (Par) (2d wk). Mild $11,000. Last week, nice $16,500.

Met (3,618; 25-35-50)—'Across Bay' (UA) and 'Ghost Home' (M-G). Okay $18,000. Last week, 'Edison' (M-G) and 'Kildare's Case' (M-G) (2d wk), nifty $18,000.

Paramount (4,126; 25-35-50)—'Meet Again' (WB) and 'Grandpa Town' (Rep). Bright $19,000. Last week, 'All True' (WB) and 'King Lumberjack' (WB) (2d wk), okay $15,000.

Strand (2,870; 25-35-40)—'Parole Fixer' (Par) and 'Rancho Grande' (Rep). Quiet $4,500. Last week, 'Human Monster' (Mono) and 'Outside Limit' (Col), mild $4,500.

ROCHESTER UPS BENNY IN HUB TO $18,000

Boston, May 7.

(Best Exploitation: Met)

'Buck Benny' is riding to top money here this week, with 'Abe Lincoln' aiming at second place, and holdover of 'Tom Edison' rating third.

RKO-Boston will end current vaude season May 23, but there is a possibility of a big-name booking for a full week, starting May 30, and a good chance that talent will be booked in during the summer if and when conditions make it attractive to play stage talent. Otherwise the house will go to split week, dual film policy, until late summer or early fall, as usual.

Reaping the biggest harvest of newspaper publicity in at least two years, the metropolitan press team (Paul Levi and Marty Glaser) really cleaned up on 'Buck Benny' last week. Springboard for the socko news breaks, which soon mushroomed to national publicity, was the appearance of Rochester in town for two days. Slated to appear at a Harvard University smoker night before the film opened, Rochester was kidnapped by a gang of students from M.I.T., who took him off the plane in Providence while representing themselves as the Harvard committee. Ensuing riot in Cambridge got page one coverage in all Boston papers on opening day of 'Buck Benny.' Then Rochester appeared twice onstage, was given a parade through the center of the town and another parade and all-night party in the colored sector of the city. A press breakfast, distribution of flyers, tieups with grocery stores and several gratis radio plugs all added to the volume of publicity steamed up by three days of college kidnap stories.

Estimates for This Week

Boston (RKO) (3,200; 25-35-40)—'Sky Bandits' (Mono) and 'Three Mile Limit' (Col) (2d run), dual, with vaude topped by Walter O'Keefe, three days, and 'Enemy Agent' (U) and 'Manhattan Shakedown' (Warwick), double, four days. Heading for average $7,000. Last week, 'Torpedo Raider' (Mono) and 'Showdown' (Par), dual, with vaude, three days, and 'Framed' (U) and 'Laughing Life' (Mascot), double, four days, okay $8,000.

Fenway (M&P) (1,332; 25-35-40-55)—'Angel Texas' (WB) and 'Shooting High' (20th). Shooting low, around $4,300. Last week, 'Grapes' (20th) and 'Farmer's Daughter' (Par) (both 2d run), double, $6,000.

Keith Memorial (RKO) (2,907; 25-35-40-55)—'Abe Lincoln' (RKO) and 'Free Blonde' (20th). Drawing medium trade, around $15,000. Last week, 'It's Date' (U) and 'Cisco Kid' (20th) (both 2d wk), $12,000.

Metropolitan (M&P) (4,367; 25-35-40-55)—'Buck Benny' (Par) and 'Chan Murder Cruise' (20th). Got smash opening, with Rochester on stage twice May 2, and looking for possible $18,000, good. Last week, 'My Son' (UA) and 'On Own' (20th), double, $18,000.

Orpheum (Loew) (2,900; 25-35-40-55)—'Tom Edison' (M-G) and 'Girls Broadway' (M-G) (both 2d wk). Satisfactory $13,000. First week of same combo, $25,000, very big.

Paramount (M&P) (1,797; 25-35-40-55)—'Angel Texas' (WB) and 'Shooting High' (20th), n.s.h. $6,000 indicated. Last week, 'Grapes' (20th) and 'Farmer's Daughter' (Par), dual, $8,000.

Scollay (M&P) (2,538; 25-35-40-50)—'Rebecca' (UA) and 'Chan Panama' (20th) (both 2d run). Around $5,000 promised. Last week, 'Virginia City' (WB) and 'Philo Vance' (WB) (both continued run from Par and Fenway), $5,000.

State (Loew) (3,600; 25-35-40-55)—'Tom Edison' (M-G) and 'Girls Broadway' (M-G) (both 2d wk). Will get around $9,500, fair. Initial frame tallied big $15,000.

Chesterfield's 2 Free Pix With Waring's Band

Spartanburg, S. C., May 7.

Plugging Chesterfield cigarets, Liggett & Myers has produced two sound shorts, 'Pleasure Time,' with Fred Waring and Pennsylvanians, and 'Tobacco Land—USA,' running a full hour on the screen, for free release to southern theatres.

Films depict behind-the-scenes Chesterfield's Waring show and tobacco culture in Carolinas.

COONSKIN CAP FOR HALL

Hollywood, May 7.

Jon Hall takes over the title role in Edward Small's pioneer picture, 'Kit Carson,' replacing Randolph Scott, originally picked for the part.

Shooting starts Friday (10), with George Seitz directing.

Vaude Comeback In Det., Marxes Plus '17', Ringing Up Terrif $30,000

Detroit, May 7.

(Best Exploitation: Michigan)

With vaudeville bowing in again in a first-run picture house here after more than a year's absence there's a steady tinkle of cash into the Michigan. It looks like a big week there, and nearby the United Artists is cashing in with a strong dual, which caught some added bally when the Borax team paraded the streets here a few days in advance of '20 Mule Team,' one of its features.

But outside of this pair, business looks as if it will follow the downward trend which set in a few weeks ago.

Not satisfied with having the Marx Brothers revue, which captured plenty of press, the Michigan went out and sold its picture, 'Seventeen,' too. It was plugged with parent-teacher groups, and all highschool youngsters in town competed in an ad-writing contest.

Estimates for This Week

Adams (Balaban) (1,700; 30-40)—'Dark Command' (Rep) and 'Dr. Wife' (Col) (both 2d run). This pair moved over after a fair week at the Fox and probably won't see better than $4,000. Last week, 'Johnny Apollo' (20th) and 'Star Dust' (20th) (both 2d run), got fair $4,300.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Adventuress' (20th) and 'Shooting High' (20th). Won't see more than dull $10,000. Last week, 'Dark Command' (Rep) and 'Dr. Wife' (Col), brought ordinary $12,000.

Michigan (United Detroit) (4,000; 30-40-55)—'Seventeen' (Par) and Marx Brothers revue including Frazee Sisters. In a town starved for vaudeville this begins to look as if it will shade a terrific $30,000. Last week, 'House Across Bay' (UA) and 'Meet Again' (WB), fair $13,000.

Palms-State (United Detroit) (3,000; 30-40-55)—'Courageous Christian' (RKO) and 'Meet Again' (WB) (2d run). For the four days this pair will run, expectations aren't above $4,000. Last week, 'Dr. Ehrlich' (WB) and 'Full Confession' (RKO), came out alright with $6,300.

United Artists (United Detroit) (2,000; 30-40-55)—'20 Mule' (M-G) and 'One Beautiful' (M-G). Beery big for Detroiters, potent enough to whip up a Fans Appreciation Week for his last picture, should help this to healthy $14,000. Last week, 'Pinocchio' (RKO) and 'Millionaire Playboy' (RKO) (2d wk), only $6,000.

CROSBY, $8,000, HAS NICE GOING IN PROV.

Providence, May 7.

(Best Exploitation: RKO Albee)

'If I Had My Way,' at RKO Albee, and 'Buck Benny Rides Again,' at Strand, are only standouts in town this week. All other stands are at the wailing wall. Unusually heavy rains hurting.

Fact that six members of 'If I Had My Way,' currently playing RKO Albee, are old vaudevillians who played the house in the old days turned spot nice Sunday feature story. Since Crosby devoted part of his Thursday night stint to plugging latest film, house also talked radio station into giving plug after show saying that picture was currently playing at local theatre. Distribution of hats to first five children who could prove that their birthday coincided with opening date of picture was worked with a Gloria Jean Hat store. Other tieups included one with local Kraft distributor for 250 windows and distribution of 5,000 heralds; Crosby music tieups with radio stations and Providence Gas Co. co-op ad.

Estimates for This Week

Albee (RKO) (2,200; 25-35-50)—'Had My Way' (U) and 'Enemy Agent' (U). Bright prospect for nice $8,000. Last week, 'Abe Lincoln' (RKO) and 'Slightly Honorable' (UA), poor $5,500.

Carlton (Fay-Loew) (1,400; 25-35-50)—'Johnny Apollo' (20th) and 'Half Sinner' (U) (2d run). Slow and slated for tepid $2,500. Last week, 'It's Date' (U) and 'Making Eyes' (U) (2d run), fair $3,000.

Fay's (Indie) (2,000; 25-35-40)—'Angel Texas' (WB) and Major Bowes' Ams on stage. Expect $7,000, hefty. Last week, 'Forgotten Girls' (Rep) and vaude, weak $5,500.

Majestic (Fay) (2,200; 25-35-50)—'All True' (WB) and 'On Own' (20th). Not attracting any attention and slated for poor $6,000. Last week, 'Johnny Apollo' (20th) and 'Half Sinner' (U), weak $5,500.

State (Loew) (3,200; 25-35-50)—'Two Girls Broadway' (M-G) and 'Florian' (M-G). Not too bright, with take below average $10,000. Last week, 'House Across Bay' (UA) and 'One Beautiful' (M-G), fair $12,000.

Strand (Indie) (2,000; 25-35-50)—'Buck Benny' (Par) and 'East Side Kids' (Mono). House holding peppy pace for what looks like banner $9,000. Last week, 'Doctor Wife' (Col) and 'Emergency Squad' (Par), [illegible] $7,000.

Key City Grosses

Estimated Total Gross
This Week..........$1,[illegible]
(Based on 25 cities, 160 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year..........$1,[illegible]
(Based on 25 cities, 173 theatres)

'KILDARE' - 'FUNZ' OK $18,500 IN WASH.

Washington, May 7.

Only three new bills this week and at least two of them are withstanding first prolonged balmy spell of season. 'Dr. Kildare's Strange Case' and Benny Meroff's highly publicized 'Funzafire' revue are out in front at the Capitol.

Earle is second with 'Dark Command' and p.a.s by Tommy Riggs and Hildegarde, but Keith's will show the bigger profit with 'Primrose Path' by itself.

Estimates for This Week

Capitol (Loew) (3,434; 25-35-40-66)—'Kildare's Case' (M-G) and vaude. Kildare fans plus ballyhoo on Benny Meroff's 'Funzafire' revue, patterned after 'Hellzapoppin,' leading town with oke $18,500. Last week, 'Apollo' (20th) and Ed Sullivan' film unit, disappointing $16,500.

Columbia (Loew) (1,234; 25-40)—'Rebecca' (UA) (2d run). Back downtown after two swell weeks at Palace and will see big $6,000. Last week, 'Grapes' (20th) (2d run), adequate $4,000.

Earle (WB) (2,216; 25-35-40-66)—'Dark Command' (Rep) and vaude. Tommy Riggs and Hildegarde getting radio fans for fairish $12,500. Last week, 'Doctor Wife' (Col) and minstrel show, fair $14,500.

Keith's (RKO) (1,830; 35-55)—'Primrose Path' (RKO). Excellent reviews and debate over censorship elsewhere pushing it to swell $12,000. Last week, 'It's Date' (U) (2d wk), yanked after six days at light $5,000.

Met (WB) (1,600; 25-40)—'Husbands' (Col) (2d run). Back on mainstem after big week at Earle and should get solid $5,000. Last week, 'Seventeen' (Par), adequate $4,000.

Palace (Loew) (2,242; 35-55)—'Strange Cargo' (M-G) (2d wk). Holding to satisfactory $4,000. Last week, disappointing $13,500.

BENNY PIC NEAT $12,000, CLEVE.

Cleveland, May 7.

Slight increase is shown in keyspots' attendance figures, which are not being touched by perfect spring weather. 'Too Many Husbands' and Jan Savitt's orch, at the Palace, is recording the best b.o. following.

'If I Had My Way' is going a bit slow at Hipp, but 'Buck Benny' is riding fast at State. 'Dr. Cyclops' is taking advantage of good campaign by working up some good biz for Stillman.

Estimates for This Week

Allen (RKO) (1,200; 10-20-35)—'Man Nine Lives' (Col). Just okay for a Karloff thriller, $3,000. Last week, 'It's Date' (U), on moveover, pulled fine $5,500.

Hipp (WB) (3,700; 30-35-42-55)—'If My Way' (U). Not up to Bing Crosby's usual b.o. level; fortunate to cop $10,000. Last week, 'Meet Again' (WB), poor $6,000.

Palace (RKO) (3,200; 30-35-42-55)—'Husbands' (Col) plus Jan Savitt's band. Lots of swing to this bill as well as variety, promising okay $16,000. Last week, 'Folies Des Femmes' on stage and 'It All Came True' (WB), swooped up to one of the season's highest marks at $21,000.

State (Loew's) (3,450; 30-35-42-55)—'Buck Benny' (Par). No killing here, but $12,000 will be neat and worth moveover. Last week, 'House Across Bay' (UA), very poor $8,000.

Stillman (Loew's) (1,972; 30-35-42-55)—'Cyclops' (Par). Although rather hokey for this stand, socko publicity is guaranteeing satisfactory $4,000. Last week, 'Slightly Honorable' (UA), mild $2,500.

Port. Quiet; '20 Mule' Looks Best at $5,000

Portland, Ore., May 7.

There's nothing outstanding to drag the houses out of their spring slump. 'Irene' is okay in holdover at the Paramount. 'Dr. Kildare's Strange Case' is only average at the Broadway.

Estimates for This Week

Broadway (Parker) (2,000; 30-35-40)—'Kildare's Case' (M-G) and '60 Mothers' (M-G). Average $4,500. Last week, 'All True' (WB) and 'Alias Deacon' (U), fair $4,800.

Liberty (Hamrick-Evergreen) (2,000; 30-35-40)—'Star Dust' (20th) and 'Diamonds' (Par). Good $3,500. Last week, 'Pinocchio' (RKO) and 'Seventeen' (Par), closed better than average 12-day run to $7,000.

Mayfair (Parker-Evergreen) (1,500; 30-35-40)—'Shooting High' (20th) and 'Western Stars' (Par). Fair $2,500. Last week, 'Mice and Men' (UA), 16 days, nice $4,900.

Orpheum (Orpheum Co.) (1,800; 15-25-35)—'Old Missouri' (Rep) and 'Half Sinner' (U), with vaude. Average $4,000. Last week, 'Fugitive at Large' (Col) and 'Torpedoed' (Ind), with vaude, $3,800.

Paramount (Hamrick-Evergreen) (3,000; 30-35-40)—'Irene' (RKO) and 'Free, Blonde' (20th) (2d wk). Held half a week extra and bringing okay $3,000. First week good $7,500.

United Artists (Parker) (1,000; 30-35-40)—'20 Mule Team' (M-G) and 'Girls Broadway' (M-G). Hopping b.o. over average to $5,000. Last week, 'Florian' (M-G) and 'One Beautiful' (M-G), just fair $3,000.

King Orch Ups Beery to Fine $22,000 in Pitt

Pittsburgh, May 7.

Parking lot strike, bringing downtown traffic to a standstill, is just another headache in the downtown district. Weekend was better than usual, but walkout Sunday at midnight had some effect yesterday (6) and is expected to keep Golden Triangle pretty inactive, particularly at night, unless a settlement is reached. Most of the parking garages serving the de luxe houses are on strike.

Combo of Wayne King's band and '20 Mule Team' at Stanley looks to have the best chance to out-ride the unfavorable conditions, with 'Buck Benny Rides Again' pulling up a close second at the Penn. Little else to cheer about, however. 'If I Had My Way' is doing just fair at Alvin; 'Abe Lincoln in Illinois' is a big disappointment at Fulton.

Estimates for This Week

Alvin (Harris) (1,850; 25-35-50)—'My Way' (U). Bing Crosby-Gloria Jean starrer thumbs-downed by the crix and geared for very ordinary stanza. May get around $7,000, way below expectations. Last week 'Doctor Wife' (Col), around $6,500.

Fulton (Shea-Hyde) (1,700; 25-40)—'Abe Lincoln' (RKO) and 'Millionaire Playby' (RKO). No b.o. for Lincoln locally, despite the newspaper cheers for it as a play here last winter. Will have to hurry to do $4,000, n.s.h. Season's product running out at this spot and annual shutdown of six or seven weeks is expected early next month. Last week, second of 'Johnny Apollo' (20th), fair enough $4,200.

Penn (Loew's-U.A.) (2,300; 25-35-50)—'Buck Benny' (Par). Paced for about $14,000, in which event picture would move either to Warner or Ritz for h.o. Last week 'Meet Again' (WB), in dog house at $10,000.

Ritz (WB) (800; 25-40)—'Ghost Home' (M-G) and 'King Lumberjacks' (WB). Will be lucky to grab $1,200. Last week 'My Son' (UA), on moveover from Penn, very nice at $3,000.

Senator (Harris) (1,750; 25-35-50)—'Doctor Wife' (Col). Shifted here from Alvin and still something left for well-liked comedy. Should get around $2,000 anyway, not bad. Last week house split a session between two double-features, 'Hi Yo Silver' (Rep)-'Double Alibi' (U) and 'City of Chance' (20th)-'Ma' (U), for poor $900.

Stanley (WB) (3,800; 25-40-60)—'20 Mule Team' (M-G) and Wayne King. Playing here two years to the week of his last visit, King is running about neck and neck with previous figures, very good considering fact that grosses have been generally off for everybody since then. Looks like $22,000, and that's plenty okay here, with Beery helping some. Last week 'Girl's on B'way' (M-G) and Guy Lombardo, slipped down stretch, winding up at $19,000.

Warner (WB) (2,000; 25-40)—'Angel Texas' (WB) and 'Beyond Tomorrow' (RKO). Nothing for this twinner either. May get $2,300, and that's way below the belt here. Last week 'Dr. Kildare' (M-G) and 'Farmer's Daughter' (Par), surprisingly good at $4,700.

Heat Wilts L.A.; '20 Mule' Pulling Mild $19,700, 'Children' N.G. 13½G, H.O.'s Coasting, 'Gone' Run Ending

Los Angeles, May 7.

Couple of days of unseasonably hot weather early in current week did not help local boxoffices and none of the first runs is doing much bragging. '20 Mule Team' at the State-Chinese is a disappointment and will be lucky to hit $19,700. 'Saturday's Children' at the Warner day-daters, Downtown and Hollywood, is very discouraging, and moveovers for continued first run at the United Artists and Wilshire will add very little to initial week's take.

Holdovers are coasting along, although 'Wind' is starting to toboggan and will probably come off around June 1. 'Rebecca' is doing okay at the Four Star, with 'Our Town' pencilled in to replace. 'Buck Benny' should have a fair holdover week at the Paramount, and 'Doctor Takes a Wife' will probably not lose anything on second stanza at RKO and Pantages.

Estimates for This Week

Carthay Circle (F-WC) (1,518; 83-$1.10-$1.65) — 'Gone' (M-G) (19th week). Final weeks are being advertised with long run likely to terminate first week in June. Current stanza headed for around $9,000 after 18th week brought satisfactory $9,000.

Chinese (Grauman-F-WC) (2,024; 30-40-55-75)—'20 Mule Team' (M-G) and 'Free, Blonde' (20th), dual. Very disappointing, $7,700. Last week, 'Apollo' (20th) and 'One Beautiful' (M-G), okay $8,700.

Downtown (WB) (1,800; 30-40-55-65)—'Saturday's Children' (WB) and 'Man With Nine Lives' (Col) dual. Looks like another washout and will be lucky to hit $6,300. Last week, 'Dark Command' (Rep) and 'Tear Gas Squad' (WB), good $8,000, as expected.

Four Star (UA-F-WC) (900; 30-40-55)—'Rebecca' (UA) (6th wk.). Hitting steady pace and will likely add another $5,000 on current week, after last seven days brought lucrative $5,700.

Hollywood (WB) (2,756; 30-40-55)—'Saturday's Children' (WB) and 'Man Nine Lives' (Col) dual. Fairish $7,000 a likely figure. Last week, 'Dark Command' (Rep) and 'Tear Gas' (WB), under $7,000.

Pantages (Pan) (2,812; 30-40-55)—'Doctor Takes Wife' (Col) (2d wk.) and 'Millionaire Playboy' (RKO) dual. Holdover doing okay for around $6,000. First week brought healthy $10,300, more than expected.

Paramount (Par) (3,300; 30-40-55)—'Buck Benny' (Par) and stage show (2d wk.). Big $15,000 in sight and holds five days of third week. First week hit lucrative $21,500. George White's 'Scandals' opens here May 14 in condensed version.

RKO (RKO) (2,872; 30-40-55)—'Doctor Wife' (Col) (2d wk.) and 'Escape to Paradise' (RKO) dual. Will do okay $6,000 on holdover. First full week brought good $6,500.

State (Loew-F-WC) (2,414; 30-40-55-75)—'20 Mule Team' (M-G) and 'Free, Blonde' (20th) dual. Wallace Beery good here at $12,000. Last week, 'Apollo' (20th) and 'One Beautiful' (M-G), good $12,000.

United Artists (UA-F-WC) (2,100; 30-40-55) — 'Johnny Apollo' (20th) and 'One Beautiful' (M-G) dual. Brutal on moveover in downtown sector and best in sight slim $2,300. Last week, 'My Son' (UA) and 'Shooting High' (20th), same.

Wilshire (F-WC) (2,296; 30-40-55)—'Johnny Apollo' (20th) and 'One Beautiful' (M-G) dual. Just fair $4,400 in sight on moveover. Last week, 'My Son' (UA) and 'Shooting High' (20th), fair $4,700.

Broadway Grosses

Estimated Total Gross
This Week..........$[illegible]
(Based on 12 theatres)
Total Gross Same Week
Last Year..........$[illegible]
(Based on 12 theatres)

'CHILDREN' OK IN FRISCO, $12,000

San Francisco, May 7.

Theatres are still in a slump, with grosses below average.

Newcomer which should run to an excellent $21,000 at Fox is 'Buck Benny Rides Again,' only picture which looks promising. Still drawing in steady attendance at United Artists is 'Rebecca,' expected to pull in strong $6,500 for seventh week.

Estimates for This Week

Fox (F-WC) (5,000; 30-40)—'Buck Benny' (Par) and 'Tear Squad' (WB). Fox again has best pull this week and will finish high at $21,000. Last week, 'Johnny Apollo' (20th) and 'Star Dust' (20th), fair $17,000.

Golden Gate (RKO) (2,850; 30-35)—'Escape Paradise' (RKO) and vaude. Will hit slightly below average $11,500. Last week, 'Primrose Path' (RKO) (2d wk) and vaude, fair $12,000.

Orpheum (F&M) (2,440; 30-40)—'Doctor Wife' (Col) and 'Music Heart' (Col) (2d wk). Will get $7,000, fair. Last week, $11,000.

Paramount (F-WC) (2,740; 30-40)—'Johnny Apollo' (20th) and 'Star Dust' (20th), moveover from Fox should see fair $9,000. Last week, 'Dark Command' (Rep) and 'Angel Texas' (WB), $11,500, not up to expectations.

St. Francis (F-WC) (1,470; 30-40)—'Dark Command' (Rep) and 'Angel Texas' (WB). Move-over from Paramount will hit slightly below average $4,000. Last week, 'Kildare's Case' (M-G), finished better than expected at $5,000.

United Artists (Cohen) (1,200; 35-55-75)—'Rebecca' (UA) (7th wk). Still going strong with steady $6,500 due this week. Sixth week grossed $7,000.

Warfield (F-WC) (2,680; 30-40)—'Saturday's Children' (WB) and 'Son Navy' (Mono). Will do okay with $12,000. Last week, 'Forty Mothers' (M-G) and 'Opened Mistake' (Par), real flop at $6,000.

BENNY, $7,500, OKAY IN BALTO

Baltimore, May 7.

Uneventful trade here. Keith's, with 'Buck Benny Rides Again,' is attracting favorable response, while rest of town is just ambling along.

Combo Hipp, holding over 'Primrose Path,' but changing stage portion, is garnering some nighttime biz on the move. First spell of favorable weather on week-end made itself felt in all b.o.'s, and season of racing is no help, either.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-25-40)—'Kildare's Case' (M-G). Getting some mild action to possible $6,500. Last week, 'House Across Bay' (UA), unexciting $5,900.

Hippodrome (Rappaport) (2,205; 15-25-35-40-55-66)—'Primrose Path' (RKO) (2d wk) and vaude (1st wk). Holding fairly well at $11,000, after rather steady opening round to $14,200.

Keith's (Schanberger) (2,406; 15-25-35-40)—'Buck Benny' (Par). Garnering some trade at indicated $7,500. Last week, 'Million B.C.,' fair $5,300.

New (Mechanic) (1,558; 15-25-35-55)—'Adventuress' (20th). Attracting some daytime play to this house of femme-following, pointing to $4,000. Last week, second of 'Johnny Apollo' (20th), added mild $3,200 to unexciting initial week's $4,700.

Stanley (WB) (3,250; 15-25-35-40-55)—'Meet Again' (WB). Not getting anywhere at $5,000. Last week, 'Came True' (WB), failed to attract at $5,000.

Griffis Blasts

Continued from page 4

with a saving to the company of about $1,500,000 a year.

'During the past four years it has reduced its consolidated debt almost $30,000,000, paid approximately $8,000,000 in dividends and converted about $11,000,000 of its preferred shares into common. All without public financing.'

Griffis said most of the film business' past troubles emanated from the failure of the public, government and sometimes producers themselves to 'realize that since the days of the 'peep show' the movies have become big business.' Citing Paramount as an example, Griffis claimed that, in its essentials, a film company is no different from any of the great manufacturing enterprises of the country. He compared Paramount to Armour & Co., as a developer of by-products, taking for his example the surprising fact that Paramount's net profit out of the candy business in its theatres is in excess of the interest on its indebtedness

TORRID ZONE

(ONE SONG)

Hollywood, May 7.

Warner Bros. release of Mark Hellinger production. Stars James Cagney, Pat O'Brien, Ann Sheridan; features Andy Devine, Helen Vinson. Directed by William Keighley. Original screenplay by Richard Macaulay and Jerry Wald; camera, James Wong Howe; editor, Jack Killifer; song, M. K. Jerome and Jack Scholl. Previewed May 6, '40, at WB Hollywood. Running time, 87 MINS.

Nick Butler	James Cagney
Lee Donley	Ann Sheridan
Steve Case	Pat O'Brien
Wally Davis	Andy Devine
Gloria Anderson	Helen Vinson
Bob Anderson	Jerome Cowan
Rosario	George Tobias
Sancho	George Reeves
Carlos	Victor Kilian
Rodriguez	Frank Puglia
Gardner	John Ridgely
Sam	Grady Sutton
Garcia	Paul Porcasi
Lopez	Frank Yaconelli
Hernandez	Dick Botiller
Shaffer	Frank Mayo
McNamara	Jack Mower
[illegible]	Paul Hurst
Sgt. of Police	George Regas
Rita	Elvira Sanchez

This is an original comedy-drama laid in Central American banana plantations, combining the Quirt-Flagg cross-conflict of 'What Price Glory,' the crackling and outspoken dialog of 'Front Page,' and minor smattering of 'The Badman.' Assembled story ingredients are interwoven sufficiently to provide fast-moving entertainment that will provide good boxoffice in regular runs.

Team of Cagney and O'Brien is familiar pattern. Former is smartcracking happy-go-lucky plantation boss and latter a rough-tough manager for the banana company who continually out-talks and outmaneuvers Cagney, despite latter's attempts to quit and return to the States. Ann Sheridan is a conveniently stranded entertainer in the seaport to provide feminine angle, although with hardness in worldly knowledge and with slightly risque lines tossed her way throughout. She gets a job in the local cafe, but O'Brien decrees she hop the next outgoing boat. Girl meets Cagney, falls in love, and follows him back to plantation where he gets bonus for getting crop out in time.

Local bad man recruits band of marauders from plantation workers with Cagney leading posse against the insurrection to break up and capture leader. O'Brien manipulates Cagney to remain as plantation head, accomplishing purpose by allowing escape of bad man and engineering clinch of Cagney-Sheridan to accomplish desired plans.

Cagney handles his role in the style displayed by him previously. O'Brien is grooved for regulation portrayal opposite Cagney, while Miss Sheridan typically portrays a stranded showgirl in tropical fiction. George Tobias, as the native renegade, is best in support.

Script develops at fast tempo with direction assisting to prevent dull movements in unfolding. Although it's a rather synthetic tale of tropics, there's plentiful action, socko dialog (although some lines hit close to borderline) and general entertainment to make it profitable b.o.

Walt.

TURNABOUT

Hollywood, May 1.

United Artists release of Hal Roach production. Features Adolphe Menjou, Carole Landis, John Hubbard, William Gargan, Verree Teasdale, Mary Astor. Directed by Hal Roach. Screenplay by Mickell Novak, Berne Giler, John McClain; based on novel by Thorne Smith; additional dialog, Rian James; camera, Norbert Brodine; special effects, Roy Seawright; editor, Bert Jordan; asst. director, Bernard Carr. Previewed at Grauman's Chinese, April 30, '40. Running time, 84 MINS.

Phil Manning	Adolphe Menjou
Sally Willows	Carole Landis
Tim Willows	John Hubbard
Joel Clare	William Gargan
Laura Bannister	Verree Teasdale
Marion Manning	Mary Astor
Henry	Donald Meek
Irene Clare	Joyce Compton
Miss Edwards	Inez Courtney
Mr. Pingboom	Franklin Pangborn
Nora	Marjorie Main
Julian Marlowe	Berton Churchill
Dixie Gale	Margaret Roach
Mose	Ray Turner
Jimmy	Norman Budd
Miss Twill	Polly Ann Young
Lorraine	Eleanor Riley
Masseur	Murray Alper
Ito	Miki Morita
Marie	Yolande Mollot
Mr. Ram	George Renavent

'Turnabout' is another of those fantastic tales by the late Thorne Smith in which the visible and vocal genders of a husband and wife are switched by edict of a mantlepiece god awakened by marital bickerings. In contrast to the 'Topper' pictures (also from Thorne Smith's novels), this one lacks the smart satire presentation in both script and direction and the spontaneity of the 'Topper' films is missing, except in brief instances.

Direction, in attempting to hew to satirical lines, drops into corny slapstick that grooves into the silly and ridiculous category too often. Total of 38 minutes of footage is consumed in getting to point of interchanging genders of the couple. This section is padded with extraneous episodes that mean little to the plot. Deep cutting could have eliminated at least a reel.

Picture will need plenty of exploitation to get it across as a novelty in the regular runs, and that factor alone must overcome the old-fashioned presentation to corral more than lightweight grosses.

Story revolves around the marital adventures of Carole Landis and John Hubbard. Latter is partner with Adolphe Menjou and William Gargan in a big advertising agency. Expressed desires of the pair are granted by the Indian god on the mantel, who interchanges their genders, mannerisms and voices in a cloud of smoke. She takes over the office duties to nearly ruin the firm, while he presides at an afternoon tea. After a series of ludicrous and slap-happy episodes, couple appeal to the god to reverse them back to normal.

In the metropolitan areas, the swish characteristics assumed by Hubbard might pass, but there is a chance that audiences in the hinterlands and family houses might take offense. The masculine attributes of Miss Landis will be taken as a matter of course. In switching the genders of the couple, effective work was done by the sound technicians in voice-dubbing, with Miss Landis carrying the mouthings of Hubbard's baritone, and Hubbard in turn tabbed with Miss Landis' soprano.

Hubbard and Miss Landis carry major portion of the footage, with Menjou, Gargan, Verree Teasdale and Mary Astor providing supporting roles. Donald Meek is displayed prominently as a bewildered butler in the dizzy household. Picture has been provided with A production layout in sets and technical departments.

Walt.

OPENED BY MISTAKE

Hollywood, May 4.

Paramount release of Stuart Walker production. Directed by George Archainbaud. Screenplay by Stuart Palmer, Garnett Weston and Louis S. Kaye; camera, Theodor Sparkuhl; editor, Arthur Schmidt; asst. director, Stanley Goldsmith. Previewed at Alexander, Glendale, May 3, '40. Running time, 65 MINS.

Buzz Nolan	Charlie Ruggles
Margaret Nichols	Janice Logan
Jimmie Daniels	Robert Paige
Matt Kingsley	William Frawley
Elizabeth Stiles	Florence Shirley
Jarvis Woodruff	Lawrence Grossmith
Mr. DeForest	Rafael Corio
Mrs. DeForest	Esther Dale
Sergeant Wilkins	James Burke
Al	Jack Norton

Familiarly patterned whodunit, dragging in a trunk murder and two synthetic reporters, 'Opened by Mistake' is a minor B filler that will slip through in the lower brackets of the secondaries.

Picture wanders and sputters in the first half, with audience tendency to laugh at, rather than with, the innocuous situations generated in the conveniently commonplace script. The latter portion is better, running true to form with stock surprise material knit together with minor league craftsmanship in both writing and direction.

Story revolves around Robert Paige, smart-alec reporter, and overimbibing sports editor, Charlie Ruggles. Pair acquire ownership of a trunk which discloses a hidden body. Janice Logan appears to claim the trunk (she's an investigator for an insurance company tracing absconded coin). Paige and Miss Logan then become fugitives from the law, riding all over the countryside to finally pin the crime on an eccentric chemist.

Characters and situations are broadly overdrawn, with script and direction bending efforts to attempt laughs rather than semblance of plausibility. The cast struggles without success to overcome the basic handicaps of the piece.

Walt.

Miniature Reviews

'Torrid Zone' (WB). Entertaining Cagney-O'Brien entry that should do O.K. in regular runs.

'Turnabout' (UA-Roach). Overlength with dated script and direction, needs plenty exploitation hypo to get over.

'Opened By Mistake' (Par). Whodunit with comedy trimmings built along familiar lines. Lower bracket filler.

'Charlie Chan's Murder Cruise' (20th). Up to general average of Chan series.

'An Angel From Texas' (WB). Remake of butter and egg man has good audience possibilities.

'Mysterious Mr. Reeder' (Mono). British-made detective fiction that has little for the U. S.

'West of Carson City' (U). Johnny Mack Brown, gunfighting hero of gold rush fable, his best in months.

'Covered Wagon Days' (Rep.). Standard Three Mesquiteers western, okay for kids particularly.

'Covered Wagon Trails' (Mono). Unimportant western starring Jack Randall.

'Song of the Road' (British). Harry Lauder in his initial feature talker; first-rate for arty houses.

'That's the Ticket' (WB-British). Amusing comedy, with possibilities on U.S. duals.

'La Famille Duraton' (French). Amusing, low-budget pic with American remake possibilities.

'The Second Mr. Bush' (British). Light comedy on impersonation theme. For British audiences only.

Chan's Murder Cruise

20th Century-Fox release of John Stone production. Features Sidney Toler, Marjorie Weaver, Lionel Atwill, Sen Yung. Directed by Eugene Forde. Screenplay by Robertson White and Lester Ziffren, from story by Earl Derr Biggers; editor, Harry Reynolds; camera, Virgil Miller. At Palace, N. Y., dual, week May 2, '40. Running time: 70 MINS.

Charlie Chan	Sidney Toler
Paula Drake	Marjorie Weaver
Dr. Suderman	Lionel Atwill
Jimmy Chan	Sen Yung
Dick Kenyon	Robert Lowery
James Ross	Don Beddoe
Professor Gordon	Leo Carroll
Susie Watson	Cora Witherspoon
Mrs. Pendleton	Kay Linaker
Coroner	Harlan Briggs
Mr. Walters	Charles Middleton
Mrs. Walters	Claire Du Brey
Walter Pendleton	Leonard Mudie
Wilkie	James Burke
Buttons	Richard Keene
Willie Chan	Layne Tom, Jr.
Inspector Duff	Montague Shaw

Everybody takes cruises these days, so why not Charlie Chan? It's a sort of busman's holiday, however, as the 'Murder Cruise' title naturally indicates, and again the Chinese detective comes through with not only the culprit, but also a fair enough mystery meller that'll nicely take care of the action half in dual situations.

The Chan series follows a general pattern, plus the philosophic platitudes, and this one's no exception. Even with three murders by strangulation in the story, the Honolulu detective hardly becomes perturbed and never seems to want for a 'Confucius Say.' He plays with the criminal like a cat with a mouse, then uncovers the least-suspected suspect within the cheerful confines of the San Francisco morgue.

If the story seems to wander, that's regulation mystery. First an inspector of Scotland Yard is killed in Chan's Honolulu office as he's about to tell Chan of his plan to trap a murderer in a world cruise party. Then a member of the party is strangled in his hotel bed, as Chan joins the cruise, during which still another murder is committed. When the ship reaches Frisco, though, Chan sets the stage for the denouement.

Sidney Toler, who replaced the late Warner Oland in the title role, does a good job with the detective part, even if sometimes missing important clues which make the amateurs in the audience wonder about his true ability. He has a pretty good supporting cast in this edition, Lionel Atwill, Cora Witherspoon, Leo Carroll and Don Beddoe carrying through the mystery motif in nice fashion. The romantic angle is injected by pert Marjorie Weaver and stumbling Robert Lowery, but it's not very important to the general works. Sen Yung, as Chan's meddling son, is okay.

Both the direction and camera work are up to the Chan series average.

Scho.

An Angel From Texas

Warner Bros. release of Robert Fellows production. Features Eddie Albert, Rosemary Lane, Wayne Morris, Jane Wyman, Ronald Reagan. Directed by Ray Enright. Screenplay, Fred Niblo, Jr., and Bertram Millhauser from play by George S. Kaufman ('Butter and Egg Man'); camera, Arthur L. Todd; editor, Clarence Kolster. Reviewed at Varsity, Lincoln, dual, May 3, '40. Running time, 69 MINS.

Coleman	Eddie Albert
Lydia	Rosemary Lane
McClure	Wayne Morris
Marge	Jane Wyman
Allen	Ronald Reagan
Valerie	Ruth Terry
Quigley	John Litel
Robelink	Hobart Cavanaugh
Mrs. Coleman	Ann Shoemaker
Chopper	Tom Kennedy

Best way to sell 'Angel,' remake of George S. Kaufman's 'Butter and Egg Man,' is via association with 'Brother Rat,' because four of the top people are repeats in similar roles out of the money-making military school comedy. 'Angel' wasn't made with the hope of knocking the critics for a loop, or lining up standees at the b. o., but it serves its purpose as a good little audience picture with a fair share of laughs, once the patrons are in.

Eddie Albert, of the befogged cranial machinery, sees his high school Bernhardt girl friend, Rosemary Lane, off to New York and a career in the theatre after they've grown up in Lone Star, Texas. In following her there with his mother's life savings ($20,000), with which he hopes to buy a hotel, he runs into her bosses, a couple of shoestringing producers, Wayne Morris and Ronald Reagan. They verbal Jesse James him into buying a piece of the show, instead of the hotel, for which he insists he shall have the right to star Rosemary. Show finally goes on as a refined version of 'Hellzapoppin,' after being intended as a serious period story, and is a hit.

Of the four 'Brother Rat' repeats only Jane Wyman slips out of gear, and instead of the mousey type that was, she has a throttle on the pursestrings of the money belonging to her and her husband, Ronald Reagan—he having made the grave error of buying a winnign sweeps ticket in her name. Wayne Morris is fast talking, big promising, and totally irresponsible, and Reagan inclines more to the conservative side. Albert is a babe in the timber, and easy goad into unsound investment.

Ray Enright allowed no lapse of headlong movement with his direction, and the pace leaves nothing to be desired. The Fred Niblo, Jr.-Bertram Millhauser 1940 rewrite of the old play is fairly bright.

Art.

Mysterious Mr. Reeder

(BRITISH-MADE)

Monogram release of Jack Raymond production. Features Will Fyffe, Kay Walsh, George Curzon. Directed by Jack Raymond. Based on story by Edgar Wallace; adaptation, Brian Edgar Wallace, Marjorie Gaffney, Michael Hogan; editor, Peggy Hennessey; camera, George Stretton. At Central, N. Y., dual, week May 1, '40. Running time, 61 MINS.

J. G. Reeder	Will Fyffe
Miss Gillette	Kay Walsh
Welford	George Curzon
Elsa Welford	Chili Bouchier
Ted Bracher	John Warwick
Mrs. Gaylor	Leslie Waring
Inspector Gaylor	Romilly Lunge
[illegible]	Betty Ansell
Langdon	Derek Gorst
Sam Hackett	Ronald Shiner

The production value is slight, photography generally poor and much of the dialog loosely handled as well as ineffectively rendered by an English cast, but 'Mysterious Mr. Reeder' has a little entertainment appeal through its suspense, plus the good performance by Will Fyffe. Not much can be expected of the picture on this side.

An Edgar Wallace story known as 'The Mind of Mr. Reeder,' not as well adapted by a trio of writers, provides Fyffe with a role in which he poses as a seemingly benevolent old gent, but in reality is a shrewd detective. As done by the English producers, he is far from being a wizard as a dick, and much of the action makes his job an obviously easy one. People talk as freely a detective hardly seemed needed for the job Fyffe performs. He gets anything he wants, and none among those involved in a big counterfeiting-murder ring seems to have the cleverness of a 10c crook. They're all too simple.

Besides being dreary and slow, the picture is often difficult to follow, because the English accents of many members of the supporting company are too pronounced. Generally, the artists seem to be talking too fast or in tones gauged too low. Recording, in any event, is not good.

Fyffe, a lovable character comedian, indulges in no effort to get laughs, big or small. He also figures in no lover interest, and neither do others except as man-and-wife combinations, plus a married femme cheater.

Kay Walsh, as Fyffe's secretary, is an attractive youthful type. She is not as English in mannerism and speech as the others. Supporting cast includes George Curzon, Chili Bouchier, John Warwick, Leslie Waring and Romilly Lunge. Last mentioned, a Scotland Yard cop, gets himself bumped off because he apparently doesn't believe in self-protection with a gun.

Char.

West of Carson City

(WITH SONGS)

Universal production and release. Stars Johnny Mack Brown; features Bob Baker, Fuzzy Knight, Peggy Moran. Directed by Ray Taylor. Original, Milton Raison; screenplay, Raison, Sherman Lowe, Jack Bernhard; songs, Milt Rosen, Everett Carter; camera, Jerry Ash. At Rialto, N. Y., dual, week May 6, '40. Running time, 57 MINS.

Jim Bannister	Johnny Mack Brown
Nevada	Bob Baker
Banjo	Fuzzy Knight
Millie Harkins	Peggy Moran
Mack Gorman	Harry Woods
Judge Harkins	Robert Homans
Lem Howard	Al K. Hall
Bill Tompkins	Roy Barcroft
Drag	Charles King
Breed	Frank Mitchell
Sleepy	Eddie Cobb
Larkin	Jack Roper
Slim	Ted Wells
Pete	Jack Shannon

And the Four Singing Notables

Trimly contrived western of gold rush days is bolstered by Johnny Mack Brown, Bob Baker and Fuzzy Knight, stacking up with the strongest outdoor epics turned out by this studio. Also has more romantic moments than usually found in cactus operas, with Peggy Moran shaping up as a distinct possibility for Universal's talent lads.

'West of Carson City' is a none too original fable about a boom gold-rush community which falls into the hands of gamblers when they move in to mulct the prospectors of their wealth. Stagecoach robbery and a fixed jury trial convince the cattle-owner and gunfighter (Brown) that his friend, the judge's daughter, needs help. The judge and dauntless Jim Bannister (Brown) clean up the town augmented by plenty of library clips to speed the progress of the yarn. Episodic portion of film is the weakest, but is overcome by handsome production values elsewhere.

Baker is first assistant to Brown mainly because warbling two tunes, best being 'On the Trail of Tomorrow.' Latter rides the saddle better than customarily in this production, and is given two tough fistic assignments. Fuzzy Knight, as Banjo, proves an excellent comedy foil with too little to do. Four Singing Notables, from radio, augment Baker in his ballading. Support is topped by Harry Woods, Robert Homans, Frank Mitchell (and Durant) and Charles King. Dialog is lightweight; Jerry Ash's photography aces.

Wear.

Covered Wagon Days

Republic release of Harry Grey production. Features Robert Livingston, Raymond Hatton, Duncan Renaldo (Three Mesquiteers). Directed by George Sherman. Screenplay, Earle Snell, based on characters created by William Colt MacDonald; camera, William Nobles; editor, [illegible]; music, Cy Feuer. Previewed in Projection Room, N. Y., May 2, '40. Running time, 56 MINS.

Stony Brooke	Robert Livingston
Rusty Joslin	Raymond Hatton
Rico	Duncan Renaldo
Maria	Kay Griffith
Ransome	George Douglas
Mama Rinaldo	Ruth Robinson
Carlos	Paul Marion
Gregg	John Merton
Maj. Norton	Tom Chatterton
Diego	Guy D'Ennery
Martin	Tom London
Stevens	Reed Howes

'Covered Wagon Days' is a westerner without a covered wagon among other technical flaws. However, this Republic pic, another in the series featuring the Three Mesquiteers, has enough action to satisfy the hoss opry diehards, particularly the kids, who won't be so discriminating. As a dualer that will reap some profit, it's up to the standard of the series.

Robert Livingston, Raymond Hatton and Duncan Renaldo are again the Mesquiteers, managing to find themselves embroiled, as usual, in situations more directly involving others. This time they manage to upset a silver-smuggling scheme and in turn vindicate the brother of Renaldo, who had been framed in the murder of his uncle.

George Sherman has directed at a speedy pace, while the story has a number of familiar situations that are, however, eclipsed to a great extent by the gun and fist slinging.

Livingston, Hatton and Renaldo give their standard performances, which are pleasant enough, while Kay Griffith, Paul Marion and Ruth Robinson, particularly the latter as the mother, are satisfactory support.

Covered Wagon Trails

(ONE SONG)

Monogram release of Harry S. Webb production. Stars Jack Randall; features Sally Cairns, David Sharpe, Lafe McKee, Bud Buster, Glenn Strange. Directed by Raymond K. Johnson. Story and adaptation, Tom Gibson; editor, Robert Golden; song, Johnny Lange and Lew Porter; camera, Edward Kull. At Central, N. Y., dual, week May 1, '40. Running time, 52 MINS.

Jack	Jack Randall
Carol	Sally Cairns
Ed Cameron	David Sharpe
John Bradford	Lafe McKee
Manny	Bud Buster
Fletcher	Glenn Strange

A run-o'-the-mill six-shooter saga starring Jack Randall, 'Covered Wagon Trails' will serve without flattery on double bills. The average western is a bit better than this one, as are most stories dealing with the wide-open spaces of these California valleys.

The producer, Harry S. Webb, has chosen fairly good sites for the action but the photography is not up to standard nor has the direction resulted in anything for others to emulate. Raymond K. Johnson pilots well-charted courses, handling situations along lines of least resistance and in accordance with tested formula.

Randall is the pioneer who routs baddies seeking to interfere with a wagon train of settlers invading open range country to try their hand at farming. A local cattlemen's association delegates a group to do the dirty work so that its grazing lands may be protected, with intrigue, murder, plunder, etc., resulting.

There are a couple of pretty good fist fights in which Randall is the conqueror against somewhat ridiculous odds. In a shooting fray at a relay post the usual bad aim figures and the capture of a band of frontier thugs is achieved with a little too much ease.

Sally Cairns, the pretty flower with the beleaguered wagon train, does little more than try to look her prettiest in that good old-fashioned naive way. Playing Randall's brother, David Sharpe suggests a western type that might get along. Glenn Strange provides suitable menace.

An unidentified lad, playing the guitar, sings the lone number written for the picture, 'Under Western Skies.' It has little to make it qualify.

Char.

SONG OF THE ROAD

(With Songs)

(BRITISH-MADE)

Select release of [illegible] production. Stars Sir Harry Lauder. Directed by Alex Bryce. Story by Cecil Maiden and Edward Dryhurst; songs, Harry Lauder. At Little Carnegie, N. Y., week May 4, '40. Running time, 70 MINS.

[illegible]	Harry Lauder
Sheila MacGregor	[illegible]
Jean MacGregor	[illegible]
Donald Carson	[illegible]
Maggie	Margaret [illegible]
[illegible]	Verna [illegible]
Jock	Johnny Schofield
Alan Cameron	Tully Comber

This can be classed as Harry Lauder's initial feature talker if the 'singing-talking pictures' shown in U. S. in May, 1914, are overlooked. While an innovation at the time the films amounted to shorts with the phonographic tones synchronized by a crude sync gadget which preceded present-day talking pictures. These played the Palace, N. Y. In this, the Lauder songs are

(Continued on page 22)

Theatre Need Balks London Legit; 'Velvet' Smooth $16,000, 'Rebecca' OK 8G, 'Pie' $12,000, 'Me-Girl' Slides

London, April 18.

Show biz in general, and in the West End in particular, received a jolt last week with the news of the upheaval in Scandinavia. But it is gradually rallying and looks like it's becoming normal again. However, it is difficult for managers to get theatres, and quite a few shows are staying in the sticks due to lack of accommodations in the West End.

The success of 'White Horse Inn,' revival, and, to a smaller degree, 'The Beggar's Opera,' has caused a sudden 'revival of revivals.' 'Chu Chin Chow' is one, which has opened well in the sticks, and is now looking for a West End home. Another is 'Dear Octopus,' which H. M. Tennent is anxious to bring back. Archie deBear and Clifford Whitley are reviving 'The Co-Optimists,' with several of the old cast. O'Bryen, Linnet & Dunfee having already made arrangements for 'The Women' to enter another season in the West End. Some firm is dickering for rights of 'Tons of Money,' of which they want to do a musical version.

Of the important productions due, Harry Foster and Tom Arnold have a couple: one, a musical by Fred Thompson and Noel Gay, goes into the Prince of Wales early in May; the other is 'Divorce for Chrystabel,' straight play by Lieut.-General George Mathew, in which Frances Day will be starred. Then there is Charles B. Cochran, who has a new revue ready by Arthur Wimperis, and wants Claire Luce and Naunton Wayne for the leads.

A. J. Cronin's 'Jupiter Laughs,' while doing good biz on the road, would be welcomed in London if a theatre was available. Robert Donat, touring the sticks in revival of George Bernard Shaw's 'The Devil's Disciple,' intends to come to the West End, providing Metro doesn't call him to start filming 'The Life of Chopin.' O'Bryen, Linnet & Dunfee also have new play by Vernon Sylvaine, 'Women Aren't Angels,' to star Robertson Hare and Alfred Drayton. J. L. Sachs will need a theatre for Clare Boothe's 'Margin for Error,' which he is casting, and which will be produced by Ernest C. Rolls, his first in the West End in the last 10 years. He has made a rep as producer in Australia during that interval.

J. B. Priestley's 'The Long Mirror,' also touring the sticks, is due for a London bow, and the author has gone to Manchester, where it is playing, to give it the onceover, if it is worth while. Barry O'Brien has 'Penny Royal,' musical by Simon Carnes, with music by Richard Greetz, Viennese refugee, and lyrics by Mary Horner, which will be tried out in the sticks, and then comes to the West End.

(Estimated grosses; Evaluated at $4 to the £.)

'House in Square,' St. Martin's (2d week). First week failed to exceed $2,500. Success very doubtful.

'Beyond Compare,' Duchess (5th week). Very disappointing, especially as revue got fair press. Has been plugged on ether, but results still very disappointing. Grosses never exceeded $2,000, and is now nearer $1,000, which registers loss.

'Black Velvet,' Hippodrome (10th week). An outstanding smash. Doing steady $16,000 weekly.

'Come Out to Play,' Phoenix (5th week). Not attracting boiled-shirt trade, although cheaper seats capacity. Averaging $6,000 per week, slightly above even break.

'French for Love,' Criterion (21st week). Clicked for quite a while, averaging as high as $4,400 for several weeks. But has dropped recently nearer to $2,500, which is still profitable, as cast is on percentage. Management already on the lookout for successor.

'Cousin Muriel,' Globe (6th week). Doing fairish trade at around $4,000, slightly disappointing, but not dangerously so, as salaries not overburdening.

'Funny Side Up,' His Majesty's (10th week). Got off to terrific gait, with broadcasting helping considerably. Touched $13,000 for several weeks, with $20,000 cost of production already paid off. Now doing steady $9,500, which still yields nice profit.

'Good Men Sleep at Home,' Shaftesbury (3d week). Started first weeks with intake of $3,400, which showed profit, as salaries are small, with leads mostly on percentage. Extensive advertising upped second week to $5,500. Could keep going at much lower than this figure, and augurs well for George Black, Jr.'s and Harry Hanson's first venture into West End producing.

'Haw-Haw,' Holborn Empire (16th week). Doing consistent trade, with no sign of diminution. Steady $12,000 per.

'Ladies Into Action,' Lyric (2d week). Ivor Novello vehicle disappointing at $4,000 for first stanza, but expected to pick up. Even at that figure it can still keep going.

'Ladies in Retirement,' St. James's (10th week). Has had somewhat hectic career, at times very low, although never losing; it has gone as high as $4,000, very profitable. Now doing around $3,200, at which rate it is good for months.

'Lights Up,' Savoy (10th week). Got away to good sendoff, getting ethering on opening night, which helped considerably. Intake at times touched $10,000. But has now gone considerably below that figure, and nearer $7,300, which is still in black.

'Me and My Girl,' Victoria Palace (3d year). Has now got to the dwindling stage, and is only kept going because management has no replacer. Is first theatre to have gone two-for-one since the war. Got as low as $4,000, which is slight loss, despite small salary list. But cut rates have upped intake to $5,200, and if it maintains this figure, can linger for sometime.

'Jeannie,' Wyndham's (2d week). Got away to big press, with management expecting big things. Hence disappointment at $3,000 for first week, although figure shows good profit, as cast is not expensive. Has good chance.

'New Faces,' Comedy (2d week). This is first revue written by Eric Maschwitz, and is presented by Archie Parnell and Jack Davies, although backers are understood to be Tommy O'Brien, man about town, who used to finance the late Laddie Cliff's shows, and one of the Ostrer brothers. Show got away to fine press, and, with Maschwitz's BBC connections, will undoubtedly get airing soon. First week touched under $4,000, which shows profit. Outlook seems rosy.

'Nap Hand,' Aldwych (7th week). Never got started, with management forcing run with plenty of papering. Barely touching $2,800, and stay depends on how much more promoters are prepared to lose.

'Rebecca,' Queen's (3d week). Outstanding season's hit, with steady intake of $8,000 per week and daily advance booking of $800, which is rare for straight show. General prediction is for year's run.

'Shephard's Pie,' Princes (17th week). Has been consistent money-maker since opening, with cast, mostly on percentage, reaping a harvest. Topped $15,000 many weeks, and even now still in the $12,000 bracket, and a money-maker. Looks good for many more months.

'The Corn Is Green,' Piccadilly (2d year). Has made lots of coin for its actor-playwright, Emlyn Williams, having done as high at $5,600. Even now, at $3,000, is still in the money class.

'The Beggar's Opera,' Haymarket (6th week). At $5,000 good for fairish run.

'The Gate Revue,' Ambassadors' (2d year). Has made money, but now practically exhausted, and scheduled to close this week, with new show of same type replacing.

'The Country Wife,' Little (2d week). One of those oldies which is plenty suggestive, bringing memories to hefty A.K. clientele, and even interesting present generation. Doing steady $3,000, which means some coin on the right side of the ledger, as overhead is comparatively light.

'The Light of Heart,' Apollo (9th week). Steady money since opening, with capacity nights, only exception being Monday evenings and matinees. Topping $7,200, which leaves plenty gravy.

'The Little Dog Laughed,' Palladium (27th week). Was first show to reopen West End theatres after declaration of war, and coined money for months, at times exceeding $25,000. Has been off in last few months. Cannot exceed $12,000, and, at that, probably just above even break. Folds at end of this month, being replaced by Jack Hylton's radio feature 'Garrison Theatre.'

'The Silver Patrol,' New (4th week). Is one of the few shows in West End that's losing money, and at rate of $4,000 per week. Will probably last till backers get tired of dipping into their exchequer, which won't be much longer, as show is under provisional notice.

'White Horse Inn,' Coliseum (4th week). This revival is even bigger than management expected. Some fantastic takings are being whispered around, some as high as $20,000. But $16,000 is nearer true intake, and at that figure making steady $6,000 profit.

'Without the Prince,' Whitehall (2d week). Ran below $2,000 in its first stanza and not likely to linger much longer.

'Up and Doing,' Saville (1st week). Show got good press, and with galaxy of stars, comprising Leslie Henson, Binnie Hale, Stanley Holloway and Cyril Ritchard, seems assured of lengthy run, making two hits in a row for Firth Shephard.

Pro-Nazi Japs Key to M-G Withdrawal of 'Thunder'

Tokyo, April 12.

Metro recently withdrew application to release locally 'Thunder Afloat,' which had been inspected by the Home Ministry because of an anti-German element contained in the story.

Although the recent pact between Germany and USSR has greatly shaken Japan's faith in Germany, the sentiments of the majority of the people re the European conflict seem to lie with Germany (in a recent school poll, 85% of the students wished Nazis to beat Allies).

ACCORD ON 50% ANTIP FREEZE SEEN NEAR

Sydney, May 7.

An agreement is reaching consummation whereby the federal government of Australia will freeze 50% of American distributors' rentals in this country during the war. Higher percentage was sought at first but a recent, friendlier attitude toward the Americans apparently will clinch the agreement on coin transmitted from this zone by eight U. S. major companies. Last year it was stated here that the companies transmitted to U. S. less than $6,000,000.

N. Y. Stance

Foreign departments of film companies in N. Y. this week claimed that the decision on money freezing in Australia was not definitely final, but that it appeared to be 50%. Several executives were convinced that actual operation of the 50% freeze might be started without further notification. Many officials were not pleased with the 50% figure or wordage of the pact. They hope to reopen negotiations for added relief. The 50% freeze is to work on a week-to-week basis on actual remittances.

What makes the American companies dissatisfied with the 50% pact is that it comes on top of high taxes, duties and other restrictive measures. Several companies estimate that 40% of their gross business in Anzac territory today is consumed by overhead which includes such taxation.

Also, there has been no allowance for the 25% rejection right given exhibitors in New South Wales, where bulk of big theatre business is done. U. S. companies had sought relief from this but were told this was a state matter. As a consequence of the coin freeze and the New South Wales rejection, many companies will cut down on the number of features distributed in Australia annually.

Question of whether American companies would use the money frozen in Australia for production has been strongly denied in New York foreign department quarters. Not a single foreign executive would admit such production would be feasible. They claimed there were not enough facilities and it was impossible to get stars from Hollywood to work there. Takes 30 days each way and estimated that it would mean three months' absence from the Coast for four weeks of actual shooting.

Increased War Scope Blasts Foreign Sales Meets of U.S. Firms

Possible extension of the European war to the Mediterranean and unsettled conditions throughout Europe probably will blast original intentions of many major companies to hold regional sales conventions abroad. Indications are that only United Artists and possibly 20th-Fox would go through with their regionals.

About a month ago all the companies had planned to hold sessions.

BERMANN'S NEW M-G POST

Shanghai, May 7.

Julian Bermann, formerly general manager in Japan for Metro, is the new general manager in China for the company.

Succeeds Morey Marcus, transferred to the Japan office in Tokyo.

U.S. Pic Concerns' Threat to Shift Biz Brings Ease in French Import Curb; Final Coin Decision Awaited

Paris, April 23.

American pictures were permitted to enter France last week for the first time since March 23 and may well represent the last batch given entry here until the Ministry of Finance arrives at a final decision on the fiscal policy to be adopted concerning import payments.

Finance authorities instructed customs officials to release 2,415 pounds of films, negatives and sound and dubbing equipment to the American distributors. Allocated by companies the totals are: Warners, 530 pounds; Columbia, 460; 20th-Fox, 330; M-G, 325; RKO, 270; United Artists, 200, and Paramount, 220. There are still more than 10,000 pounds in customs with constantly new arrivals. The March 23 entries, representing small batches, were the first in some time.

It was originally decided to permit 1,100 pounds of film to enter but at the last moment Finance authorities relented and more than doubled the figures. It was not revealed when more films would be permitted to enter the country although it is reliably learned that officials desire to arrive at a solution on currency restrictions before authorizing further entries.

The total of 2,415 pounds is merely an arbitrary figure arrived at after American distributors insisted on the urgent necessity of replenishing their depleted stocks. They pointed out that their businesses here were in a precarious state in view of the fact

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See 50% Withdrawal

Paris, April 23.

Although no official intimation has been given, it has been reported that the French may be willing to permit the withdrawal of about 50% of the total of currency withdrawals made by American distributors in 1937 and 1938.

American distributors are said to be countering with the demand that 1936 be used as a basis for currency withdrawals due to the reduced returns during the two succeeding years.

OSCAR STRAUS' NEW PARIS HIT

Paris, May 7.

It took an Oscar Straus operetta to do it, but the blackout that has hovered over Paris' show biz since the start of the war was finally lifted Wednesday night (2) at the Marigny, where the 71-year old composer's latest work, 'Mes Amours' ('My Loves'), was presented before a packed house.

Sponsored by the Duchess of Windsor charity, Le Colis de Trianon, 'Amours' had an opening that vied with the superlative galas that took place at openings prior to the war, also marking for the first time since the war a first-night audience attired formally.

Such dignitaries were present as President Lebrun, vice-president Camille Chautemps, the British and American envoys, and the Windsors, among others.

Adapted from Edward Childs Carpenter's comedy, 'Bachelor Father,' 'Amours' has been converted into operetta by Albert Willemetz and Leopold Marchand. It hasn't been set back by the transition, the Straus music particularly enhancing its entertainment qualities.

Andre Luguet, who played in the French film version of the Carpenter comedy some years ago, in a minor part, has the lead role in the operetta, while other players in the cast are Roger Treville, Robert Allard and Monette Dinay.

French Film Void In South America Hikes Chances of U.S. Cos.

Best break that American pictures will get in the South American market is the lack of stern competition from French-made films, which previous to the outbreak of the European war were making inroads on U. S. picture business in several Latin American countries.

That is the opinion of Alvaro Reyes, Paramount's manager in Colombia, presently visiting in New York.

2 ACTS WALK OUT OF ORIGINAL 'CRAZY' UNIT

London, May 7.

Two teams that were instrumental in the success of the 'Crazy' gang unit are quitting the troupe and won't be in the next Palladium 'Crazy Show.' They are Naughton and Gold and Nervo and Knox, the former pair said to have been responsible for the 'Crazy' idea which they got when they visited America some years ago.

Of the original troupe, only Flanagan and Allen remain for the next Palladium revue. Aggregation has been featured at the Palladium for years.

Johannesburg Exhibs Attack 'Gone's' Upped Rentals, Admish Price

Johannesburg, May 7.

The exhib resentment in the foreign field against Metro's 70% take on 'Gone With the Wind,' which started several weeks ago in Great Britain and was followed last week with a similar squawk in Sydney, Australia, is joined here by disgruntled exhibs who are attacking the upped rentals and b.o. prices.

'Gone' is doing well here, though undoubtedly hit by the beefs, and should play a fifth week. It is reported as having exceeded $70,000 for the first four weeks.

'Gone' Big in Sydney

Sydney, May 7.

'Gone With the Wind' opened strongly here at the St. James and Liberty theatres Wednesday (1) with three-per-day schedule. Night top price is about the same as in U.S., or approximately 97c, while matinee top is 60c, with 30c minimum.

'Wind' opens in Melbourne next month.

London Meeting

London, May 7.

General Council of the Cinematograph Exhibitors Assn. meeting tomorrow (Wednesday), will report on the progress of its rentals campaign against Metro's 'Gone' which was inspired by cinema price increases.

Meantime, Metro is booking the pic with indie houses in key cities, with some members of the CEA and, in several instances, according to reports, with assn. officials.

SEE NO EASY SAILING FOR 'PERIL' IN LONDON

London, May 7.

'Peril at End,' mystery programmed as a thriller, seemingly was greatly over-rated by the author, according to the first-night audience reception at the Vaudeville theatre Wednesday night (1).

It's b.o. chances are dubious.

Goodman Back From S. A.

Morris Goodman, Republic's foreign sales chief, presently in Venezuela on his return trip to U. S. after nearly three months in Latin-American countries, is due in New York May 28.

It's Robert Taylor's top performance!

The picture the world waits for because in her first screen role since she was the beautiful Scarlett O'Hara, Vivien Leigh again thrills in a film of emotional fire and Robert Taylor gives his most powerfully romantic performance.

WHEN THEY ASK YOU:

"WHAT IS THE TITLE OF VIVIEN LEIGH'S FIRST NEW PRODUCTION SINCE 'GONE WITH THE WIND'?"

be sure you know the correct answer!

"WATERLOO BRIDGE"

with Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith • A Mervyn LeRoy Production • Screen Play by S. N. Behrman, Hans Rameau and George Froeschel • Based on the Play "Waterloo Bridge" by Robert E. Sherwood
A METRO-GOLDWYN-MAYER PICTURE • *Directed by* MERVYN LeROY • *Produced by* SIDNEY FRANKLIN

NEW THEATRE WITH BOWLING ALLEYS

Hartford, May 7.

Plans for the construction of a 750-seater announced by Webster Theatre Corp., located in nearby Wethersfield. Plans for the house include 14 bowling alleys in the basement. As originally contemplated, the house was to have seated 600.

White Rock, B. C., Adds House

White Rock, B. C., May 7.

A modern fireproof theatre will be built in White Rock, B. C., in near future, according to Fred Kelley, seating 450. Will be operated by F. Guy Graham, Vancouver. Opening scheduled for middle June.

Pitt Sector's New Bldg.

Pittsburgh, May 7.

Ground broken here for Whitehall Amus. and Shopping Center in suburban Brentwood district by John Mass, operator of Melrose, Carrick. Will comprise cinema seating 1,000, food market, stores, 20 bowling alleys, medical center, etc.

Strand Theatre Co., of Altoona, to construct new theatre in Ebensburg, Pa. Jacob Silverman, of Silverman Bros., Altoona and Hollidaysburg showmen, will be in charge and 300-seater expected to be completed in 60 days. Also in Ebensburg, R. Allison, of Cambria Theatres, announced that Rivoli, which was destroyed by fire several weeks ago, would be rebuilt into 700-seater.

New house being readied in Library, Pa., by Jerry Castelli, Hills Stations exhib. Capacity, 300. Castelli and his brother, Dario Castelli, also operate Grand, Hills Station.

L. & J.'s 3 New Ga. Nabes

Atlanta, May 7.

Three new community theatres will be built in Atlanta this year by Lucas & Jenkins.

Moncton, N. B., Gets 4th House

Moncton, N. B., May 7.

Famous Players, allied with F. W. Winter in the operation of the Empress and Capitol, located next each other on the main stem, are partners again in a new house, the fourth here. Capacity will be between 1,000 and 1,200. Winter was of Torrie & Winter, pioneer exhibs, and allied with FP about six years ago.

Clevo.'s First Newsreeler

Cleveland, May 7.

Newsreel Co. of Chicago has leased space in the former First National Bank Bldg. for a 300-seat newsreeler on which construction is starting pronto.

Located across from the Terminal depot in the center of transient trade, it will be the first newsreel house set up in Cleveland.

Nate Schultz's New Cinema

Canton, May 7.

Nate Schultz, owner of the Pastime, Barberton, will build a new theatre downtown, having completed a deal for a 15-year lease on the site of the present abandoned P.O. building. Nat Marcus of Findlay, O., recently purchased the site. Capacity 700.

New house at Willoughby, O., by Daniel Stearns, Percy Essick, Howard Reif and Charles Deckman, of Cleveland, owners of the Willoughby here and several others in northeastern Ohio. Proposed to seat 1,300.

Another N.Y. Newsreeler

Start of interior construction on the latest newsreel theatre for New York got under way last week with the laying of the cornerstone for the house, located in the new N. Y. General Airport Bldg. on East 42nd street. David Dubin, manager of the Grand Central Newsreel will manage the new theatre with operation and control in the hands of the same group.

Theatre in the Airport Bldg. probably would not be ready for opening until early fall.

Its Own Theatre, At Last!

Akron, O., May 7.

After more than a century of existence without a theatre, Hudson, Summit county village, opened its own theatre Saturday night (4). The house, seating 443, is operated by L. B. Solether, Sr., operator of the Chagrin Falls village house. His son, L. B. Solether, Jr., is manager.

F.D.R. MOURNS DEMISE OF U. S. FILM DIVISION

Washington, May 7.

Demise of the U. S. Film Service, through the refusal of Congress to approve a $100,000 appropriation for continuance of its work, was mourned Monday (6) by President Roosevelt. Commenting to newspapermen, enroute to Washington from Hyde Park, the President said that appropriations for the film service represents about as good an expenditure of public funds as one could find.

The Government group—which produced such documentary pictures as 'The River,' 'The Plow that Broke the Plains,' 'The Fight for Life,' and other popular social representations—has been of technical help to the motion picture industry, Roosevelt said, and industry officials are in favor of its continuation.

Only hope for the Government film producers now lies in the willingness of Congress to turn over a sum of money from the emergency relief funds for perpetuation of the film service. This possibility is not considered very good, even though relief money was allocated to the service last year.

Oldies OK B.O. in St. Loo

St. Louis, May 7.

Five nabes, three owned by the Ansell Bros. and the others by the Schuchard Investment Co., revived 10 oldies for three-day runs last week as a result of a poll taken of customers who were asked what films they'd like to see again.

Take during the three-day experiment bettered the average.

Pampas Pic for Cummings

Hollywood, May 7.

Irving Cummings steps into the director assignment on the Alice Faye starrer, 'Down Argentine Way,' at 20th-Fox.

Script is by John O'Hara, with music by Mack Gordon.

U. S. Suit

Continued from page 6

bought all for 1939-40. The witness' description of the last episode waxed on the lurid, as he told of having gone to Harry Hummel, of Warners, and of the reception he received. He informed Hummel that he intended to write to the Government, and Hummel declared, 'Go ahead; what do we care? You can't threaten me. You aren't frightening anybody. No one is forcing you to buy anything.'

He wrote the Government, which acknowledged receipt of the letter, but he never actually spoke to Government men.

On his second complaint, Lesser feels that the other house, charging less than he does, is not entitled to a seven-day clearance over him. Before he purchased the theatre, he admitted that the previous owner had informed him of the clearance, but he had not felt that the Regent, many blocks away, would draw on his patronage. He soon found out that he was mistaken. He also admitted that he did not look at all the film contracts before the purchase, and closed his testimony remarking rather ruefully that he had made a bad purchase.

Next two witnesses to be examined before trial by the Government will be Nate Blumberg of Universal and Charles C. Moskowitz of Loew's, to take place tomorrow and Friday (10).

The expected hearing before Judge Goddard on the Government's application to examine and take over the defendants' files in regard to the 11 Philadelphia exhibitors who will be the first to testify at the trial of the suit, did not come off yesterday (Tues.) as planned, but postponed to Thursday or Friday. Today (Wed.) the Department of Justice and major company defense counsel meet to discuss the U. S. request and possibly to agree on it, rather than battle out the issue.

The Government does not plan at the moment to call Darryl F. Zanuck who, together with other 20th-Fox executives, arrived in N. Y. on personal business. The entire Government staff, arrived from Washington, has been quartered in three rooms in the Federal Court building in N. Y. So far the defense, which supposedly was working on counterproposals for stipulation in the pre-trial conference, has not come through with suggestions, and it looks like the pre-trial conferences will not eventuate.

Advance Production Chart

Hollywood, May 7.

Studios are keeping up their spring production rush, currently lensing 47 features, as of May 3, and have advance preparations on another 60 to complete 1939-40 season promise of 517. In the cutting rooms are another 77, which will swell total of 340 already previewed or released so far this season.

Several plants are doing heavy work on the product marked for 1940-41 release. 20th-Fox has nine bearing the new season label, either finished or in work; Paramount has another seven, Warners five, Metro three and Universal one.

Columbia

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Features	40	23	5	4	8	8
Westerns	16	9	0	2	5	7
Serials	4	2	0	0	2	2
Totals	60	34	5	6	15	17

Pictures in cutting rooms or awaiting release:

WEST OF ABILENE, western; producer, Irving Briskin; director, Ralph Ceder; no writing credits released; camera, George Meehan. Cast: Charles Starrett, Marjorie Cooley, Sons of the Pioneers, Bruce Bennett, George Cleveland, Don Beddoe, William Pawley, Ed Laughton, John Tyrrell, William Kellogg.

KEEP 'EM ALIVE, meller; producer, Larry Darmour; director, Lewis D. Collins; screen play, Albert DeMond; camera, James S. Brown, Jr. Cast: Jack Holt, Vicki Lester, Stanley Fields, Doris Lloyd, Noel Madison, Robert Middlemass, Hobart Cavanaugh, Harry Cording, Theodore Von Eltz, John Hamilton.

THE RETURN OF WILD BILL, formerly **BLOCK K RIDES TONIGHT**, western; producer, Irving Briskin; director, Joe Lewis; no writing credits released; camera, George Meehan. Cast: Bill Elliott, Iris Meredith, Luana Walters, Chuck Morrison, Buel Bryant, Bill Kellogg, George Lloyd, Frank LaRue, Jim Corey, Ed Le-Saint.

FUGITIVE FROM PRISON CAMP, formerly **OFFENDERS OF THE LAW**, meller; producer, Larry Darmour; director, Lewis D. Collins; original screen play, Albert DeMond; camera, James S. Brown, Jr. Cast: Jack Holt, Marian Marsh, Philip Terry, Robert Barrat, Dennis Moore, Russell Hicks, Jack LaRue, George Offerman, Jr., John Hamilton.

THE LONE WOLF MEETS A LADY, whodunit; producer, Ralph Cohn for the Irving Briskin unit; director, Sidney Salkow; screen play, John Larkin; story, John Larkin and Sidney Salkow; based on character created by Louis Joseph Vance; camera, Henry Freulich. Cast: Warren William, Jean Muir, Eric Blore, Roger Pryor, Victor Jory, Thurston Hall, Robert Emmett Keane, Georgiana Kane, Marla Shelton, Fred Kelsey, William Forrest, John Tyrell, Ed Laughton, Warren Hull, Bruce Bennett.

BABIES FOR SALE, meller; producer, Irving Briskin; director, Charles Barton; screen play, Robert D. Andrews; story, Robert Chapin and Joseph Carole; camera, Benjamin Kline. Cast: Rochelle Hudson, Glenn Ford, Miles Mander, Isobel Jewell, John Qualen, Joe Stefani, Georgia Caine, Selmer Jackson, Mary Currier, Eva Hyde, Edwin Stanley, Douglas Wood, Helen Brown.

Columbia Pix Now in Production

THE HOWARDS OF VIRGINIA, formerly **TREE OF LIBERTY**, romantic drama; producer-director, Frank Lloyd; assoc. producer, Jack Skirball; screen play, Sidney Buchman, original, Elizabeth Page; camera, Bert Glennon. Cast: Cary Grant, Martha Scott, Richard Carlson, Sir Cedric Hardwicke, Alan Marshal, Elizabeth Risdon.

ARIZONA, western drama; producer-director, Wesley Ruggles; screen play, Claude Binyon; original by Clarence Budington Kelland; camera, Joseph Walker. Cast: Jean Arthur, William Holden, Warren William, Porter Hall, Paul Harvey, Regis Toomey, Edgar Buchanan, George Chandler, Emmett Lynn, Uvaldo Valera, Earl Crawford, Colin Tapley, Byron Foulger, Wade Crosby, Syd Saylor, Jules Cowles, Ralph Peters, Frank Darien, Nina Campana, Frank Hill, Earl S. Dewey, William G. Lomax.

FIVE LITTLE PEPPERS ABROAD, drama; producer, Irving Briskin; director, Charles Barton; original story, Margaret Sydney; camera, Benjamin Kline. Cast: Edith Fellows, Tommy Bond, Dorothy Ann Seese, Bobby Larson, Charles Peck, Dorothy Peterson, Ronald Sinclair, Victor Kilian, Pierre Watkin, Rex Evans.

GIRLS OF THE ROAD, meller; producer, Wallace MacDonald; director, Nick Grinde; no writing credits; camera, George Meehan. Cast: Ann Dvorak, Helen Mack, Lola Lane, Marjorie Cooley, Evelyn Young, Ann Doran, Madelon Grayson, Mary Booth, Mary Field, Ed Laughton, Bruce Bennett, Don Beddoe, John Tyrrell.

BLONDIE NO. 6, comedy; producer, Robert Sparks; director, Frank Strayer; screen play, Richard Flournoy; camera, Henry Freulich. Cast: Penny Singleton, Arthur Lake, Larry Sims, Danny Mummert, Daisy, Raymond Turner, Jonathan Hale, Walter Soderling, Irving Bacon, Eugene Anderson, Jr., David Newell, Mary Jane Carey, Dick Durell, Tommy Dixon, Frank Melton.

Metro

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Features	54	37	9	8	0	0
Selznick-Int'l	1	1	0	0	0	0
Totals	55	38	9	8	0	0

Pictures in cutting rooms or awaiting release:

ANDY HARDY MEETS A DEBUTANTE, family comedy-drama; no production credit; director, George Seitz; screen play, Annalee Whitmore, Tom Cellers; camera, Sid Wagner. Cast: Mickey Rooney, Judy Garland, Lewis Stone, Fay Holden, Cecilia Parker, Ann Rutherford, Sara Haden.

THE MORTAL STORM, meller; producer, Sidney Franklin; director, Frank Borzage; based on novel by Phyllis Bottome; camera, 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; camera, Robert Planck. Cast: Joan Crawford, Fredric March, Rita Hayworth, Ruth Hussey, Rita Quigley, Bruce Cabot, John Carroll, Rose Hobart, Nigel Bruce.

WATERLOO BRIDGE, drama; producer, Sidney Franklin; director, Mervyn LeRoy; from play by Robert Sherwood; camera, Joseph Ruttenberg. Cast: Robert Taylor, Vivien Leigh, Virginia Field, Maria Ouspenskaya, Steffi Duna, Eleanor Stewart.

BUSMAN'S HONEYMOON, drama; being produced in England by Ben Goetz; director, Arthur Woods; original story, Dorothy Sayers. Cast: Robert Montgomery, Constance Cummings, Leslie Banks, Seymour Hicks, Robert Newton, [illegible] Gwen Frangcon Davies.

NEW MOON, Sigmund Romberg operetta; producer, Robert Z. Leonard; director, W. S. Van Dyke II; no writing credits released; camera, 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.

PRIDE AND PREJUDICE, drama; producer, Hunt Stromberg; director, Robert Z. Leonard; from novel by Jane Austin; camera, 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.

EDISON, THE MAN, biographical drama; producer, John Considine; director, Clarence Brown; no writing credits released; camera, Hal Rosson. Cast: Spencer Tracy, Rita Johnson, Lynn Overman, Henry Travers, Felix Bressart, Charles Trowbridge, Peter Godfrey, Arthur Aylesworth, Regis Toomey.

Metro Pix Now in Production

BOOM TOWN, meller; producer, Sam Zimbalist; director, Jack Conway; no writing credits released; camera, Hal Rosson. Cast: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan, Chill Wills.

THE PHANTOM RAIDERS, formerly **NICK CARTER IN PANAMA**, detective drama; producer, Frederick Stephani; director, Jacques Tourneur; no writing credits released; camera, Clyde DeVinna. Cast: Walter Pidgeon, Florence Rice, John Carroll, Steffi Duna, Joseph Schildkraut, Donald Meek.

TO OWN THE WORLD, drama; producer, Seymour Nebenzahl; director, Harold S. Bucquet; no writing credits released; camera, Karl Freund. Cast: Lana Turner, John Shelton.

STRIKE UP THE BAND, musical; producer, Arthur Freed; director, Busby Berkeley; no writing credits released; camera, Ray June. Cast: Mickey Rooney, Judy Garland, June Preisser, Betty Jaynes, Douglas McPhail, Phil Silvers, William Tracy, Margaret Early.

I LOVE YOU AGAIN, comedy-drama; producer, Lawrence Weingarten; director, W. S. Van Dyke; no writing credits released; camera, Oliver Marsh. Cast: William Powell, Myrna Loy, Frank McHugh, Nella Walker, Mickey Gubitosi, Edmund Lowe, Alfalfa, Donald Douglas.

ONE CAME HOME, drama; producer, Albert Levoy; director, S. Sylvan Simon; original story, Grace Norton; camera, William Daniels. Cast: Lewis Stone, Robert Young, William Gargan, Maureen O'Sullivan, Lynne Carver, Slim Summerville, Clarence Muse, George H. Reed.

ESCAPE, drama; producer, Lawrence Weingarten; director, Mervyn LeRoy; from novel by Ethel Vance; camera, Robert Planck. Cast: Norma Shearer, Robert Taylor, Nazimova, Felix Bressart, Paul Lukas, Bonita Granville.

GOLD RUSH MAISIE, comedy; producer, J. Walter Ruben; director, Edwin L. Marin; original by Betty Reinhardt and Mary C. McCall, Jr.; camera, Charles Lawton. Cast: Ann Sothern, Lee Bowman, John Hamilton, Virginia Weidler, Mary Nash, Hugh Sothern, Irving Bacon.

THE CAPTAIN IS A LADY, formerly **OLD LADY 31**, comedy-drama; producer, Frederick Stephani; director, Robert Sinclair; based on the stage play by Rachel Crothers; camera, George Hommel. Cast: Charles Coburn, Beulah Bondi, Helen Broderick, Virginia Grey, Billie Burke, Harlan Briggs.

Monogram

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Features	32	21	1	0	10	10
Westerns	16	7	0	0	3	3
Totals	48	28	1	0	13	13

Pictures in the cutting room:

PALS OF THE SILVER SAGE, formerly **PALS OF THE PURPLE SAGE**, formerly **COLORADO TRAIL**, musical western; producer, Edward Finney; director, Al Herman; original screen play, George Martin; camera, Marcel A. Le Picard. Cast: Tex Ritter, Sugar Dawn, Slim Andrews, Charles Curtis, Glenn Strange, Warner Richmond, Carleton Young, Chester Gann, Harry Harvey, Fred Parker, John McGinn.

COWBOY FROM SUNDOWN, western with music; producer, Edward Finney; director, Spencer Bennett; screen play, Roland Lynch and Robert Emmett; original story, Roland Lynch; camera, 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.

WILD HORSE RANGE, western; producer, Harry S. Webb; director, Raymond K. Johnson; original screen play, Carl Krusada; camera, Edward A. Kull and William Hyer. Cast: Jack Randall, Frank Yaconelli, Phyllis Ruth, Marin Sais, Ralph Hoopes, Forrest Taylor, Charles King, Tom London, George Chesebro, Carl Mathews, Steve Clark.

LAND OF THE SIX-GUNS, western; producer, Harry Webb; director, Raymond K. Johnson; original screen play, Tom Gibson; camera, Edward A. Kull and William Hyer. Cast: Jack Randall, Louise Stanley, Frank LaRue, Glenn Strange, Bud Osborne, George Chesebro, Steve Clark, Kenneth Duncan, James Aubry, Jack Perrin, Car Matthews.

THE KID FROM SANTA FE, western; producer, Harry Webb; director, Raymond K. Johnson; screen play, Carl Krusada from original by Joseph Murphy; camera, Edward A. Kull. Cast: Jack Randall, Clarice Curtis, Forrest Taylor, Claire Rochelle, Tom London, Dave O'Brien.

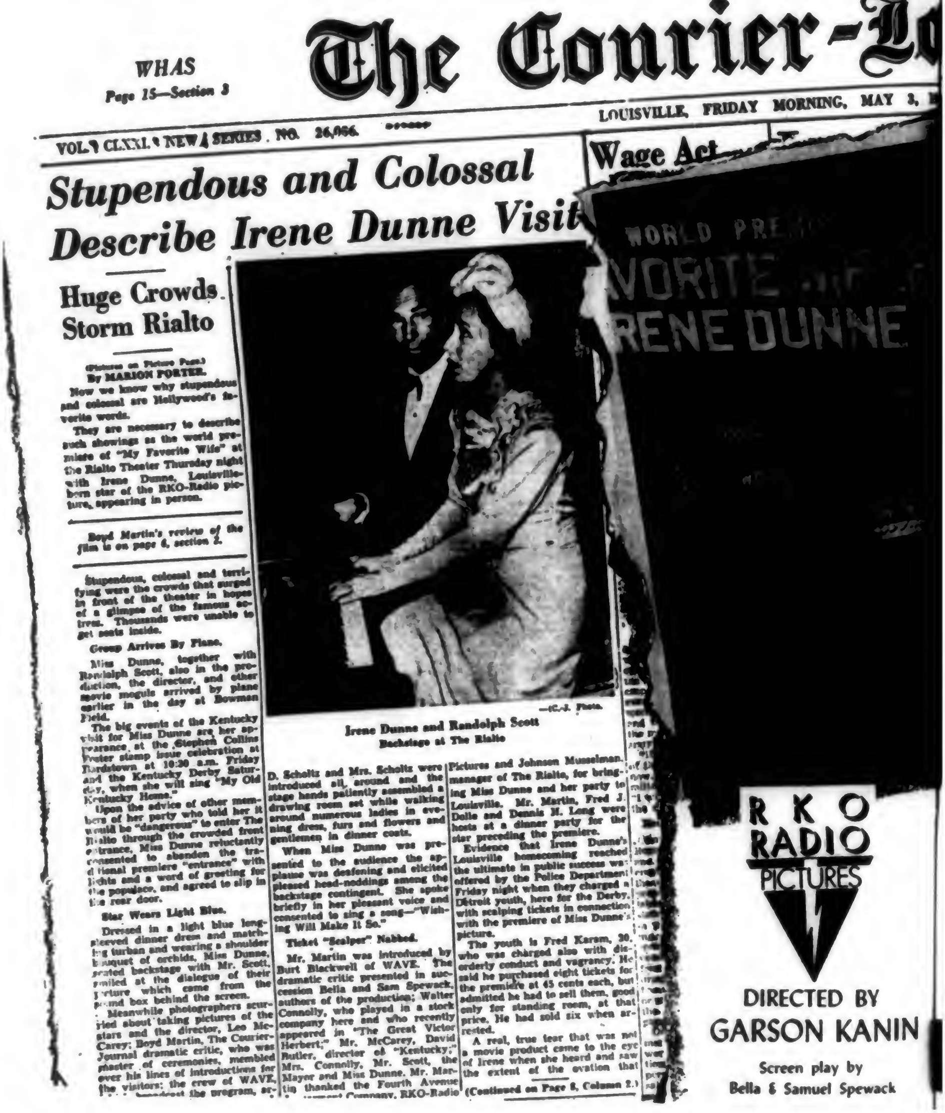
RIDERS FROM NOWHERE, western; producer, Harry S. Webb; director, Raymond K. Johnson; screen play, Carl Krusada; camera, Edward A. Kull and William Hyer. Cast: Jack Randall, Ernie Adams, Margaret Roach, Tom London, Charles King, Nelson McDowell, George Chesebro, Dorothy Vernon.

Monogram Pix Now in Production

AMATEUR DETECTIVE, meller; producer, Grant Withers; director, Howard Bretherton; original, Joseph West; screen play, Joseph West and Dorothy Reid; camera, Harry Neumann. Cast: Frankie Darro, Mantan Moreland, John St. Polis, Robert Warwick, Mary Kornman, Marcia Mae Jones, Lillian Elliott.

(Continued on page 18)

LOUISVILLE OVER "MY FAV


WORLD PRE
VORITE
RENE DUNNE

WHAS
Page 15—Section 3

The Courier-Lo

LOUISVILLE, FRIDAY MORNING, MAY 3,

VOL. CLXXI. NEW SERIES. NO. 26,066.

Wage Act

Stupendous and Colossal Describe Irene Dunne Visit

Huge Crowds Storm Rialto

(Pictures on Picture Page.)

By MARION PORTER.

Now we know why stupendous and colossal are Hollywood's favorite words.

They are necessary to describe such showings as the world premiere of "My Favorite Wife" at the Rialto Theater Thursday night with Irene Dunne, Louisville-born star of the RKO-Radio picture, appearing in person.

Boyd Martin's review of the film is on page 6, section 2.

Stupendous, colossal and terrifying were the crowds that surged in front of the theater in hopes of a glimpse of the famous actress. Thousands were unable to get seats inside.

Group Arrives By Plane.

Miss Dunne, together with Randolph Scott, also in the production, the director, and other movie moguls arrived by plane earlier in the day at Bowman Field.

The big events of the Kentucky visit for Miss Dunne are her appearance at the Stephen Collins Foster stamp issue celebration at Bardstown at 10:30 a.m. Friday and the Kentucky Derby Saturday, when she will sing "My Old Kentucky Home."

Upon the advice of other members of her party who told her it would be "dangerous" to enter The Rialto through the crowded front entrance, Miss Dunne reluctantly consented to abandon the traditional premiere "entrance" with lights and a word of greeting for the populace, and agreed to slip in the rear door.

Star Wears Light Blue.

Dressed in a light blue long-sleeved dinner dress and matching turban and wearing a shoulder bouquet of orchids, Miss Dunne, seated backstage with Mr. Scott, smiled at the dialogue of their picture which came from the sound box behind the screen.

Meanwhile photographers scurried about taking pictures of the stars and the director, Leo McCarey; Boyd Martin, The Courier-Journal dramatic critic, who was master of ceremonies, mumbled over his lines of introductions for the visitors; the crew of WAVE, broadcast the program, ar-

Irene Dunne and Randolph Scott
Backstage at The Rialto

—(C.-J. Photo.

D. Scholtz and Mrs. Scholtz were introduced all around and the stage hands patiently assembled a drawing room set while walking around numerous ladies in evening dress, furs and flowers and gentlemen in dinner coats.

When Miss Dunne was presented to the audience the applause was deafening and elicited pleased head-noddings among the backstage contingent. She spoke briefly in her pleasant voice and consented to sing a song—"Wishing Will Make It So."

Ticket "Scalper" Nabbed.

Mr. Martin was introduced by Burt Blackwell of WAVE. The dramatic critic presented in succession Bella and Sam Spewack, authors of the production; Walter Connolly, who played in a stock company here and who recently appeared in "The Great Victor Herbert;" Mr. McCarey, David Butler, director of "Kentucky;" Mrs. Connolly, Mr. Scott, the Mayor and Miss Dunne. Mr. Martin thanked the Fourth Avenue Amusement Company, RKO-Radio Pictures and Johnson Musselman, manager of The Rialto, for bringing Miss Dunne and her party to Louisville. Mr. Martin, Fred J. Dolle and Dennis H. Long were hosts at a dinner party for the star preceding the premiere.

Evidence that Irene Dunne's Louisville homecoming reached the ultimate in public success was offered by the Police Department Friday night when they charged a Detroit youth, here for the Derby, with scalping tickets in connection with the premiere of Miss Dunne's picture.

The youth is Fred Karam, 30, who was charged also with disorderly conduct and vagrancy. He said he purchased eight tickets for the premiere at 45 cents each, but admitted he had to sell them, good only for standing room, at that price. He had sold six when arrested.

A real, true tear that was not a movie product came to the eye of Irene when she heard and saw the extent of the ovation that

(Continued on Page 8, Column 2.)

RKO RADIO PICTURES

DIRECTED BY
GARSON KANIN

Screen play by
Bella & Samuel Spewack

GOES WILD
ORITE WIFE"!

urnal
DAY
IFE
NE

RIALTO DOES BIGGEST BUSINESS IN 3 YEARS!

Coast Preview Critics Say—

VARIETY—
"Sure-fire . . . made to order for the top first runs."

FILM DAILY—
"One laugh after another...should do land-office business."

MOTION PICTURE DAILY—
"One of the funniest pictures of the year."

MOTION PICTURE HERALD—
"The audience was swept with laughter."

BOX OFFICE—
"All hands hit the jackpot for comedy."

HOLLYWOOD REPORTER—
"RKO has a solid hit . . . Should take the kinks out of a lot of box-offices."

HOLLYWOOD VARIETY—
"Sure-fire prescription for a hit show of most prosperous dimensions."

LOUELLA PARSONS, L. A. Examiner—
"A rogue of a picture...Sophisticated, sparkling, gay and so hilarious it will make the worst grouch forget he is mad."

EDWIN SCHALLERT, L. A. Times—
"Will yield enjoyment and laughter in largest measure."

VIRGINIA WRIGHT, L. A. Daily News—
"Rapid-fire nonsense, played in broad comedy style...Great antidote for the news of the day."

JAMES STARR, L. A. Herald-Express—
"If it is not the comedy favorite of 1940 I will eat the film reel by reel."

IRENE DUNNE CARY GRANT

"My Favorite Wife"

with RANDOLPH SCOTT GAIL PATRICK

A LEO McCAREY PRODUCTION

Advance Production Chart

(Continued from page 15)

Paramount

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Studios	43	30	8	11	0	0
H. Sherman	9	7	0	3	0	0
Totals	52	37	8	14	0	0

Pictures in cutting rooms or awaiting release:

SAFARI, drama; GMO production; director, Edward H. Griffith; no writing credits released; camera, 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 R. Washington, Ben Carter, Hassan Said, Major Sam Harris, Jesse Graves, Ernest Whitman.

GOLDEN GLOVES, drama; GMO production; assoc. producer, William C. Thomas; director, Edward Dmytryk; no writing credits released; camera, Henry Sharp. Cast: Robert Ryan, Jean Cagney, Richard Denning, Robert Paige, William Frawley, Edward Brophy.

STAGE COACH WAR, formerly **HOLD YOUR HORSES**, western; producer, Harry Sherman; director, Leslie Selander; screen play, Norman Houston, based on a story by Clarence E. Mulford; camera, Russell Harlan. Cast: William Boyd, Russell Hayden, Britt Wood, Harvey Stephens, J. Farrell MacDonald, Julie Carter, Rad Robinson, Frank Lackteen, Edward Waller, Jack Rockwell.

UNTAMED (Technicolor); producer, Paul Jones; director, George Archainbaud; screen play, Frederick Hazlitt Brennan and Frank Butler; based on 'Mantrap' by Sinclair Lewis; camera, Leo Tover. Cast: Ray Milland, Patricia Morison, Akim Tamiroff, William Frawley, Esly Malyon, J. M. Kerrigan, Esther Dale, Jane Darwell, Babe Deneldeel, Charlene Wyatt, Gertrude Hoffman, J. Farrell MacDonald, Sibyl Harris, Clem Bevans, Fay Helm, Darryl Hickman, Roscoe Ates.

DOWN WENT McGINTY, drama; producer, Paul Jones; director, Preston Sturges; no writing credits released; camera, 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 WAY OF ALL FLESH, drama; producer, GMO; assoc. producer, Eugene Zukor; director, Louis King; no writing credits released; camera, 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 **AT GOOD OLD SIWASH**, drama; producer-director, Ted Reed; screen play, Don Hartman; based on the stories by George Fitch; camera, 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 **THE MAN FROM BAR-20**, western; producer, Harry Sherman; director, Lesley Selander; no writing credits released; camera, Russell Harlan. Cast: William Boyd, Russell Hayden, Ruth Rogers, Britt Wood, Roy Barcroft, Minor Watson, Lee Phelps, Ethel Wales.

THE ALDRICH FAMILY IN LIFE WITH HENRY, comedy-drama; producer-director, Theodore Reed; original story and screen play by Clifford Goldsmith and Don Hartman; camera, Leo Tover. Cast: Jackie Cooper, Leila Ernst, Eddie Bracken, Hedda Hopper, Fred Niblo, Kay Stewart, Etta McDaniel, Moroni Olsen, Rand Brooks, Josephine Whittell, Pierra Watkin, Doris Lloyd, Armand 'Curley' Wright, George Meader, Jack Clifford, Edith Evanson, Lucien Littlefield, Frances Carson, Frank Thomas, Sr., Robert Winkler, Danny Mummert, Ivan Miller, Mary Currier, Thurston Hall, Charlotte Treadway, Winifred Harris, Theodore Von Eltz, Hanley Stafford, Rod Cameron, Douglas Fahy, Jean Phillips, Lillian West, Sam Ash, Cyril Ring, William Hall, Tina Marshall, Harry Depp, James Dundee, George Melford, Arthur Stuart Hull, Stanley Mack, Ned Norton, John Laird, Betty Farrington, Jan Buckingham, Rita Owin, Bess Wade, Mary Akin, Gus Reed, Frances Raymond, Nell Craig, Helen Dickson, Fern Emmett, John Sylvester, Clarence Badger, Jr., Ronnie Rondell, Wanda McKay, Betty McLaughlin, Ruth Rogers, Harry Lash, Earl Dewey, John H. Dilson, George Anderson, Gordon Hart, Harry C. Bradley, Adrian Morris, Frances Monis, George Barton.

A DATE WITH DESTINY, formerly **DESTINY**, drama; producer, George Arthur; director, Tim Whelan; screen play, Howard J. Green; camera, 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, Hugh O'Connell, Jean Phillips, Kay Stewart, Wanda McKay, Betty McLaughlin, George Chandler, Norma Varden, Jacques Vanaire, Laura Treadwell, William J. Kline, Larry McGrath, Billy Wayne, Johnnie Morris, George Walcott, Paul Kruger, Phillip Morris, Eddie Dunn, Dorothy Dayton.

THE GHOST BREAKERS, comedy-mystery; producer, Arthur Hornblow, Jr.; director, George Marshall; no writing credits released; camera, Theodor Sparkuhl. Cast: Bob Hope, Paulette Goddard, Paul Lukas, Richard Carlson, Anthony Quinn, Pedro de Cordoba, Willie Best, Tom Dugan, David Durand.

QUEEN OF THE MOB, formerly **THE WOMAN FROM HELL**, meller; GMO production; assoc. producer, Edward T. Lowe; director, James Hogan; screen play, Horace McCoy and William R. Lipman, from J. Edgar Hoover's 'Persons in Hiding'; camera, Theodor Sparkuhl. Cast: Ralph Bellamy, Richard Denning, Paul Kelly, William Henry, J. Carroll 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, Herbert Naish, James Flavin, Sonny Bupp, Walter Fenner, Bruce Mitchell, Edward Cooper, Hilda Plowright, May Beatty.

I WANT A DIVORCE, drama; producer, George Arthur; director, Ralph Murphy; screen play, Frank Butler; based on a story by Adela Rogers St. Johns; camera, Ted Tetzlaff. Cast: Joan Blondell, Dick Powell, Gloria Dickson, Frank Fay, Sidney Blackmer, Jessie Ralph, Harry Davenport, Conrad Nagel, Dorothy Burgess, Mickey Kuhn, Harry Hadden, Natalie Moorhead, Isabel Withers, Jean Phillips, Edmund Elton, Lenita Lane, Edna Bennett, Pat West, Don Brodie, John Hartley, Virginia McMullin, Ruth Cherrington, Donnie Kerr, Emma Tansey, Adele Horner, Brandon Tynan, George Huntley, Herbert Rawlinson, Richard Clarke, Earle Dewey, Louise Beavers, Frank Austin, Betty McLaughlin, Elizabeth Valentine, Roscoe Ates, Byron Foulger, Edward Earle, Charles McAvoy, James Seay, Snowflake, Ed Stanley, Archie Twitchell, Frances Morris, Norma Nelson, Paul Stanton, George Meader, John Kelly, Paco Moreno, Eva Puig, Frank Wayne, Dorothy Burgess.

THREE MEN FROM TEXAS (1940-41 release), western; producer, Harry Sherman; director, Lesley Selander; screen play, Norton S. Parker; based on characters created by Clarence E. Mulford; camera, Russell Harlan. Cast: Bill Boyd, Russell Hayden, Andy Clyde, Esther Estrella, Thornton Edwards, Morris Ankrum, Dick Curtis, George Lollier, Glenn Strange, Neyl Marx, Lucio Villegas, Davison Clark, Morgan Wallace.

Paramount Pix Now in Production

NORTHWEST MOUNTED POLICE, meller in Technicolor; producer-director, Cecil B. deMille; assoc. producer, William H. Pine; assoc. director, Arthur Rosson; original screen play, Alan LeMay, Jesse Lasky, Jr., and C. Gardner Sullivan; camera, Victor Milner, Duke Green, second unit, Dewey Wrigley. Cast: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston, George Bancroft, Akim Tamiroff, Lynn Overman, Francis McDonald, Montagu Love, Lon Chaney, Jr., Regis Toomey, Walter Hampden, James Seay, Jimmy Dundee, Lane Chandler, Weldon Heyburn, Ethan Laidlaw, Ralph Byrd, Douglas Bates, John Beach, John Hart, Ted Mapes, Kermit Maynard, Wally Reid, Jr., Phil Terry, Jack Luden, Bud Geary, Eric Alden, Robert Ireland, Larry Lawson, Rod Cameron, Jack Pennick, Steve Carruthers, Jack Chapin, Emory Parnell, Ed Brady, Dick Rush, Walter Shumway, Davison Clark, George E. Stone, Ean Thomas, Norma Nelson, Eva Puig, George Regas, Alphonse Martel, Ameda Lambert, Chief Big Tree, William Haade, William Beauman, Ted Oliver, Colin Tapley, Douglas Kennedy, Richard Denning, Robert Ryan, James Flavin, John Murton, Earl Askam, Nestor Paiva, Harry Semels, Harry Vejar, Tony Patton, Tony Merlo, Constant Franke, Fred Malatesta, Pedro Regas, Charles Stevens, Irene Colman, John Laird, Jack Rutherford, Jim Pierce, Donald Curtis, Russ Clark, Bob St. Angelo, Albert Pollet, Tony Martelli, Delmar Costello, Louis Natheaux, Gley De Roy, Dave Dunbar, Dutch Hendrian, Jack Byron, Ed Brady, Sid D'Albrook, Hector Sarno, Soledad Jiminez, Lou Merrill, Charlene Wyatt, Clara Blandick, John Power, Ynez Seabury, John Merton, Fay Van Dolsen, Jack Clifford, Alonzo Price, Paul Sutton, Anthony L. Caruso, Julia Faye, Edith Mills, Major Fred Farrell, Cyril Ring, Sam Ash, Jane Keckley, Noble Johnson, Ray Mala, Monte Blue, Chief Thunderbird, Chief Yowlachie, Bill Wilkerson, Bill Hazlett, Chief Thundercloud, Frank Lackteen, George Magrill, Marc Cortez, Chuck Hamilton.

A NIGHT AT EARL CARROLL'S, musical; GMO production; assoc. producer, Earl Carroll; director, Kurt Neumann; no writing credits released; camera, Leo Tover. Cast: Ken Murray, Rose Hobart, Blanche Stewart, Elvia Allman, J. Carroll Naish, Russell Hicks, William Davidson, Forbes Murray, Ralph Emerson, Allen Cavan, George McKay, Lillian Cornell, Jack Norton, Truman Bradley, Beryl Wallace, Ruth Rogers, Betty McLaughlin, John Laird, Sam Ash, Kay Sutton, Mary Lou Cook, Florine McKinney, Wanda McKay, Jean Phillips, Lela Moore, Emory Parnell.

COMIN' ROUND THE MOUNTAIN, comedy; GMO Production; assoc. producer, Bill Thomas; director, George Archainbaud; no writing credits released; camera, William Mellor. Cast: Bob Burns, Una Merkel, Pat Barrett, The Old Timer and Gildersleeve (from radio).

DANCING ON A DIME, drama; GMO Production; director, Joseph Santley; no writing credits released; camera, Charles Lang. Cast: Robert Paige, Peter Hayes, Eddie Quillan, Frank Jenks, Grace MacDonald, Virginia Dale, Carol Adams, Lillian Cornell, William Frawley.

TEXAS RANGERS RIDE AGAIN, western drama; GMO Production; director, James Hogan; no writing credits released; camera, Archie Stout. Cast; John Howard, Ellen Drew, May Robson, Broderick Crawford, John Miljan, Charley Grapewin, Anthony Quinn.

RANGERS OF FORTUNE, drama; producer, Dale Van Every; director, Sam Wood; no writing credits released; camera, Theodor Sparkuhl. Cast: Fred MacMurray, Albert Dekker, Gilbert Roland, Patricia Morison, Joseph Schildkraut, Betty Brewer, Arthur Allen, Bernard Nedell, Brandon Tynan, Dick Alexander, Paul Newlan, Charles Middleton.

MYSTERY RAIDER, meller (1940-41 release); producer, Eugene Zukor; director, Edward Dmytryk; no writing credits; camera, Harry Fischbeck. Cast: Henry Wilcoxon, Carole Landis, Onslow Stevens.

GHOST MUSIC, musical drama (1940-41 release); producer, Paul Jones; director, Vic Schertzinger; no writing credits; camera, Ted Tetzlaff. Cast: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant.

RKO-Radio

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Studios	31	18	0	6	4	6
Westerns	8	2	0	1	3	3
Sol Lesser	2	2	0	0	0	0
The Play's the Thing	4	1	0	1	2	2
Plays & Pix Corp.	2	1	0	0	1	1
Major Pictures (English)	1	1	0	0	0	0
Harold Lloyd	1	0	0	0	1	1
Stephens-Lang	3	2	1	0	0	0
Boris Morros Prod.	1	1	0	0	0	0
Walt Disney	1	1	0	0	0	0
Totals	55	30	0	8	11	13

Pictures in cutting rooms or awaiting release:

TOM BROWN'S SCHOOL DAYS, a The Play's The Thing production; producer, Gene Towne and Graham Baker; director, Robert Stevenson; story, Thomas Hughes; adaptation, Walter Ferris; camera, Nick Musuraca. Cast: Sir Cedric Hardwicke, Freddie Bartholomew, Jimmy Lydon, Josephine Hutchinson, Ernest Cossart, Gale Storm, Billy Halop, Hughie Green, Polly Moran, Alec Craig.

ANNE OF WINDY POPLARS, drama; producer,

(Continued on page 20)

Exhibs Toss It to H'wood

Continued from page 5

efforts. Admissions also, he says, can be raised on some films; lowered on others, and such a policy might prove helpful in encouraging better productions. He is critical, however, of prevailing Hollywood costs, declaring, 'I believe $150,000 at the least could be saved on every 'A' picture without affecting quality adversely. The present setup is cockeyed. The exhibitor grosses less on pictures than ever and yet pays more for them.

Pittsburgh Favors Extension of Runs

Pittsburgh, May 7.

Balance of favor in Pittsburgh area is all for extended runs, general feeling being that resources of a lot of pictures haven't been properly tapped in the past. That opinion has been reflected here, too, in actual operation in the last year, particularly among the first-runs, which up until late 1939 seldom considered holding a film beyond one week, no matter what gross it turned in.

WB, for instance, opened Ritz as a first-runner to assume twin-bill policy of Warner while that house was playing 'Gone With the Wind.' Now that 'Gone' has gone, however, Ritz has become almost exclusively a moveover spot for Penn pix that ordinarily might not do sufficient to rate a move to the bigger Warner. Harris outfit took over Senator, formerly Loew's Aldine, year and a half ago to get rid of minor product, but has been permitting the majority of B pix to slip into the nabes and is using Senator almost wholly to take over Alvin attractions.

There have been some complaints from the indies, who insist that moving films to two different houses constitutes second and third-runs. Circuit operators, however, counter with statement that same price scale prevails all the way through.

Everybody's pretty emphatic that prices are as high as traffic can bear locally and that any attempt to raise them at this time would be suicide. As for exploitation, policy of late here has been to spend extra dough only on those films that have a chance to produce and let the others come in with just the regulation blurbing.

John H. Harris, head of Harris Amus. Co., operators of 25 theatres in this territory, said:

'We are of the opinion that a good picture should be given all the extended time possible, and that is our practice. The difference between the gross of a good picture and a fair picture in a first-run house is tremendous even on the basis of holdover weeks. The holdover in the first-run house has not affected the gross in subsequent runs. The idea of milking a picture resulting in harm to subsequents has not proven itself in any of our houses. It may be because films are released for subsequent runs of 28 days after close of first week, regardless of weeks a picture runs. In some spots I understand clearance starts at close of first run.

'The matter of raising prices I do not believe is possible right now because of the Government tax over 40c. A raise to 50c is only a 5c increase for the theatre. If this was eliminated or the price moved up so tax is effective only for higher prices I believe my first-run houses would increase their prices and subsequent runs could then increase them as well. The present tax at 40c is hurting theatres and preventnig them getting a profit.

'We do all the exploitation possible on good pictures, but not on lesser ones. We definitely believe that it is a mistake to oversell a picture or sell one that will not make good. It ruins you in selling a good picture at a later date. Too, an over-sell job usually only results in a first-day gross.

Harry Kalmine, zone manager for WB in this territory, says:

'We are extending runs everywhere, in first-runs and neighborhoods, too, on any picture that shows the slightest sign of being above average. Producers are entitled to that much help from the exhibition end and in squeezing out a few extra dollars for them, we're encouraging the industry as a whole. In our Loew-WB pool here we might be charged with favoring only Warner and Metro product for extra playing time, but the records prove that we're doing just as much pushing with Paramount, RKO and UA, too. I don't think extending your first-runs hurts subsequent biz. Most of that extra first-run gross comes from an X quantity and I've always found that holding a film longer downtown gives it a prestige that reflects in the subsequent gross. For instance, on a couple of pictures that played three weeks downtown, we scheduled only the regular time in the nabes and in each case were later forced to extend the subsequent runs because of healthy business. Prices are at the moment high enough. The needed extra revenue must then come from getting everything possible out of a picture.'

Operator, two indie houses, middle-class neighborhoods, third runs, 1,200 seats:

'Occasionally I've extended my playing time on extra day and the drop hasn't been too noticeable. The so-called downtown milking isn't really milking at all. I think they're doing us a favor because my patrons will wait to see it here, no matter how long it runs downtown, and if it lasts three weeks or more, so much the better for us. We get it almost immediately after it closes first-run, and the big continuous advertising of the attraction downtown makes it a lot easier for us to sell it.'

Extended Midtown Runs Milk Pix, Minn. Plaint

Minneapolis, May 7.

Abe Kaplan (owner of independent circuit of large Twin City neighborhood houses): 'We're playing pictures now longer than we should. Invariably the last day of a three-day run is bad, but we're forced to the longer runs by the fact that the distributors don't get enough good pictures to us, extended loop engagements and mediocre product being among the reasons.

'Why talk about raising admission prices when most of the pictures aren't even worth the scale we're now charging? Besides, the current prices are all that the traffic will bear. Neighborhood and suburban houses can't profitably spend more on advertising and exploitation—for one thing, the distributor takes so much of his income that he has little left to expend on anything. I do feel, however, that the producers themselves could spend a great deal of money profitably on an effective campaign to bring people back into the theatres. They've been weaned away from pictures by the radio, bowling and other amusements.

'I don't see any reason, either, for worry about the producers. Judging by earnings' statements, they still can lose a great deal of European revenue and make a great amount of money—much more proportionally than the average independent exhibitor. They'd better start worrying how to keep the independent theatre owner in business or they'll be losing a bigger source of revenue than the European markets have provided. What with increasing film and other costs and declining intake, it's a serious problem for the exhibitor.'

George Granstrom (owner of two St. Paul de luxe neighborhood houses, each seating approximately 1,000): 'Neighborhood houses can't possibly increase playing time. There aren't enough people left attending the theatres, and the downtown extended engagements milk the good pictures. Our business is off 35-40% through no fault of our own.

'There are too many poor pictures. One leading company which formerly delivered 12 sure-fire boxoffice pictures a season, for example, now comes across with only one and gets more money for its deal than before. Too many former customers now sit home and listen to the radio and play bridge.

'Exhibitors positively cannot absorb any portion of the European losses. These must be made up, in part, by reductions of stars and executives' salaries.

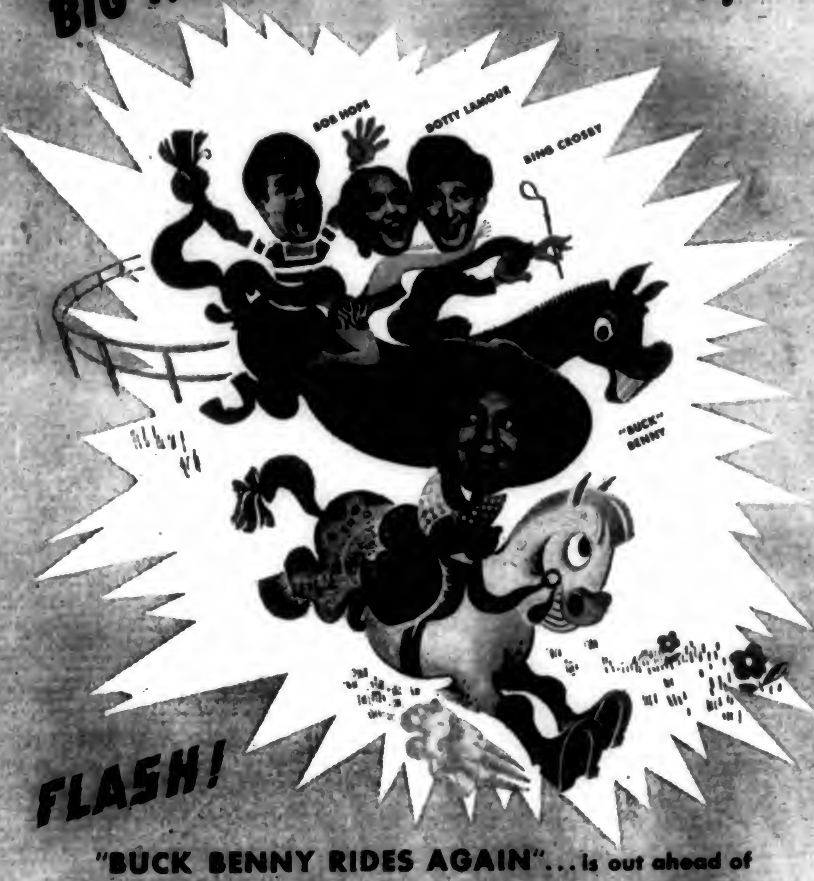
'Admissions can't be raised. In many localities, in fact, they should be lowered. Such radio programs as the Pot of Gold are raising particular hob with theatre attendance. The public gets too much free entertainment or entertainment at a lower cost than theatres furnish it.'

More in re Salaries

Eddie Ruben (owner of independent circuit of 13 out-of-town houses and veteran exhibitor): 'As far as giving greater playing time to pictures is concerned, there are numerous factors which must be taken into consideration. Among these are the total number of pictures which the exhibitor must play and the amount of percentage involved. To a greater or lesser extent, such fac-

(Continued on page 20)

DERBY DAY IS OVER BUT THE BIG RACE IS GOING STRONG!


BOB HOPE
DOTTY LAMOUR
BING CROSBY
"BUCK" BENNY

FLASH!

"BUCK BENNY RIDES AGAIN"... is out ahead of **"ROAD TO SINGAPORE"** in New York, Chicago, Boston, San Francisco, Seattle, Providence, Hartford and Kansas City!

PUT YOUR MONEY ON THOSE PARAMOUNT WINNERS— YOU CAN'T LOSE!

Paramount Pictures

Advance Production Chart

(Continued from page 18)

Cliff Reid; director, Jack Hively; adaptation, Michael Kanin and Jerry Cady from novel by L. M. Montgomery; camera, Frank Redmond. Cast: Anne Shirley, James Ellison, Henry Travers, Patric Knowles, Louise Campbell, Slim Summerville, Ethel Griffies, Minnie Dupree, Katharine Alexander, Alma Kruger, Joan Carroll, Marcia Mae Jones, Ely Malyon, Clara Blandick.

PRAIRIE LAW, formerly **LONE STAR LEGION**, western; producer, Bert Gilroy; director, David Howard; screen play, Doris Schroeder and Arthur Jones from original by Bernard McConville; camera, Harry Wild. Cast: George O'Brien, Virginia Vale, Dick Hogan, J. Farrell Macdonald, Slim Whittaker, Paul Everton, Quen Ramsey, Henry Hall, Billy Franey, Bud Osborne, Monte Montague, Carl Stockdale, Ferris Taylor, Bobbie Burns.

THE VILLIAN STILL PURSUED HER, comedy-meller; Harold B. Franklin production; director, Edward Cline; screen play, Elbert Franklin; based on the old play, 'The Fallen Saved,' produced at Boston Museum in 1844; camera, Lucien Ballard. Cast: Hugh Herbert, Anita Louise, Alan Mowbray, Buster Keaton, Joyce Compton, Richard Cromwell, Billy Gilbert, Margaret Hamilton, John Wray, Franklin Pangborn, Dion Fisher.

YOU CAN'T FOOL YOUR WIFE, formerly **THE ROMANTIC MR. HINKLIN**, comedy-drama; producer, Cliff Reid; director, Ray McCarey; original, Ray McCarey and John McClain; adapted, Jerry Cady; camera, Roy Hunt. Cast: Lucill Ball, James Ellison, Robert Coote, Emma Dunn, Virginia, Vale, Elaine Shepard, Ferike Boros, Charles Lane.

THOUSAND DOLLAR MARRIAGE, comedy; producer, Bert Gilroy; director, Les Goodwins; screen play, Charles E. Roberts from original, Arthur Beckhard; camera, Jack McKenzie. Cast: Leon Errol, Dennis O'Keefe, Adele Pearce, Walter Catlett, Marjorie Gateson, Erskine Sanford, Tom Kennedy, Robert Middlemass, Effie Anderson, Frank Faylen, John Sheehan.

RKO Pix Now in Production

LUCKY PARTNERS, formerly **BON CHANCE**; producer, George Haight; director, Lewis Milestone; screen play, Allan Scott from play by Sacha Guitry; camera, Robert DeGrasse. Cast: Ronald Colman, Ginger Rogers, Jack Carson, Spring Byington, Billy Gilbert, Leon Belasco, Eddy Conrad, Lucille Gleason, Olin Howland, Benny Rubin, Andrew Tombes, Tom Dugan, Helen Lynd, Alex Melesh.

DREAMING OUT LOUD, formerly **MONEY ISN'T EVERYTHING**, comedy; a Voco Production; producer, Jack Votion and Sam Coslow; director, Harold Young; original, Bob Andrews and Barry Trivers; screen play, Andrews, Trivers and Howard Green; camera, Phil Tannura. Cast: Lum and Abner, Frances Langford, Frank Craven, Bobs Watson, Irving Bacon, Robert Wilcox, Donald Briggs.

DR. CHRISTIAN'S DIET, drama; a Stephens-Lang Production; producer, William Stephens; director, William McGann; original screen play, Marion Orth; camera, John Alton. Cast: Jean Hersholt, Edgar Kennedy, Dorothy Lovett, Frank Albertson, Rod LaRocque, Veda Ann Borg.

HAVE IT YOUR OWN WAY, formerly **'ONE OF SIX GIRLS**, drama; producer, Erich Pommer; director, Roy Del Ruth; original, Vicki Baum; adaptation, Tess Slesinger and Frank Davis; camera, Joseph August. Cast: Maureen O'Hara, Louis Hayward, Lucille Ball, Virginia Field, Carl Esmond, Mary Carlisle, Maurice Moscovich, Katharine Alexander, Harold Huber, Ed Brophy, Louis Borell, Ernest Truex, Chester Clute, Lola Jensen, Lorraine Kruger, Emma Dunn.

MILLIONAIRES IN PRISON, meller; producer, Howard Benedict; director, Ray McCarey; original, Martin Mooney; adaptation, Frank Fenton and Lynn Root; camera, Harry Wilde. Cast: Lee Tracy, Linda Hayes, Virginia Vale, Truman Bradley, Cliff Edwards, Morgan Conway, Paul Guilfoyle, Thurston Hall, Shemp Howard, Chester Clute, Selmar Jackson, Horace MacMahon, Elliott Sullivan, Thomas Jackson.

CROSS COUNTRY ROMANCE, drama; producer, Cliff Reid, director, Frank Woodruff; novel, Eleanor Browne; adaptation, Jerry Cady and Bert Granet; camera, Roy Hunt. Cast: Gene Raymond, Wendy Barrie, Berton Churchill, Hedda Hopper, G. P. Huntley, Billy Gilbert, Tom Dugan, Tommy Mack, Edgar Dearing, Frank Sully.

Republic

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Features ...	24	14	1	5	4	4
Westerns ...	24	12	1	2	8	8
Serials	4	3	0	1	0	0
Totals ...	52	30	2	8	12	12

Pictures in cutting rooms or awaiting release:

WOMEN IN WAR, drama; producer, Sol C. Siegel; director, John H. Auer; original screen play, Doris Anderson and F. Hugh Herbert; camera, Jack Marta. Cast: Elsie Janis, Wendy Barrie, Mae Clarke, Patric 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.

THE ADVENTURES OF RED RYDER, 12-chapter serial; producer, H. S. Brown, Jr.; co-directors, William Witney, Jack English; original screen play, Barney Sarecky, Sol Shor, Franklyn Adreon, Ron Davidson, Norman Hall and Joseph Poland; based on Fred Harman's cartoon strip; camera, William Nobles. Cast: Donald Barr, Tommy Cook, Bob Kortman, Al Taylor, Matty Roubert, Reed Howes, Augie Gomez, Ken Terrell, Ed Cobb, Charles Hutchinson.

DOCTORS DON'T TELL, drama; producer, Sol C. Siegel; director, Bernard Vorhaus; original screen play, Doris Anderson, Joseph Moncure March and F. Hugh Herbert; camera, John Alton. Cast: Charles Coburn, John Wayne, Sigrid Gurie, Spencer Charters, Mary Field, Bryon Foulger.

WAGONS WESTWARD, western drama; producer, Armand Schaefer; director, Lew Landers; original screen play, Joseph Moncure March, Harrison Jacobs; camera, Ernest Miller. Cast: Chester Morris, Anita Louise, Buck Jones, Douglas Fowley, Ona Munson, George 'Gabby' Hayes, Guinn 'Big Boy' Williams.

THE ROCKY MOUNTAIN RANGERS, western; producer, Harry Grey; director, George Sherman; no writing credits released; camera, Jack Marta. Cast: Bob Livingston, Duncan Renaldo, Raymond Hatton, Sammy McKim, Leroy Mason, Dennis Moore, Pat O'Malley, John St. Polis, Rosella Towne.

THE CROOKED ROAD, meller; producer, Robert North; director, Phil Rosen; original screen play, E. E. Paramore, Jr., Richard Blake, Garnett Weston; camera, Ernest Miller. Cast: Edmund Lowe, Henry Wilcoxon, Irene Hervey, Paul Fix, Arthur Loft, Claire Carlton, Charles Lane.

GANGS OF CHICAGO, meller; producer, Robert North; director, Arthur Lubin; original screen play, Karl Brown; camera, Elwood Bredell. Cast: Lola Lane, Lloyd Nolan, Barton MacLane, Astrid Allwyn, Dwight Frye, Horace MacMahon, John Harmon, Leona Roberts.

GAUCHO SERENADE, western with songs; producer, William Berke; director, Frank McDonald; original screen play, Betty Burbridge, Bradford Ropes; camera, Reggie Lanning. Cast: Gene Autry, Smiley Burnette, June Storey, Mary Lee, Clifford Severn, Lester Matthews, William Ruhl, Walter Miller, Hank Worden, Frank Meredith, Harry Strang, Joseph Crehan, Wade Boteler, George Lloyd, Smith Ballew.

Republic Pix Now in Production

GRAND OLE OPRY, comedy with music; producer, Armand Schaefer; director, Frank McDonald; original screen play, Dorrell and Stuart McGowan; camera, Jack Marta. Cast: Weaver Brothers and Elviry and Loretta Weaver, Lois Ranson, Henry Kolker, John Hartley, George Hay, Uncle Dave Macon, Dorris Macon, Rachel Veach, Roy Acuff, and His Smoky Mountain Boys, Earl Dewey, Ferris Taylor.

CARSON CITY KID, western with music; producer-director, Joseph Kane; original screen play, Robert M. Yost and Gerald Geraghty; camera, William Nobles. Cast: Roy Rogers, George (Gabby) Hayes, Pauline Moore, Francis MacDonald, Bob Steele, Noah Beery, Jr., Hal Taliaferro, Hank Bell, Ted Mates, Chester Gan, Jack Kirk, Al Taylor

20th Century-Fox

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Totals	32	45	0	10	0	0

Pictures in cutting rooms or awaiting release:

SAILOR'S LADY, drama; producer, Sol M. Wurtzel; director, Allan Dwan; no writing credits released; camera, Ernest Palmer. Cast: Nancy Kelly, Jon 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, John Howard Lawson, Samuel J. Engle; based on story by Basil King; camera, Lucien Andriot. Cast: Warner Baxter, Andrea Leeds, Lynn Bari, Henry Wilcoxon, Charley Grapewin, Elizabeth Patterson, Russell Hicks.

STREET OF MEMORIES (1940-41 release), drama; producer, Lucien Hubbard; director, Shepard Traube; no writing credits released; camera, Charles Clarke. Cast: Guy Kibbee, Lynne Roberts, Paul Hurst, John McGuire, Hobart Cavenaugh, Ed Gargan.

GIRL FROM AVENUE A, formerly **THE BRAT**, comedy-drama (1940-41 release); producer, Sol M. Wurtzel; director, Otto Brower; no writing credits released; camera, George Barnes. Cast: Jane Withers, Kent Taylor, Elsie Knox, Katharine Aldridge, Jessie Ralph, Laura Hope Crews, Rand Brooks, Alma Kruger, Harry Shannon.

YOUNG PEOPLE (1940-41 release), drama with music; producer, Harry Joe Brown; director, Allan Dwan; no writing credits released; camera, Arthur Miller. Cast: Shirley Temple, Arleen Whelan, George Montgomery, Charlotte Greenwood, Jack Oakie.

GIRL IN 313, formerly **MILLION DOLLAR DIAMOND**, drama; producer, Sol M. Wurtzel; director, Ricardo Cortez; no writing credits released; camera, Edward Cronjager. Cast: Kent Taylor, Florence Rice, Joan Valerie, Elyse Knox, Katharine Aldridge, Dorothy Dearing.

MARYLAND, drama in Technicolor; producer, Gene Markey; director, Henry King; no writing credits released; camera, George Barnes, 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.

RAIN OR SHINE (re-make of **BAD GIRL**) (1940-41 release); producer, John Stone; director, David Burton; no writing credits released; camera, Virgil Miller. Cast: Virginia Gilmore, Joan Davis, Robert Sterling, Ed McDonald.

LUCKY CISCO KID, western; producer, John Stone; director, H. Bruce Humberstone; no writing credits released; camera, Lucien Andriot. Cast: Cesar Romero, Evelyn Venable, Mary Beth Hughes, Chris-Pin Martin, Dana Andrews, Willard Robertson.

LILLIAN RUSSELL, drama; producer, Gene Markey; director, Irving Cummings; no writing credits released; camera, 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.

20th-Fox Pix Now in Production

PIER 13 (1940-41 release), drama; producer, John Stone; director, Eugene Forde; no writing credits released; camera, Virgil Miller. Cast: Lynn Bari, Lloyd Nolan, Douglas Fowley, Robert Lowery, Joan Valerie, Chick Chandler, Oscar O'Shea.

BRIGHAM YOUNG, drama (1940-41 release) producer, Kenneth Macgowan; director, Henry Hathaway; screen play, Lamar Trotti; based on story by Louis Bromfield; camera, Arthur Miller. Cast: Tyrone Power, Linda Darnell, Dean Jagger, John Carradine, Brian Donlevy, Jane Darwell, Jean Rogers, Moroni Olsen, Willard Robertson, Mary Astor, Vincent Price.

FOUR SONS, drama; assoc. producer, Harry Joe Brown; director, Archie Mayo; no writing credits released; camera, Leon Shamroy. Cast: Don Ameche, Mary Beth Hughes, Alan Curtis, Eugenie Leontovich, George Ernest, Robert Lowery, Lionel Royce, Ludwig Stossel, Torben Meyer, Sig Rumann, Christian Rub, Michael Visaroff, Eleanor Wesselhoeft, Greta Meyer, Egon Brecher.

ELSA MAXWELL'S PUBLIC DEB NO 1, comedy-drama (1940-41 release); producer, Gene Markey; director, Gregory Ratoff; no writing credits released; camera, Ernest Palmer. Cast: George Murphy, Brenda Joyce, Mischa Auer, Charlie Ruggles, Elsa Maxwell, Ralph Bellamy, Maxie Rosenbloom, Berton Churchill, Franklin Pangborn, Lloyd Corrigan.

THE RETURN OF FRANK JAMES, in Technicolor (1940-41 release) producer, Kenneth Macgowan; director, Fritz Lang; no writing credits; camera, George Barnes and William Skall. Cast: Henry Fonda, Andrea Leeds, Jackie Cooper, J. Edward Bromberg, Henry Hull, Donald Meek, Eddie Collins, John Carradine, Charles Tannen, Ernest Whitman.

I MARRIED A NAZI, meller; (1940-41 release), producer, Raymond Griffith; director, Irving Pichel; original mag story, Oscar Schisgall; camera, Peverell Marley. Cast: Joan Bennett, Richard Greene, George Sanders, Johnny Russell.

(Continued on page 22)

Exhibs Toss It to H'wood

Continued from page 18

tors must govern and determine the exhibitor's policy.

'Admission prices now are at a very high level, considering general business and economic conditions and the fact that picture theatres cater to the masses and require volume. I feel that a boost would be folly.

'There is no doubt in my mind, however, that full exploitation possibilities are not always realized. Without increasing expenditures materially, if at all, there are many instances where more can be done locally to sell pictures through various sorts of tieups. At the same time I do not believe that advertising and exploitation costs can be increased substantially and make for any greater net profits.

'The first thing that producers must do in view of the curtailment of European markets is to cut down expenses at Hollywood. I might point out that spending a great deal of money on a picture doesn't necessarily mean that it will be a good one.'

One of the oldest and most successful independent circuit owners, who declined to permit the use of his name: 'I'm figuring on reducing playing time, instead of increasing it. The problem is at the studio, where extravagant salaries are paid to executives who don't earn and aren't worth them and where money is wasted shamefully otherwise, too. In England they won't permit 70% splits because one of the leading company's managers receives a $40,000 a year salary, which is more than is paid in most cabinet officers and government officials. Look at the money being drawn in this country even by executives who give little time to the business, but hold down chairmen of boards posts. An entire army of motion picture company executives is drawing higher salaries than are paid to our foremost government officials. However, there's no prodigality in the distributing end. The highest paid exchange head in the Twin Cities, who does $1,000,000 a year business, receives only $10,000 a year. In any other line he'd be paid at least $25,000.

'I believe $150,000, at the least, could be saved on every A picture produced without affecting quality adversely. The present setup is cockeyed. The exhibitor grosses less on pictures than ever and yet pays more for them.

'As far as admissions are concerned, they should be raised for some pictures and lowered for others. Instead of being stationary, the admission scale should fluctuate according to the picture. This might help to increase producers' revenues and also might prove an incentive to the production of better product.'

Sidney Volk (owner of independent circuit of Twin City deluxe neighborhood houses): 'The pictures that should have extended running time in the neighborhoods now are milked downtown and don't do business for us as a rule. We do best, for the most part, with sneakers that have merit, but which didn't get much consideration from the public while playing in the loop and which didn't run for more than a week downtown.

'As far as the Twin Cities are concerned, the admission price ceiling is established by the producer-owned loop theatres. If the downtown first-run theatres raised their prices it would help us and eventually we might be able to follow suit. Now we have to play our pictures 42 or 56 days after first-run loop houses charging the same or lower admissions. We're doing as much exploitation and advertising as is practicable. The only way for producers to offset European losses is to turn out better pictures and cut their costs.'

Higher Type Pictures Now Drawing in Ind.

Anderson, Ind., May 7.

John Hauenschild, assistant manager, Riviera (second run, 830 seats) Anderson, Ind., member of the M. Switow & Sons, Inc., Indiana-Kentucky independent chain:

'Naturally, we'll extend whenever possible because it saves money. But in this overseated town a holdover will die horribly unless announced loudly in advance of the actual playdate. This theatre plays very few percentage pictures a year, and even a one-day extension cutting into our three changes a week is liable to freeze completely.

'Double features abolish any hope of turnover, and we believe extended playing time after the date is announced is entirely out of line in a city of this size. Extended protection periods for first-run theatres are, of course, so much mouthwash from our standpoint. If the house is attractive and the show is sold properly, an exhibitor can get maximum results without any protection.

'There's a very small possibility of raising admissions here. Our 15c top just won't stand a boost.

'Added exploitation for each picture isn't adaptable to a second-run house of this size. We do no extra exploitation whatsoever, feeling that the public has already decided upon the merits of a picture before we play it.

'Producers would do well to remember the old saw about critics not buying tickets. We usually die on artistic pictures and pack them in to the eyeteeth on such little-regarded films as the 'Blondie' and 'Jones Family' series. Therefore we think producers should be prodded into remembering that they're selling entertainment, not education. The public taste is too low to hope for much in the way of advancement of the cinema, although we do note that people will go for a slightly better picture than in the old days.'

'No Exhib Aid Till Prods. Clean Own Houses First'

Memphis, May 7.

M. A. Lightman, for years president of MPTOA and operator of this sector's largest independent circuit, says extended playing time is a possibility, but only as a partial answer to the problem.

'I am very doubtful that admissions can be upped at this time,' he said. 'The public is paying all it can afford to pay in the mass.

'Better exploitation may help in some spots where pictures are being poorly exploited at present, but this does not provide a general solution. There are many places where the livewire showmen are doing a fine job and could not milk another nickel out of the pictures with extra selling.

'It seems obvious to me that we ought to go to the source of this thing—production—and find the real trouble, which concerns the extravagant manner in which Hollywood makes pictures. Necessity is the mother of invention and if the producers don't find other ways to meet the situation, they will have to clean house at home.

'We cannot have inferior pictures, but we must have product made for less money. There is no necessity in the world for hiking terms or admissions or playing time, but there is a necessity that we stop hiking production costs. We must do an about-face in this respect and the big shots must lead the parade by taking less money. A halt has to be called somewhere and that's the one place we are overboard.'

STOWELL CRITICALLY HURT IN AUTO CRASH

Harry C. Stowell, who managed the Paramount, Middletown, N. Y., up to about three weeks ago, when management of two houses there was taken over by Si Fabian under a pool, is reported in serious condition following an auto collision outside of Middletown.

He suffered several broken ribs, a severely injured chest and head injuries. Stowell had left Middletown and was planning to drive to Syracuse, N. Y. Accident occurred Sunday, April 28.

N.Y.U.'s 3-Reeler

Education Films Institute of New York University has produced a three-reeler on technological unemployment which it is preparing to offer for general distribution in about three weeks. Marc Blitzstein is now scoring it.

Called 'Valley Town,' it was made by Willard Van Dyke and features Herb Rudley, legit player, and Olive Stanton, who's been in legit and other documentaries.

SALKOW'S SIDE DEAL

Hollywood, May 7.

Sidney Salkow moved over from Columbia to direct 'The Girl From God's Country' at Republic, starting May 13, with Armand Schaefer producing.

Salkow's Columbia contract permits outside deals.

SATURDAY'S CHILDREN

SUN
MON
TUES
WED
THUR
FRI

IT'S THE KIND OF MASS-APPEAL ATTRACTION EVERY AUDIENCE TAKES TO ITS HEART!

JOHN GARFIELD
(Miles ahead of anything he's done!)
ANNE SHIRLEY
in
'SATURDAY'S CHILDREN'
with
CLAUDE RAINS
ROSCOE KARNS • LEE PATRICK • DENNIE MOORE
Directed by VINCENT SHERMAN
Screen Play by Julius J. and Philip G. Epstein • Based on the Play by Maxwell Anderson • A Warner Bros.-First National Picture

The play was a record breaker —and the picture's even better!

FOR SHOWMANSHIP, WARNER BROS.

Film Reviews

Continued from page 12

SONG OF THE ROAD

fairly well interwoven with a typical fable about itinerant entertainers of Scotland's countryside. The camera has captured the Scot's squint, laugh and drollery with fidelity, and picture should do well in arty theatres, if properly exploited.

'Song of the Road' originally was produced under the title of 'Auld Lang Syne.' Even though completed in England perhaps two years ago, production technique varies little from that of more recent indie British-made films. It carries a simple plot but moves with directness that is refreshing to find in a story which is bound to have frequent vocal interruptions by the famed Scottish entertainer. He handles five or six favorites with his accustomed polish, outstanding being 'Song of the Road,' 'January,' 'If I Had to Get Wed' and 'Boss o' the House.'

Yarn is the familiar one about the daughter of the veteran trouper who weds the wastrel in the company and then dies when her child is born. Scripters have prolonged the suspense in this instance to have the spendthrift son-in-law come back and bleed the old man of all the money he's saved. The plot also gives his other daughter a chance to make good as a concert singer.

Supporting cast is creditable although generally unknown to American audiences. Ruth Haven, as the old trouper's favorite daughter, possesses a rich voice which she employs advantageously on two occasions. More care with makeup and lighting for closeups would have shown her even more favorably. Bruce Seton is okay in the wastrel role. Others include Margaret Moffat, Vera Lennox, Tully Comber and Johnny Schofield. *Wear.*

THAT'S THE TICKET

(One Song)
(BRITISH-MADE)
Paris, April 23.

Warner Bros. production and release. Features Sid Field, Betty Lynne, Hal Walters. Directed by Redd Davis. Screenplay and dialog, Frank Richardson, John Dighton; camera, Basil Emmott. At New Gallery, London. Running time, 60 MINS.

Bee	Sid Field
Nancy	Hal Walters
Pia	Betty Lynne
Monty	Gus McNaughton
Ferdinand	Gordon McLeod
The Bull	Charles Castella
The Count	Gibb McLaughlin
Horatio	Ian Maclean
Morthead	Ernest Sefton

Page Bob Ripley. This is an English comedy film, made in England, that's above kindergarten and pretty well streamlined at that. 'That's the Ticket' has laughs and situations of good quality. Story hangs together intelligently, though its chief weakness is in the pacing. It has U. S. possibilities on the duals.

Built on the espionage theme,ba king it wasn't wise. It's apt to be misleading via the opening shots of submarine killers and air maniacs. But once in stride, picture has the team of Sid Field an. Hal Walters lifting it out of that smudge. They're a deadbeat pair who hold a job no longer than a day. This time they're cloakroom attendants in a nite spot. Blue prints hidden in a tophat provide the kickoff, with Field gumming the checks and sending the hat off to Paris on the wrong head. Falling in with the plea of entertainer Betty Lynne, he and foil Hal Walters line up, mistakenly, with the enemy and start a chase for the hat. Field gets the plans in the end and a kiss from the girl, who was a secret service agent all the time. The mudpack throwing in a Parisian beauty parlor is Keystone Koppish all the way and might have been better spotted. It finales the picture and is not genuine enough to hold that place.

Field has a ready knack of playing for camera, with only an occasional lapse into the Lancashire variety turn. More film work should establish his polished playing for pix. Walters works with him nicely and Miss Lynne is comely, playing this one as a Frenchie. She puts a song over in the nite spot sequence in real tangy Parisienne.

Direction is by Redd Davis, who has turned out a competent feature from script of Frank Richardson and John Dighton. Latter's screenplay could have been tightened. Production has an all-over excellence in keeping with film's pretentions; camera and sound earning equal merit.

La Famille Duraton

('The Duraton Family')
(FRENCH-MADE)
Paris, April 23.

SEPD production and release. Stars Jules Berry, Noel Noel; features Sinoel, Blanchette Brunoy, Marcel Vallee, Carette, Marguerite Deval. Directed by Christian Stengel. Scenario and dialog, Sinoel and Rene Wheeler; camera, Medvilier; music, Misraki. At the Aubert Palace, Paris. Running time, 83 MINS.

With an original theme, but limited to nabe and provincial showcases because of its low-budgeted execution, 'The Duraton Family' has excellent possibilities abroad as a remake with an American small town and Yank character background. As it is, it is a well-knit picture, with few lapses, wisely kept down to 83 minutes. Christian Stengel has piloted neatly.

Jules Berry, a radio man searching for ideas, drops in on a family in a small town and remains for dinner. He hears Noel Noel, the head of the family; wife, parents and children enliven the dinner hour with small town chatter about neighbors, friends, the weather, topics of the day interspersed with homely philosophy and wit—and this gives him an idea.

He installs electricity in the house and takes the precaution to drop a mike in the table lamp. With this is born a new radio feature—'The Duraton Family at Dinner.' Every night at 8 o'clock the Duratons, unknowingly, make all kinds of comments for radio listeners in France, in the colonies and abroad. The new radio feature spreads havoc in the village since all the local scandals and differences are aired. After many headaches and a long search, the leakage is traced to the Noel family. After a rush to the city to punish Berry, all ends happily and future gossip is reserved for the ears of the Duraton family.

Noel Noel and Berry carry the pic on their excellent acting. Marcel Vallee, Sinoel, Carette, Marcelle Praince and Marguerite Deval all play with enthusiasm and feeling. Blanchette Brunoy supplies the romantic interest, which is wisely subordinated to the main theme. Dialog is nifty, music by Misraki good, photography and sets ordinary. *Rara.*

THE SECOND MR. BUSH

(BRITISH-MADE)
London, April 24.

Anglo-American Film production and release. Features Kay Walsh, Derrick de Marney. Directed by John Paddy Carstairs. Screenplay by Leslie Arliss, from the play by Stafford Dickens. At Phoenix, London. Running time, 60 MINS.

Mr. Bush	Wallace Evennett
Major Lawson	Evelyn Roberts
Angela	Kay Walsh
Tony	Derrick de Marney
Mrs. Windel-Tod	Barbara Everest
Mrs. Bush	Ruth Maitland
David	Kenneth Buckley
Colonel Barlow	A. Bromley Davenport
Joe	Hal Walters

Just one more example of that bridge between stage and screen. Vehicle is sound enough farce, but it comes off the sound track as a thing apart from its stage predecessor; the lensed stuff is too flimsy to hold attention. At that, strapping it over would not have been an easy job. The U. S. market would find it pretty light.

Idea of shy millionaire running away from publicity is not new. The Mr. Bush of the story swaps identity with Tony (Derrick de Marney), a hardworking young author, who bolsters the scheme for presumably giving money away while masquerading as the millionaire, and to do it he sets himself down among a sweet bunch of grafters via the Windel-Tod family, who take him in as a paying guest and spend the rest of the footage trying to take him. Girl of the bunch, played by Kay Walsh, falls for masquerader's philosophy and becomes rehabilitated. Arrival of Bush's wife unexpectedly washes up the story.

Standout performance is by Evelyn Roberts, as the major. Rest of casting is so-so, tied down as it is to crossfire dialog that is frequently not as good on sound.

Camera and technical end uncredited, but call for nothing out of the ordinary. Job is well mounted within restrictions of adapted script.

Le President Haudecoeur

(FRENCH-MADE)
Paris, April 21.

Marcel Pagnol release of Elk production. Stars Harry Baur; features Betty Stockfeld, Marguerite Deval, Jeanne Provost, Temerson, Chamarat, Cecil Grane, Robert Pizani. Director, Jean Dreville. Screen play, adaptation and dialog, Roger Ferdinand. At Paramount, Paris. Running time, 107 MINS.

More theatrical than cinematographic, 'President Haudecoeur' is an excellent springboard for Harry Bauer's excellent thesp qualities. As in most picts in which Bauer is featured, story is nothing more than a light framework for French dramatic star to show his versatility and skill.

His portrayal of a stone-hearted district attorney who is humanized through contact with a young, attractive widow becomes one of the finest bits of French screen acting in some time and easily ranks with Bauer's top performances.

Drawbacks are many: excessive footage—107 minutes—which length is magnified still more since pict lacks much action and consists mostly of dialog, with Bauer carrying major burden; poor sound track, with Bauer dialog losing some of its power, and theatrical setup, with actors continually lined up in front of camera—common failing of French picts.

Despite shortcomings, Bauer's b.o. appeal should guarantee pict long run in France. Good exploitation should assure it of even greater returns, with femme star Betty Stockfeld rating high among male audiences. Pict should do well abroad only where shown in original version, since flimsy and time-worn plot reduces remake possibilities.

Bauer reaches middle-age without the usual youthful fling. He has established a rep as an uncompromising provincial district attorney who applies the law with all the rigor and severity at his command. Lacking the human touch and a sense of humor, he brings his inflexible legal training to his home, making him feared by cousin, sister and son, who is ordered to give up a station-master's daughter and make a social marriage.

Along comes Miss Stockfeld, young Canadian widow, to rent his next-door apartment. Bauer just melts away while she finds in him a considerate companion with an interesting, well-trained mind. Her companionship leads Bauer to build false hopes. He is rudely brought back to reality when she casually announces that she is going to Brest to meet her fiance. A pathetic scene follows. Contact has had its effect, plot reduces remake possibilities.

To acting excellence is added first-rate direction and photography. Miss Stockfeld turns in a fine performance. Supporting cast has been selected carefully. It presents Bauer's son in real life, Cecil Grance, as his film offspring, and although a bit stiff, he shows the benefit of paternal coaching. Jeanne Provost, as the sister, and Chamarat, as fun-loving cousin with idealistic inclinations, are excellent comedy relief. Pizzani, as priest; Marguerite Deval, a hopeful widow, and Temerson, a lawyer with a faithless wife, capably head the support. *Rara.*

Advance Production Chart

(Continued from page 20)

United Artists

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Goldwyn	4	2	0	1	0	0
Selznick	4	2	0	0	2	2
Wanger	8	6	2	0	0	0
Chaplin	1	0	0	1	0	0
Roach	8	6	1	0	0	0
(Laurel-Hardy)	4	2	0	0	2	2
Korda	8	1	0	0	4	4
Ed Small	0	2	0	1	2	2
Lesser-Lubitsch	2	0	0	1	2	2
D. Fairbanks	1	0	0	0	1	1
D. L. Loew	1	0	0	0	1	1
Totals	40	18	2	4	15	18

Pictures in cutting rooms or awaiting release:

THE WESTERNER, western drama; producer, Samuel Goldwyn; director, William Wyler; no writing credits released; camera, 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.

SOUTH OF PAGO PAGO, formerly **PAGO PAGO**, drama; producer, Edward Small; director, Alfred E. Werker; no writing credits released; camera, Russell Harlan. Cast: Victor McLaglen, Jon Hall, Frances Farmer, Gene Lockhart, Olympe Bradna, Douglas Dumbrille, Ben Welden, Abner Biberman, Francis Ford.

OUR TOWN, drama; producer, Sol Lesser; director, Sam Wood; no writing credits released; based on play by Thornton Wilder; camera, Bert Glennon. Cast: William Holden, Martha Scott, Fay Bainter, Beulah Bondi, Thomas Mitchell, Guy Kibbee, Stuart Erwin, Frank Craven, Ruth Toby, Douglas Gardiner.

UNTITLED COMEDY; production, direction, screen play, Charles Chaplin; camera, Karl Struss and Rollie Totheroh. Cast: Charles Chaplin, Paulette Goddard, Henry Daniell, Emma Dunn, Maurice Moscovitch, Max Davidson, Nellie V. Nichols, Esther Nicholson.

UA Pix Now in Production

FOREIGN CORRESPONDENT, formerly **PERSONAL HISTORY**, drama; producer, Walter Wanger; director, Alfred Hitchcock; screen play, Charles Bennett, Joan Harrison; dialog, James Hilton; camera, Rudolph Mate. Cast: Joel McCrea, Laraine Day, Herbert Marshall, George Sanders, Albert Basserman, Robert Benchley, Eduardo Ciannelli, Edmund Gwenn.

THE LONG VOYAGE HOME, sea drama; producer, the Argosy Corp. (Walter Wanger-John Ford); director, John Ford; screen play, Dudley Nichols suggested by four one-act plays by Eugene O'Neill; camera, Gregg Toland. Cast: John Wayne, Thomas Mitchell, Ian Hunter, Barry Fitzgerald, John Qualen, Arthur Shields, Joseph Sawyer, Ward Bond, Wilfrid Lawson, J. M. Kerrigan, Jack Pennick, Harry Tenbrook, Rafaelo Ottiano, Constantine Romanoff, Carmen Morales.

CAPTAIN CAUTION, drama; producer, Hal Roach; director, Richard Wallace; screen play, Grover Jones, based on the Kenneth Roberts novel; camera, Norbert Brodine. Cast: Victor Mature, Louise Platt, Bruce Cabot, Leo Carrillo, Vivienne Osborne, Miles Mander, Robert Barrat, El Brendel, Andrew Tombes, Roscoe Ates.

Universal

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Features	40	33	1	0	0	6
Arizona-Devine Actions	7	2	1	1	0	0
Westerns	7	5	0	1	1	1
Serials	4	4	0	1	0	0
Famous	3	1	0	0	2	2
Totals	61	45	3	3	3	8

Pictures in cutting rooms or awaiting release:

LA CONGA NIGHTS, drama with music; producer, Ken Goldsmith; director, Lew Landers; original screen play, Jay Dratler, Harry Clork and Paul Gerard Smith; camera, 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; producer, Burt Kelly; director, Charles Lamont; original story and screen play, Charles Grayson; camera, Milton Krasner. Cast: Baby Sandy, Mischa Auer, Nan Grey, Billy Lenhart, Kenneth Brown, Eugene Pallette, Billy Gilbert, John Sutton, Edgar Kennedy.

ONE OF THE BOSTON BULLERTONS, comedy-drama; producer, Glenn Tyron; director, Al Rogell; screen play, Leonard Spigelgass, Charles Grayson; camera, Milton Krasner. Cast: Nancy Kelly, Roland Young, Hugh Herbert, Robert Cummings, Montagu Love, Broderick O'Farrell.

WINNERS OF THE WEST (1940-41 serial); producer, Henry MacRae; directors, Ford Beebe, Ray Taylor; original screen play, Charles R. Condon, George H. Plympton, and Basil Dickey; camera, 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, Ed Cassidy, Trevor Bardette, Jim Farley, Vyola Vonn.

LOVE, HONOR AND OH, BABY!, formerly **NO EXIT**, meller; front-office production; director, Charles Lamont; screen play, Clarence Upson Young from original by Elizabeth Troy; camera, Stanley Cortez. Cast: Wallace Ford, Kathryn Adams, Mona Barrie, Donald Woods, Marc Lawrence, Hobart Cavanaugh, Frank Puglia, Guy Seabrook, Fay McKenzie, Dave Oliver, Frank O'Connor, Robert Frazier.

SOUTH TO KARANGA, meller; assoc. producer, Marshall Grant; director, Harold Schuster; original screen play, Edmund L. Hartmann, Stanley Rubin; camera, Jerry Ash. Cast: Charles Bickford, Dick Foran, Luli Deste, John Sutton, Maurice Moscovitch, Paul Hurst, Abner Biberman, Ben Carter, Frank Reicher.

BAD MAN FROM RED BUTTE, western; assoc. producer, Joseph Sanford; director, Ray Taylor; original screen play, Sam Robins; camera, William Sickner. Cast: Johnny Mack Brown, Bob Baker, Fuzzy Knight, Anne Gwynne, Lloyd Ingraham, Lafe McKee, Bill Cody, Jr., Buck Moulton, Roy Barcroft, Norman Willis, Earl Hodgins, James Morton.

YOU'RE NOT SO TOUGH, comedy-drama; assoc. producer, Ken Goldsmith; director, Joe May; original story, Maxwell Aley; camera, Elwood Bredell. Cast: Billy Halop, Huntz Hall, Bernard Punsley, Gabriel Dell, Bobby Jordan, Nan Grey, Rosina Galli.

HOT STEEL, meller; producer, Ben Pivar; director, Christy Cabanne; original story, Maurice Tombragel; screen play, Clarence Upson Young, Maurice Tombragel; camera, William Sickner. Cast: Richard Arlen, Andy Devine, Peggy Moran, Anne Nagel, Joe Besser, Donald Briggs, Wade Boteler.

Universal Pix Now in Production

THE BOYS FROM SYRACUSE, musical comedy; producer, Jules Levey; director, Eddie Sutherland; screen play, Leonard Spigelgass, Charles Grayson; based on the stage musical by George Abbot, Richard Rodgers and Lorenz Hart; camera, Joseph Valentine. Cast: Allan Jones, Joe Penner, Martha Raye, Rosemary Lane, Irene Hervey, Alan Mowbray, Eric Blore, Charles Butterworth, Samuel S. Hinds.

BLACK DIAMONDS, meller; producer, Ben Pivar; director, Christy Cabanne; original, Sam Robbins; screen play, Clarence Upson Young, Sam Robins; camera, William Sickner. Cast: Richard Arlen, Andy Devine, Kathryn Adams, Mary Treen, Pat Flaherty, Maude Allen, Paul Fix, Jim Morton, Cliff Clark.

Warners

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Totals	48	48	2	6	0	0

Pictures in cutting rooms or awaiting release:

ANGEL FROM TEXAS, comedy; producer, Robert Fellows; director, Ray Enright; screen play, Wally Klein, Bertram Milhauser from original by Klein; camera, Arthur Todd. Cast: Eddie Albert, Wayne Morris, Rosemary Lane, Ronald Reagan, Jane Wyman, Ruth Terry, Ann Shoemaker, Hobart Cavanaugh, John Deering.

THE SEA HAWK, drama; producer, Henry Blanke; director, Michael Curtiz; from novel by Rafael Sabatini; camera, 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; producer, Mark Hellinger; director, William Keighley; screen play, Richard Macaulay, Jerry Wald; camera, James Wong Howe. Cast: James Cagney, Pat O'Brien, Ann Sheridan, Andy Devine, Jerome Cowan, George Reeves, Georgia Tobias.

BROTHER ORCHID, meller; producer, Mark Hellinger; director, Lloyd Bacon; screen play, Earl Baldwin from magazine story by Richard Connell; camera, Tony Gaudio. Cast: Edward G. Robinson, Ann Sothern, Humphrey Bogart, Allen Jenkins, Ralph Bellamy, Donald Crisp, Morgan Conway, Richard Lane, Paul Phillips, Don Rowan.

FUGITIVE FROM JUSTICE, meller; producer, Bryan Foy; director, Terry Morse; original story, Leonard Neubauer, screenplay, Alex Gottlieb; camera, Arthur L. Todd. Cast: Roger Pryor, Lucille Fairbanks, Don Douglas, Morgan Conway, Sheila Bromley, Eddie Foy, Jr., John Gallaudet, Lottie Williams, Joe Devlin, Steven Darrel, John Harmon, Robert E. O'Connor, Thomas Jackson, Eddy Chandler, Ed Keane, Willie Claire, Gus Glassmire, Bernice Pilot, George Lloyd.

Warners Pix Now in Production

THE LIFE OF KNUTE ROCKNE, biographical drama; producer, Robert Fellows; director, Lloyd Bacon; original screen play, Robert Buckner; camera, Charles Rosher. Cast: Pat O'Brien, Gale Page, Ronald Reagan, Albert Basserman, Donald Crisp, Owen Davis, Jr., William Marshall, Kane Richmond, Gaylord Pendleton, Nick Lukats, Dorothy Tree, John Qualen, William Sheffield, John Sheffield, Dickie Jones, Sonny Bupp, Egon Brecher.

THEY DRIVE BY NIGHT, drama; producer, Mark Hellinger; director, Raoul Walsh; based on story by A. I. Bezzerides; screen play, Jerry Wald, Richard Macaulay; camera, Arthur Edeson. Cast: George Raft, Ann Sheridan, Humphrey Bogart, Alan Hale, Ida Lupino, Roscoe Karns, John Litel, George Tobias, Paul Hurst, John Ridgeley, Charles Halton.

EPISODE, drama; producer, Henry Blanke; director, Curt Bernhardt; based on a novel by Walter Reich; camera, James Wong Howe. Cast: Jeffrey Lynn, Olivia de Havilland, Eddie Albert, Jane Wyman, Charles Winninger, Elizabeth Earl, William T. Orr, Grant Mitchell, Mary Anderson, S. Z. Sakall.

THE SENTENCE, meller; producer, Edmund Grainger; director, Vincent Sherman; from play by Frank Collins; camera, Sid Hickox. Cast: George Brent, Virginia Bruce, Brenda Marshall, William Lundigan, Louis Jean Heydt, Clarence Kolb, David Bruce, George Tobias, Phyllis Hamilton, DeWolf Hopper, Jr., Kay Sutton, Harry Seymour.

NO TIME FOR COMEDY, comedy; producer, Robert Lord; director, William Keighley; from play by S. N. Behrman; camera, Ernest Haller. Cast: James Stewart, Rosalind Russell, Charles Ruggles, Louise Beavers, Allyn Joslyn, Clarence Kolb, J. M. Kerrigan, Lawrence Grossmith, Robert Greig.

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.
3/8/40	3/13	OUTSIDE 3-MILE LIMIT (Col)	M	J. Holt-I. Ware	64
	3/20	GHOST COMES HOME (M-G)	C	A. Rutherford-F. Morgan-B. Burke	78
	3/27	HUMAN MONSTER (Mono)	M	B. Lugosi	76
	4/3	SHOWDOWN (Par)	W	W. Boyd-R. Hayden-B. Wood	63
	4/10	ISLE OF DESTINY (RKO)	D	W. Gargan-W. Ford-J. Lang	83
	4/3	ZANZIBAR (U)	D	J. Craig-L. Lane	69
3/15/40		MEN WITHOUT SOULS (Col)	D	R. Hudson-J. Litel-B. MacLane	
	3/14	YOUNG TOM EDISON (M-G)	RD	M. Rooney-F. Bainter-G. Bancroft	86
	3/20	MIDNIGHT LIMITED (Mono)	M	J. King-M. Reynolds	61
	3/14	WOMEN WITHOUT NAMES (Par)	M	E. Drew-R. Paige-J. Barrett	60
	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	97
	3/1	MAKING EYES AT ME (U)	MU	C. Moore-T. Brown-R. Carle	60
	3/27	REBECCA (UA)	M	J. Anderson-L. Olivier-J. Fontaine	130
	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
	3/28	ROAD TO SINGAPORE (Par)	MU	B. Crosby-D. Lamour-B. Hope	80
	3/20	PRIMROSE PATH (RKO)	D	G. Rogers-J. McCrea-M. Rambeau	93
	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
	3/27	IT'S A DATE (U)	RD	D. Durbin-K. Francis-W. Pidgeon	100
	3/20	VIRGINIA CITY (WB)	W	E. Flynn-M. Hopkins	123
3/29/40	4/10	SON OF THE NAVY (Mono)	C	J. Parker-J. Dunn-M. Spellman	71
	3/14	THE FARMER'S DAUGHTER (Par)	C	M. Raye-C. Ruggles-R. Denning	60
	4/3	GHOST VALLEY RAIDERS (Rep)	W	D. Barry-L. Andre-L. Mason	57
	3/27	RANCHO GRANDE (Rep)	W	G. Autry-S. Burnette-J. Storey	66
	4/10	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. Sellers	78
4/5/40	3/13	BLAZING SIX SHOOTERS (Col)	W	C. Starrett-I. Meredith	61
	4/3	AND ONE WAS BEAUTIFUL (M-G)	D	J. Muir-L. Day-R. Cummings	69
	4/24	TWO GIRLS ON BROADWAY (M-G)	MU	L. Turner-J. Blondell-G. Murphy	70
		TOMBOY (Mono)	C	J. Moran-M. Jones	70
	1/24	ADVENTURE IN DIAMONDS (Par)	M	G. Brent-I. Miranda-J. Loder	72
	4/3	COURAGEOUS DR. CHRISTIAN (RKO)	D	J. Hersholt-D. Lovett-T. Neal	64
	4/3	STAR DUST (20th)	CD	L. Darnell-J. Payne-R. Young	80
		HALF A SINNER (U)	D	H. Angel	
	5/1	ONE MILLION B. C. (UA)	D	L. Chaney, Jr.-V. Mature-C. Landis	80
	4/10	IT ALL CAME TRUE (WB)	CD	A. Sheridan-J. Lynn	99
4/12/40	5/1	MAN WITH NINE LIVES (Col)	M	B. Karloff-R. Pryor-J. Sayres	73
	4/17	DR. KILDARE'S STRANGE CASE (M-G)	RD	L. Ayres-L. Barrymore-L. Day	76
	5/8	COVERED WAGON TRAILS (Mono)	W	J. Randall-S. Cairnes	52
	3/8	DR. CYCLOPS (Par)	D	A. Dekker-J. Logan-T. Coley	71
	4/17	HI-YO SILVER (Rep)	W	Hi-Yo Silver-L. Powell-L. Roberts	69
	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
	4/17	KING OF THE LUMBERJACKS (WB)	M	J. Payne-G. Dickson	59
	5/1	YOUNG BUFFALO BILL (Rep)	W	R. Rogers-G. Hayes-P. Moore	59
4/19/40		I MARRIED ADVENTURE (Col)	D	Mrs. Osa Johnson	
		COLORADO TRAILS (Mono)	W	Tex Ritter	
	1/24	ABE LINCOLN IN ILLINOIS (RKO)	RD	R. Massey-R. Gordon-M. Howard	110
	4/17	JOHNNY APOLLO (20th)	RD	T. Power-D. Lamour-E. Arnold	94
	5/1	SAPS AT SEA (UA)	C	S. Laurel-O. Hardy	57
	4/24	ENEMY AGENT (U)	D	J. Cromwell-H. Vinson	61
	4/24	TILL WE MEET AGAIN (WB)	RD	M. Oberon-G. Brent	100
	5/1	IN OLD MISSOURI (Rep)	RD	Weaver Bros.-Elviry-J. Storey	67
	4/24	LIGHT OF WESTERN STARS (Par)	W	V. Jory-J. A. Sayers	60
	4/10	DARK COMMAND (Rep)	W	C. Trevor-J. Wayne-W. Pidgeon	94
4/26/40	5/1	DOCTOR TAKES A WIFE (Col)	CD	L. Young-R. Milland-G. Patrick	88
	4/17	FORTY LITTLE MOTHERS (M-G)	CD	E. Cantor-R. Morgan-R. Johnson	87
	5/8	MYSTERIOUS MR. REEDER (Mono)	M	W. Fyffe-K. Walsh-L. Harding	61
	11/15	FRENCH WITHOUT TEARS (Par)	C	E. Drew-R. Milland	67
	4/10	CURTAIN CALL (RKO)	RD	B. Read-J. Archer-A. Mowbray	61
	5/8	COVERED WAGON DAYS (Rep)	W	R. Livingston-R. Hatton-D. Renaldo	56
	3/6	SHOOTING HIGH (20th)	D	J. Withers-G. Autry-M. Weaver	65
		AN ANGEL FROM TEXAS (WB)	C	E. Albert-R. Lane	
	4/24	GRANDPA GOES TO TOWN (Rep)	CD	J. Gleason-L. Gleason-H. Davenport	66
5/3/40		BLOCK 'K' RIDES TONIGHT (Col)	W	Bill Elliott	
	4/24	IRENE (RKO)	MU	A. Neagle-R. Milland-R. Young	92
	3/20	SO THIS IS LONDON (20th)	C	R. Hare-A. Drayton-G. Sanders	80
	5/1	20 MULE TEAM (M-G)	D	W. Beery-L. Carrillo-M. Rambeau	80
	4/17	BUCK BENNY RIDES AGAIN (Par)	C	J. Benny-Rochester-E. Drew	82
		TEAR GAS SQUAD (WB)	M	D. Morgan-G. Dickson-J. Payne	
	5/1	IF I HAD MY WAY (U)	MU	B. Crosby-G. Jean-E. Brendel	93
5/10/40	5/8	OPENED BY MISTAKE (Par)	CD	C. Ruggles-J. Logan-R. Paige	60
	4/3	BEYOND TOMORROW (RKO)	CD	C. Winninger-C. A. Smith-R. Barnes	60
		THE CROOKED ROAD (Rep)	M	E. Lowe-I. Hervey-H. Wilcoxon	
	5/1	I WAS AN ADVENTURESS (20th)	D	Zorina-R. Greene-E. von Stroheim	80
		SKI PATROL (U)	D	L. Detti-P. Dorn-K. Adams	64
		EDISON, THE MAN (M-G)	D	S. Tracy-R. Johnson-L. Overman	
		GAUCHO SERENADE (Rep)	W	G. Autry-S. Burnette	
		COWBOY FROM SUNDOWN (Mono)	W	T. Ritter-R. Ates-P. Haddon	
	4/10	SATURDAY'S CHILDREN (WB)	D	J. Garfield-A. Shirley	97
5/17/40		BABIES FOR SALE (Col)	C	G. Ford-R. Hudson	
	4/24	TWO GIRLS ON BROADWAY (M-G)	CD	L. Turner-J. Blondell-G. Murphy	73
		WATERLOO BRIDGE (M-G)	D	R. Taylor-V. Leigh-V. Field	
	5/1	TYPHOON (Par)	RD	D. Lamour-R. Preston-L. Overman	70
	5/1	MY FAVORITE WIFE (RKO)	RD	I. Dunne-C. Grant-R. Scott	88
		ON THEIR OWN (20th)	C	S. Byington-K. Howell-G. Ernest	65
	5/8	TURNABOUT (UA)	D	J. Hubbard-A. Menjou-C. Landis	81
		SANDY IS A LADY (U)	C	Baby Sandy-M. Auer	
		ISLAND OF DOOMED MEN (Col)	M	P. Lorre-R. Hudson-C. Middleton	
		KID FROM SANTA FE (Mono)	W	Jack Randall-C. Curtis-C. Rochelle	
		GANGS OF CHICAGO (Rep)	M	L. Nolan-L. Lane	
		ALIAS THE DEACON (U)	C	B. Burns-M. Auer-P. Moran	72
		FLIGHT ANGELS (WB)	M	V. Bruce-R. Bellamy-W. Morris	72
5/24/40		AMATEUR DETECTIVE (Mono)	M	F. Darro-M. Kornman	
	4/10	THE BISCUIT EATER (Par)	CD	B. Lee-C. Hickman-H. Millard	83
		YOU CAN'T FOOL YOUR WIFE (RKO)	CD	L. Ball-J. Ellison-E. Dunn	
		LILLIAN RUSSELL (20th)	RD	A. Faye-D. Ameche-H. Fonda	
		OUR TOWN (UA)	D	W. Holden-M. Scott-F. Bainter	
	5/8	TORRID ZONE (WB)	CD	J. Cagney-A. Sheridan	87
5/31/40		LONE WOLF MEETS LADY (Col)	M	W. William-J. Muir-E. Blore	
		SUSAN AND GOD (M-G)	C	J. Crawford-F. March-R. Hayworth	
		QUEEN OF THE YUKON (Mono)	M	No cast	
		WAY OF ALL FLESH (Par)	D	A. Tamiroff-G. George-W. Henry	
	3/13	BILL OF DIVORCEMENT (RKO)	D	M. O'Hara-A. Menjou-F. Bainter	76
		MARRIAGE IN TRANSIT (20th)	CD	R. Sterling-V. Gilmore-J. Davis	
		LA CONGA NIGHTS (U)	CD	H. Herbert-C. Moore-D. O'Keefe	
		BAD MAN FROM RED BUTTE (U)	W	J. M. Brown-B. Baker-F. Knight	
6/7/40		TEXAS STAGECOACH (Col)	W	C. Starrett-I. Meredith	
		THE PHANTOM RAIDERS (M-G)	CD	W. Pidgeon-F. Rice-J. Schildkraut	
		HIDDEN GOLD (Par)	W	W. Boyd-R. Hayden-B. Wood	
		SAINT TAKES OVER (RKO)	M	G. Sanders-W. Barrie	
		PRAIRIE LAW (RKO)	W	G. O'Brien-V. Vale-D. Hogan	
		EARTHBOUND (20th)	D	W. Baxter-A. Leeds-L. Bari	
		NO EXIT (U)	D	W. Ford-K. Adams	

Writers, Studios Standoff

Continued from page 1

of Ring Lardner, Jr., Wolfe Kaufman and Fred Rinaldo.

Paul Price has been called in by the SWG to handle public relations for the writers during their negotiations with the producers. He was hired on a 10-week deal, which indicates the SWG is not expecting to make a quick agreement.

Ability Put to Test

The Screen Actors Guild is conducting a series of tests for Class B members that may call for reclassification of a big percentage of 7,000 registered extras. Nearly 2,000 dancers have already been put through their paces to ascertain their ability. Tests now are being arranged for other special classifications. The major studios and Central Casting Corp. are cooperating. Tests are being held under the supervision of John 'Red' Burger, SAG works relations executive.

In the meantime, the SAG is holding up demands for wage increases and reclassification of extras to get a peek at the report of the Producer-SAG Standing Committee, which will be handed in the last of this month. This is the first economic survey ever made of the extra situation and will be used as a guide by both Central Casting and the SAG.

The proposal to give the extras autonomy under a separate local is now a dead issue. Following protests from thousands of extras, the SAG Class B Council adopted a resolution asking SAG to forget the autonomy plan and to reopen negotiations with the Producers. Kenneth Thomson, SAG executive secretary, said better conditions would be demanded for the extras, but that details would not be worked out until the Standing Committee reports.

The American Federation of Labor Conference of Studio Unions is telling the Producers to forget their request for termination of recent 10% wage increases and to get ready to talk conditions. In a letter to Y. Frank Freeman, prexy of the Producers Association, J. W. Buzzell, vice-chairman of the Conference, asked for an early meeting with the Producers. Action was taken shortly after the return from Chicago of Steve B. Newman, international representative of the International Alliance of Theatrical Stage Employees. While east, Newman said he discussed IATSE affairs with prexy George E. Browne and Willie Bioff, former Coast head of the organization, who is now serving a six-months jail sentence in Chicago on a pandering conviction.

Other members of the Conference Committee which will serve with Russell are A. H. Peterson, AFL organizer; Walter Redmond, international representative of the Studio Plasterers; and Hal Mohr, prexy of the International Photographers Local 659. Mohr replaces Bioff.

The Conference also is demanding that recent 10% increase given AFL unions apply to all members regardless of whether they are now receiving more than minimum basic wage. These include makeup artists, hair stylists, gaffers, pushers, cameramen, etc. They did not share in the recent increase.

Jackson Parks, who was hired by Bioff to keep the latter's name on the front pages of Coast newspapers, has checked out of the IATSE offices to join staff of Russell Birdwell.

Herbert Sorrell, business representative of Moving Picture Painters Local 644, has furnished the National Labor Relations Board with membership application blanks filed with Local 644 by studio scenic artists. These will be forwarded to the board in Washington for consideration in connection with the petition of Local 644 for certification as bargaining representative for the scenic artists. Jurisdiction also is claimed by the Scenic Artists Association.

Howard B. Philbrick, new general manager of Central Casting Corp., has started a series of conferences with studio executives and casting directors which he said may result in clearance of all calls for extras through Central. This would include independent producers who now do their own hiring or work through booking agencies. He also announced the telephone company has been asked to make a survey to determine if calls for extras can be limited to certain hours. This would eliminate the necessity of an extra remaining at his telephone for 16 hours, Central call board now being open from 5 a.m. to 8 p.m.

ENRIGHT'S 'RIVER'S END'

Hollywood, May 7.

Warners picked Ray Enright to direct 'River's End,' currently in the process of casting.

Shooting starts this week.

New York Theatres

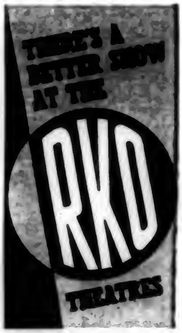
GONE WITH THE WIND
While this engagement is limited, G W T W will not be shown except at advanced prices ... at least until 1941.
ASTOR B'way & 45th St.
ALL SEATS RESERVED
Twice Daily 2:45, 8:45 p. m.

"IF I HAD MY WAY"
With Bing CROSBY and Gloria JEAN
UNITED ARTISTS RIVOLI Broadway at 49th St.
Doors Open 9:30 A.M. MIDNITE SHOWS

PARAMOUNT
HELD OVER
"Buck Benny Rides Again"
GENE KRUPA and Orc.
Connie Boswell and Others
Midnite Screen Shows

Loew's State
Last Times Wed. "YOUNG TOM EDISON"
In Person JOE E. LEWIS Others
Starts Thurs., May 9th "ROAD TO SINGAPORE"
In Person Gertrude Niesen Milt Britton and Band Others

Capitol Broadway at 51st Street
Unusual! Exciting! Colorful!
"20 MULE TEAM"
Starring WALLACE BEERY
A Metro-Goldwyn-Mayer Picture


THERE'S A BETTER SHOW AT THE
RKO
THEATRES

SECOND WEEK!
JOHN GARFIELD
ANNE SHIRLEY
IN
'SATURDAY'S CHILDREN'
A New Warner Bros. Success
IN PERSON
GUY LOMBARDO
and His Royal Canadians
STRAND Broadway and 47th St.

RADIO CITY MUSIC HALL
MY SON, MY SON
Spectacular Stage Productions

Omaha, May 15-18 * GRACIE ALLEN FOR PREZ * Golden Spike Days

"HOWDY, GRACIE!"

OMAHA WELCOMES YOU

Omaha, Nebraska has put on her best bib and tucker to welcome Gracie Allen...the "peepul's choice"... to her Golden Spike-Surprise party convention, to be held in Omaha, May 15-18.

Here in Omaha we're particularly proud to have folks like Gracie Allen and George Burns visit us. They stand for the kind of clean entertainment of which the American family is appreciative. Any sponsor can be proud of Gracie and George! So......Welcome, BURNS AND ALLEN. We're glad you're coming, and we hope you like the town as well as the town likes you.

Gracie may not make the White House, but she certainly will make thousands of friends during Golden Spike Days in Omaha.

A Greeting by the

Citizens of Omaha

VOTE FOR GRACIE ALL DAY LONG!

AIR ACT'S ACE BALLYHOO

British Radio Discovered B&A

Later, In N. Y., George Burns' Gulp, When Offered $750 By Mort Milman, Was Worth Another $250

By JACK HELLMAN

Hollywood, May 7.

George Burns and Gracie Allen have come a long way in 14 years. From humble beginnings as vaude troupers they climbed the ladder of success, rung by rung, and now repose snugly and securely on the top stand. It wasn't as easy as all that, they'll tell you, and their struggle parallels many others who have come up from small time to the gilded circle of the nation's top earners.

Burns and Allen started their theatrical careers about 16 years ago, but 3,000 miles apart. Tracking back over the years, theatre-goers of that day saw Gracie as an Irish colleen, her hair in a braid, doing jigs and dances with the Larry Riley Co., then a standard turn on the coast circuit. Burns at that time was teaming with Billy Lorraine in a song and dance act, which they broke in at Red Bank, N. J. The weekly paycheck for the duo was $125, which wasn't exactly hay to a pair of youngsters bent on a career in the two-a-day. From there the act went out on a route that listed Altoona, Shamokin and a few others metropoli in Pennsy. 'We also played some small towns,' Burns cracks.

Meanwhile the Riley aggregation moved east and when the props were unpacked at Hoboken, N. J., Gracie upped and demanded billing on pain of leaving the show. Riley countered by dropping the 'and Co.' and Gracie pulled out. She took up lodging at a trouper's hotel just off Times Square, where she met up with Mary Kelly, of the team of Swift and Kelly. That same Miss Kelly is now with the Burns and Allen air troupe, better known as 'Bubbles.' Jobs were scarce despite the efforts of Miss Kelly and another vauder, Rene Arnold, now operating a school in New London, Conn., to get Gracie back into show biz. Weeks passed and still no call as she decided to give up the stage and become a steno. She started a course in typing and shorthand and for a time it looked like vaude was to lose one of its most promising comediennes.

A New Team Is Born

Into New York from Union Hill, N. J., came the act of Burns and Lorraine and on the same bill in a comedy act was Miss Arnold. Playing hookey from her typewriter, Gracie sneaked backstage to see Miss Arnold, who introduced her to Burns. The team of Burns and Lorraine was on the verge of calling it quits and Burns propositioned Gracie on working with him. She took him up that fast but the pair couldn't get together on material. Seems that Gracie had the better act of the two but it required a $350 drop. Such important coin couldn't be rustled up as they compromised on Burns' act, which required no such expensive prop.

It was 14 years ago that the team of Burns and Allen took its first bow at the Hill Street theatre in Newark. The pay envelope for three days was marked $15. The theatre was so cold that Burns took occasional nips at a bottle of gin to ward off frostbite. And then again he had never read lines before, being content up to that time to be just a song-and-dance man, and needed something to stimulate his courage. Burns decided to shine up to the house manager as he was the almighty who could cancel on a day's notice. He proferred the bottle to that worthy and after taking a heavy quaff of the giggle juice the manager ordered Burns and Allen moved from No. 2 spot into next to closing. They next moved over to the Myrtle theatre in Brooklyn for four days and $35.

Burns likes to recall that their turn was called the 'disappointment act,' a vaude term for troupers who stand by waiting for an actor to die or break a leg so they could be called in to replace. 'Something was

(Continued on page 31)

This Week's New Act

(The following review is reprinted from the Aug. 25, 1926, issue of VARIETY.)

BURNS and ALLEN
'Lamb Chops' (Comedy)
17 Mins.; One
Palace (St. Vaude)

George N. Burns and Grace Allen have a new skit in 'Lamb Chops,' by Al Boasburg; funny stuff, almost actor-proof, but further enhanced by the team's individual contributions.

Miss Allen is an adorable 'dizzy' with an ingratiating prattle. Burns foils and wisecracks in turn, and the laugh returns are fast and many. They dance off before the routine encore, which brings him back for a bit wherein he reclines on a prop mat on the stage 'feeding' his partner.

A tiptop comedy interlude for the best vaudeville. Abel.

SHOWMANSHIP KEYNOTE IN OMAHA

By FRANK P. FOGARTY
(Commissioner, Omaha Chamber of Commerce)

Omaha, May 7.

When George Burns and Gracie Allen step off their Presidential Special in the Union Station here a week from today, on May 14, they will find themselves whisked back into the wild and woolly days of 1869.

Fully one-half of Omaha's 225,000 inhabitants will be in 1869 costume, and at least 25,000 of the male citizens will be sporting beards. Modern stores will be masked by false store-fronts of Civil War vintage, and the streets will be filled with old horse-drawn vehicles. Ten-gallon hats and real Indians will be very much in evidence.

Omaha was a lively and colorful town in pioneers days, and the annual Golden Spike Days celebration will recreate that gaudy and full-blooded era, if only for a week or two. The event is for the express purpose of 'glorifying the old days and American ways.'

What are the civic dividends from such an activity? Crowds, of course. Last year we clocked 102,000 people coming to Omaha by private automobile for Golden Spike Days. At least half that number came by train, bus and plane. And crowds spend money—they have to, in order to eat, move around and amuse themselves. We attempted no survey of expenditures in Omaha last year. We know that retail business, particularly in the heavy lines, suffered, because people were fun-minded and you couldn't get them out of the streets long enough to talk serious business to them. But business before and after Golden Spike Days was excellent, and even though they took a licking, comparatively speaking, our retailers are among the most enthusiastic supporters of the celebration.

Dividend No. 2 was publicity. It is safe to say that the 1939 Golden Spike Days, featuring the premiere of Cecil B. DeMille's 'Union Pacific,' made every important newspaper, newsmagazine, picture magazine, movie screen and radio station in America. What is publicity worth? We can't answer that, but we have observed that the communities which get publicity usually flourish. Those that don't usually dry up. We want publicity in Omaha, and we have found that the way to get it is to make things happen—big, spectacular, colorful things.

Dividend No. 3 was a good time.

(Continued on page 31)

OMAHA ALL OUT FOR COMIC DUO

Burns and Allen Caravan From Hollywood Climax of Nebraska Community's Sock Week of Big Doings

'OLD HOME WEEK'

By ROBERT J. LANDRY

Last week in Columbus, Ohio, the Institute for Education by Radio met under the aegis of Ohio State University. Present at the various roundtables were educators and clergy, propagandists and clubwomen, writers and directors, pressure group representatives and G-men. They had conflicting viewpoints from beginning to end but it is significant that all of them agreed on at least one point:

'It doesn't mean a thing if it hasn't got showmanship.'

Omaha, it seems, has showmanship. (Burns and Allen always did have.) Omaha during the coming week (13-18) will give the country a particularly vivid demonstration of a modernized, streamlined, nationally dimensioned 'old home week.' The interest of show business and ballyhoo merchants in the Golden Spike celebration, with its 'Gracie Allen for President' stunt, has been focused, with considerable professional admiration and the amazement that showfolks invariably feel when they see their ideas adopted and embellished by municipalities. The Omaha celebration may appropriately serve as a reminder that other communities, such as New Orleans, Kansas City, Memphis, Holland (Mich.), Pendleton (Ore.), have discovered and exploited, often with consummate craftsmanship, the basic premise of entertainment: Let-the-people-become-excited.

Cash Register Music

Omaha is doing its best to let the people become excited. This should result in an inrush of people and money but beyond the charm of tunes played on cash registers there are other, more abiding, values which Messrs. Alvin E. Johnson and Morris E. Jacobs of the Omaha celebration committee have pointed out. 'Good feeling' between all classes of a community is promoted by a festival, a mardi gras, a glorified lark. Moreover, the business revitalization factor is important. So it's not laboring an abstract or highbrow point to say that the Omaha effort is more than a showman's stunt. It's a contribution, along with others of its kind, to the modern American technique of joint activity for common causes. That ought to fit in somewhere as a legitimate piece in the giant puzzle of democracy.

Banker On Showmanship

Johnson, a banker by profession, remarks:

> 'Out-of-town people favorably impressed by a city's hospitality and friendliness remember that fact for a long time. I am told that there is a slogan, of show business, 'Start them coming and keep them coming.' The same thing holds true with a city.
>
> 'Visitors to a city, entertained with a good show, will return to that city again for shopping, business transactions and even for permanent residence. Good will follows good entertainment, and good business follows good will!
>
> 'Look at Golden Spike Days from the standpoint of organization and operation, the management is basically no different than that of operating a store or a bank. Departments are established, proper budgeting applied, responsibilities delegated and the show goes on!'

The banker's point about united action putting across a selling campaign is not without its openings for a little VARIETY editorializing that some of palace guards of filmdom might reorient themselves to exploitation fundamentals by studying showmanship from the Omaha sanctum of Mayor Dan B. Butler. There's no we're-waiting-for-the-test-runs attitude in the Nebraska city.

Second (vice-chairman) in command of the celebration committee and head publicist is Morris Jacobs (of Bozell & Jacobs advertising agency) who states:

'Celebrations of this kind enable a city to obtain good, wholesome nationwide publicity and promotion... Omaha has become known as a city of enterprise and showmanship.'

Jacobs pays tribute to all forms of advertising, newspapers, radio, magazines, billboards, trailers, etc., in putting over the affair but adds, 'Of course headliners like Burns and Allen lift a civic promotion out of the ordinary, take away the sectional character and place it on a nationwide scale.'

That last sentence is the crux. Omaha is for the next days the focal point of national radio circulation, standout household popularity, high C.A.B. To give 'old home week' the master touch the Burns and Allen presence was the needed clincher. It's also an easy money bet that other cities, green-eyed, will bob up with their own showmanship ideas. Omaha's example will be widely studied by public relations masterminds, press agents, politicians and department store Barnums. Not to mention railroads, radio sponsors, networks, local stations and you-name-'em.

Everybody in Omaha, including the Union Pacific railroad, is brought into play by this super-stunt. On the outside there's Hinds Honey & Almond, Young & Rubicam, Paramount Pictures, et al. It's quite a publicity wave.

Giving Omaha Oomph

Golden Spike Events

Omaha, May 7.

SUNDAY, MAY 12

All Day—Everybody's Picnic, Elmwood Park. This curtain-raiser for Golden Spike Days features family gatherings, games, contests and fun. Highlighted by a tug-of-war between bewhiskered and clean-shaven men.

6:15 p.m.—A good, old-fashioned band concert.

7:45 p.m.—Community Sing. Dressed in Golden Spike Days costumes, thousands of persons raise their voices in Mother's Day ballads.

MONDAY, MAY 13

6:00 p.m.—Omaha Council of Whisker Clubs Jamboree, Ak-Sar-Ben Coliseum. Two-hour novelty program, including singers, comedy acts, entertainment highlights, followed by whisker club costume ball. (Admission limited to whisker club members and families.)

TUESDAY, MAY 14

4:00 p.m.—Arrival of the Union Pacific's Gracie Allen and George Burns Golden Spike Days Presidential Special. Colorful parade from the station to hotel.

7:30 p.m.—Unveiling and judging of historical display windows, downtown. Stores and business concerns all over the city elaborately decorated with a special contest for historical window displays.

8:00 p.m.—Official opening of Indian Village and Historical Exposition, Municipal Auditorium. Gracie Allen and George Burns accepted into the Omaha tribe of Indians and crowned with feathered headdress.

WEDNESDAY, MAY 15

10:00 a.m.—Indian Village and Historical Exposition, Municipal Auditorium. Open daily and evenings through Saturday.

5:00 p.m.—Hinds Honey & Almond (Young & Rubicam) network broadcast, Ak-Sar-Ben Coliseum. Thousands of people in Golden Spike Days costume witness B. & A. broadcast to the eastern half of the nation. (Repeat at 8: p.m.)

THURSDAY, MAY 16

10:00 a.m.—Military Parade, downtown streets. Representatives of all of the nation's armed forces.

8:00 p.m.—Gracie Allen-for-President torchlight parade of the Omaha Council of Whisker Clubs, downtown streets. Thousands of bewhiskered men in costumes sweep Gracie into office.

FRIDAY, MAY 17

10:00 a.m.—America—The Land of Freedom Parade, downtown streets. A score of decorated floats symbolizing America as the land of freedom and opportunity. A dozen gigantic and grotesque balloon figures never before exhibited in the midwest, depicting comic strip and Mother Goose characters.

1:15 p.m.—Luncheon for guests and visitors, Hotel Fontenelle.

8:00 p.m.—Gracie-Allen-for-President national Surprise Party Convention, Ak-Sar-Ben Coliseum. A full evening's program of nonsense highlighted by Gracie Allen and George Burns.

SATURDAY, MAY 18

10:00 a.m.—High School Bands Parade, downtown streets. Dozens of bands, drum corps and marching units from all over the middlewest in a colorful array of expert youthful musicians.

1:00 p.m.—Midwest championship, high school band contests, Creighton University Stadium. Bands, drum corps, snare drum and baton twirling soloists from five midwestern states compete for cups and cash prizes.

2:00 p.m.—Horse and Dog Show, Ak-Sar-Ben Field.

9:00 p.m.—Costume Ball, Ak-Sar-Ben Coliseum. Paul Whiteman orchestra.

9:00 p.m.—Street dances, downtown streets. Thousands more of Golden Spike Days celebrate dancing in downtown Omaha streets.

SAVE LURID FALSE FRONTS

Omaha, May 7.

Omaha is refusing to play rough-tough old Golden Spike days this year with nothing more colorful than squirt guns and ice cream parlors for background. So when the state liquor commission said 'Naughty, you mustn't' as the fancy wild west tavern fronts started going up, the howl in town could be heard in the state capitol.

Omaha decided that it was time to do a little rebelling, so a committee went down to Lincoln to find out why the 'Dirty Eddie' and 'Slippery Gulch' type of false front couldn't go up. The Pooh Bahs in Lincoln said it was because the fronts obscured the interior and who knew what horrible deeds might be pulled behind those cardboard walls. They might even bring in a serpentine dancer.

It was finally decided that the phoney fronts could remain if there were enough cutouts or windows to permit the passing gendarmes to glance in occasionally to see that no murders were being committed or cheek-to-cheek dancing being done.

One of the best things about last year's Golden Spike was the flood of comedy fronts on the saloons.

Now, comes another blow. The kiddies can't wear pistols any more.

Gracie Allen's Book

'Gracie Allen for President' appears in book form June 21. 'Fields for President,' in which W. C. also makes a bid for the office has already been published.

Omaha, May 15-18 ✻ GRACIE ALLEN FOR PREZ ✻ Golden Spike Days

Gracie for President

Hinds for Hands*

*Before applying make-up, and after removing it, soothe your skin with Hinds Honey and Almond Cream. Even one application helps rough, abused skin feel softer—look smoother. Swell for after shaving, too—extra creamy, extra soothing!

Copyright, 1940, Lehn & Fink Products Corp., Bloomfield, N. J.

WED. NITE'S FUN NITE WITH **BURNS & ALLEN**

Tune in and hear Gracie runnin' wild for President! Columbia Network—WABC —7:30-8:00 P. M.—Wednesdays—Sponsored by Hinds Honey and Almond Cream

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GREETINGS FROM

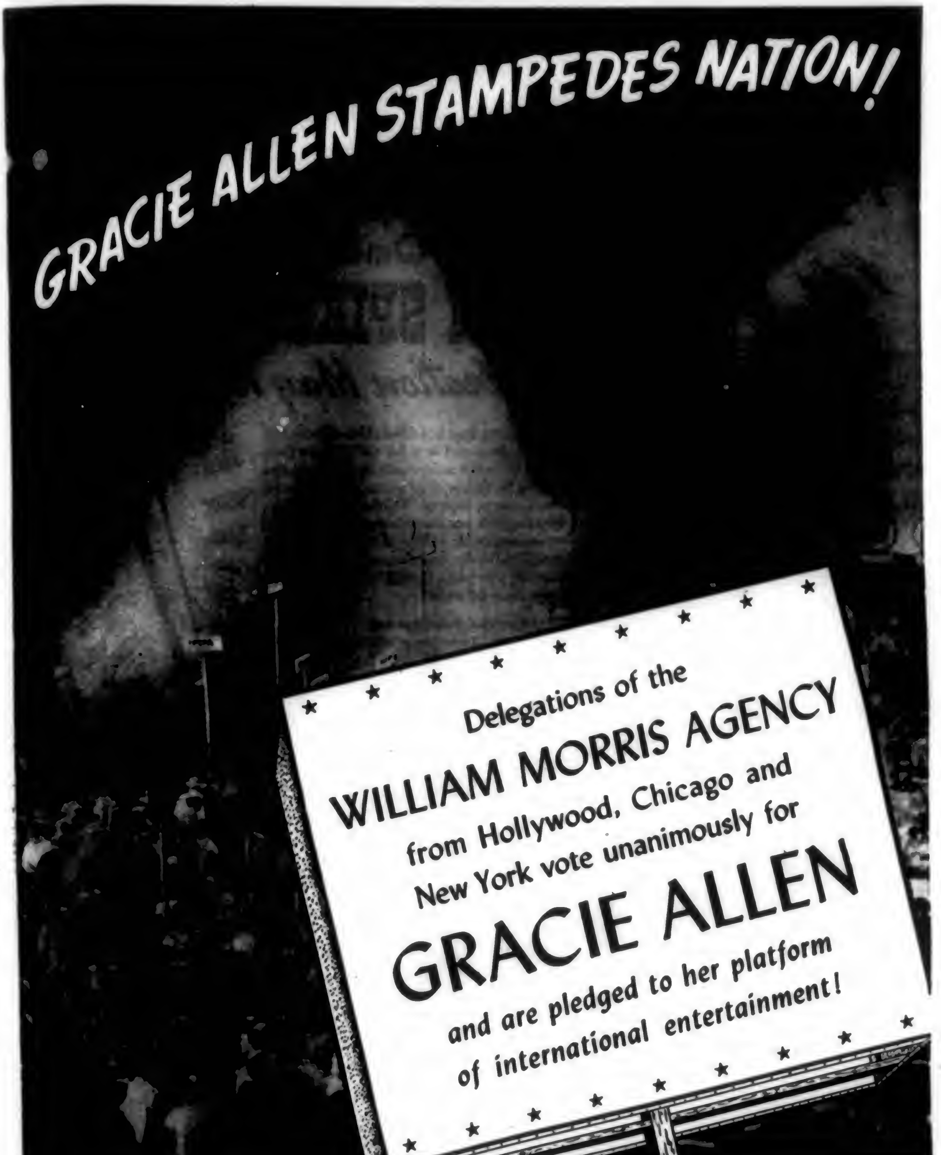
THE B & A WRITERS

JOHN P. MEDBURY	**HARVEY HELM**	**WILLIAM BURNS**
HARVEY HELM	WILLIAM BURNS	JOHN P. MEDBURY
WILLIAM BURNS	JOHN P. MEDBURY	HARVEY HELM

A CHICKEN IN EVERY POT

— AND —

TOP BILLING FOR EVERY WRITER



GRACIE ALLEN STAMPEDES NATION!

Delegations of the
WILLIAM MORRIS AGENCY
from Hollywood, Chicago and
New York vote unanimously for
GRACIE ALLEN
and are pledged to her platform
of international entertainment!

WILLIAM MORRIS AGENCY INC.

NEW YORK . . . LONDON . . . CHICAGO . . . HOLLYWOOD

Omaha, May 15-18 * GRACIE ALLEN FOR PREZ * Golden Spike Days

Plan to Attend

VOTE FOR
Gracie

The Gracie Allen "Surprise Party" Convention at Omaha's

GOLDEN SPIKE DAYS

Celebration May 15-18

The Gracie Allen Special chugs into Omaha Union Station May 14th from Los Angeles . . . and next day the "Surprise Party Convention" will be in full swing, with torchlight parades, campaign promises, be-whiskered delegates. The whole town turns back the calendar to 1869 for "Golden Spike Days" . . . last year a sensation, this year an institution! Plan to attend . . . and when you travel between Chicago and the Pacific Coast, go via the famous Road of the Streamliners and the Challengers —you'll understand why Union Pacific's long distance trains are the most popular in the world!

See any Union Pacific representative or write
W. S. BASINGER, General Passenger Traffic Manager
Union Pacific Railroad, Omaha, Nebr.

The Progressive
Union Pacific Railroad

As Stated In His Broadcast of March 18th

Dr. I. Q.

The Mental *BANKER*
(who did *not* fail in 1929)

definitely supports the movement of

"GRACIE ALLEN FOR PRESIDENT"

for the following reasons:

~~1. Past record in office~~
~~2. Keen analytical mind.~~
~~3. Diplomatic prowess.~~
~~4. Fireside manner.~~
~~5. Gang buster.~~
~~6. Age and experience.~~
~~7. Loyalty to the Party.~~
~~8. She kept us out of (what?).~~
~~9. Something about changing horses (ask Secretary).~~
10. And she's pretty, too.

DR. I. Q.—Presented every Monday night over the NBC Red Network—8 CST through the courtesy of MARS, INC., makers of Milky Way and the Mars bar.

KOIL
OMAHA
and
KFAB
LINCOLN

are Personal Hosts to

GRACIE ALLEN
and GEO. BURNS

★ ★ ★ ★ ★

Gracie's holding her
"Surprise Party Convention" in Omaha during

GOLDEN SPIKE DAYS!

May 15 thru May 18

Omaha, May 15-18 * GRACIE ALLEN FOR PREZ * Golden Spike Days

RAY: *You know Gracie, this is the first time you and I have ever been alone.*

GRACIE: *I know—especially in* VARIETY.

RAY: *May I whisper something in your ear?*

GRACIE: *What is it Ray?*

RAY: It's written below—

CONGRATULATIONS PREZ!

FROM

RAY NOBLE

AND HIS ORCHESTRA

Now in their 123rd week with GEORGE and GRACIE ON THE AIR. Now in their TWELFTH WEEK at the PALACE HOTEL, San Francisco. Opening at the PALMER HOUSE, Chicago—July 4th.

Personal Management
WILLIAM MORRIS AGENCY, INC.

Omaha, May 15-18 * GRACIE ALLEN FOR PREZ * Golden Spike Days

HAPPY DAZE, OMAHA!

I'm so excited I'm speechless—except when I'm talking.

To think of having my own Surprise Party convention in Omaha, May 15-18! Parades and bands and speaking! It's all so much like a dream I pinch myself every now and then—to see if I have my girdle on. Keep voting all day long, and give this little girl a big Omahand.

—Gracie.

★ ★ ★

She didn't have to sign that, did she, folks? Anyhow we're glad Omaha wanted us and we hope everybody has a lot of fun. Take a deep breath of fresh sense now. You won't get another chance for a while.

—George.

WILLIAM MORRIS AGENCY
Personal Direction: LESTER HAMMEL

U. S. Threat

Continued from page 13

that Paris is the chief distributing center for most of the Continent, with most of the printing and dubbing done here.

Yields to U. S. Threat

With Embassy officials backing the distributors in their demands, it is reliably learned that the French authorities only yielded when the Americans threatened to pack up and move their distributing center from Paris to some neutral spot. Americans argued that France could not afford to let this occur from the point of view of prestige, propaganda and business. Also pointed out was the fact that French labor and technique employed in the printing and dubbing of films here would be lost if the biz moved elsewhere, and that film people from all over the Continent would cease coming to Paris, with hotel and entertainment business elsewhere profiting.

Americans insist that this strict controlled entry of picts is a direct violation of the Franco-American trade agreement, which line of reasoning has been adopted by the U. S. Embassy in its talks with French officials. According to this treaty, there should be no barrier of any kind to the entry of American picts.

There is a difference of opinion, with Americans arguing that film entries and fiscal problems are two separate problems and should be handled separately, whereas Finance officials insist on bulking them together. Distributors state that they are willing to knuckle down to the fiscal policy dopted but that no barriers should be set up against pict imports. They add that in this way they could continue to function normally within the country even if they were prevented from exporting their earnings until the end of hostilities.

Another Problem

Another problem to be threshed out is the classification to be made of picts printed and dubbed here. The local view is that they are French products and that payments made on the Continent must be sent here. Americans contrarily point out that only the labor and technique involved are French but that the film itself remains an American product and consequently payments should be permitted to be made directly to the home office, with only French labor costs involved.

According to well-informed circles, the only opposition to American picts here is being made by the Ministry of Finance, which wants to nurse along France's monetary problem for the duration of the war. The Ministries of Commerce, Foreign Affairs, Information and National Education, guided by other considerations, would prefer unchanged legislation concerning American films although the last named would like to see the number imported reduced in order to favor the French industry.

The Ministries named are afraid that the complete elimination of American picts from France might prove a hardship to the French industry with production not functioning at full blast. They also fear that it might have unpleasant repercussions in the United States where efforts are being made to build up French good will. Hollywood, which is generally considered Francophile, might react unfavorably, while the State Department might condemn the French violation of the trade agreement between the two countries.

For obvious reasons many would like to see the American film completely eliminated from the French market. Numerous reasons are given and those championing the cause are motivated by patriotic and idealistic motives and others from the profits which might personally accrue to them with American competition eliminated.

Between Jan. 1 and Aug. 30 of last year, 85 picts went on the lot. Between Sept. 1 and April 15 only 24 were begun. The average annual production for the past few years has been 115 picts. Even if production should be speeded up and a big turnout made during the next four and a half months, it is hardly possible that 50% level of the past few years' annual production will be attained. Thus, American films particularly would fill the void.

The loss of the Scandinavian and Central European market (Poland, Czechoslovakia and Austria) should certainly act as a further dampener to domestic production. Italy and South America may have increased their French film purchases, but Italy will remain a good French customer only so long as its monopoly setup clashes with American interests, because Italians generally prefer the Yank to the French product.

Exchanges

Continued from page 8

upstate N. Y. town and is remaining there.

R. P. Stanley, auditor and assistant treasurer of Netco, who headquarters at Poughkeepsie, has transferred to the Paramount home office and will handle Netco affairs under Fred Mohrhardt's department.

Resigning as president and gen. mgr. of the Netco circuit when it was shrunk through pooling deals, George Walsh is headquartering in New York until deciding on future plans. He has several things in mind.

N. Y. Drive-In's Third Season

Valley Stream, L. I., May 7.

The Sunrise Drive-In theatre, on the Sunrise Highway between here and Rosedale, has opened its third season with a single-feature policy. Capacity is 950 cars. Screen, largest in the world, measures 60 by 46 feet.

Drive-In showed a profit in 1938 and broke even in 1939 despite repair work on the highway. It was managed both years by Michael Redstone, owner, who has returned to Boston to operate a house he owns there. Howard Shonting managing this season.

K. C. That Bad?

Los Angeles, May 7.

Harry Taylor resigned as western representative of National Screen Service rather than accept a transfer back to Kansas City.

For four years he had been in charge of the territory west of the Mississippi, with headquarters here.

Albert Galston and Jay Sutton remain as lessees of the Marcal theatre by reason of a Superior court decision, denying an application by Mark H. Hansen, landlord, that the lease be forfeited.

Galston & Sutton have occupied the premises for five years, and recently took up a 10-year option.

Irving Carlin and Max Sinker of C. & S. Enterprises sold their Empire to Jack Goldman, who also operates the Pico.

Johnson's $30,000 Fire

Lincoln, Neb., May 7.

A $30,000 loss, Wally Johnson's Plaza, 250-seater, was burned to an ash-heap May 1 in an early morning blaze, cause of which has not been determined. This leaves him with only one house, the Fil-Mor, in Exeter, Neb.

Slated for $70,000 worth of improvements, the Liberty, 900-seater here, went under the contractor's thumb this week, and will be entirely rebuilt inside the office building which now stands over the old location. It will be swelled to 1,100 seats. Gallery comes out and 300 of the seats will be in the new balcony.

George O. Monroe's new Empress, being constructed on the site of the old theatre which burned during the winter, will be ready for its first flick July 4.

Bissinger's 27th Anni.

Dallas, May 7.

Lou Bissinger, owner of Queen here and undisputed dean of amusement row, marked his 27th year with the house Wed. (1). Originally managed the house for Earl H. Hulsey, then acquired lease. House was town's first deluxer, although now small compared to its Interstate neighbors, having 800-seat auditorium. Amusement editors of city's papers all plugged Bissinger on the event.

WB Theatre's $10,000 Fire

Philadelphia, May 7.

Fire started by a short circuit in the wiring wrecked the Stanley-Warner Parker, in nearby Darby, late Tuesday (1) causing nearly $10,000 damage.

Eight fire companies from surrounding towns responded to the alarm. The theatre will be closed pending repair. Title of the picture skedded for the next day was 'Laugh It Off.'

Kids Hurt in Theatre Panic

Farrell, Pa., May 7.

Ten children were in Buhl Hospital overnight with bruises and cuts received in a stampede in which 130 children in the balconies of the Capitol were involved May 1 at a special kiddie mat of Shirley Temple's 'The Bluebird.' Chris Lampros, manager of the 750-seat house, said the theatre was filled to capacity for the 5c matinee, which he had made an annual spring affair. The stampede started when a fire extinguisher was knocked from the wall by the jostling of some boys. The extinguisher made an unusual noise, and somebody hysterically shouted, 'Fire,' starting the stampede. Employees, seeing there was no fire, quieted the 600 kids on the main floor.

Mono Staff Cuts

Resignations at Monogram's h.o. last week resulted in the staffs of the publicity and foreign department each being reduced by one member. Miriam Gibson, fan mag contact in the flackery, stepped out to become p.a. for a new cosmetic firm. Charles Moria, assistant to Norton V. Ritchey, foreign manager, since his resignation, is procuring supplies for builders of foreign theatres. Neither will be replaced.

German Newsreel

Continued from page 3

that someone in an audience doesn't see a relative or an acquaintance on the screen—in the army at the front, in concentration camps, building fortresses, in behind-the-front activities, or or battleship or submarine. The weeklies are given credit for attracting a lot of trade that otherwise would stay home, and keeping the German picture business on an even keel.

Whenever a missing one is recognized on the screen, the watcher communicates immediately with other friends and relatives of the pictured person and they hasten to the theatre in time to catch the weekly at the next showing. Managers are frequently amazed at the rapidity with which this grapevine intelligence system operates, and they declare it's as thoroughly efficient as the Gestapo.

These wartime recognitions happen occasionally in the downtown first-run theatres and when anxious relatives find they have arrived too late to see the day's last showing of the weekly managers have run the reel over for them at the end of the show.

The British Discovered 'Em

Continued from page 25

always happening,' grinned Burns, 'and we worked for two years steady.' Their act was billed as Burns and Allen in '60-40' and to this day neither knows why it was so tagged. Burns was writing the material at that time and Gracie did the straightening but it was the femme half that got most of the laughs. It is Burns' claim that theirs was the first mixed act to coax laughs without wearing funny clothes.

The team's ambition to play the Orpheum circuit finally came to pass and Gracie was especially jubilant because the route would take them to big time in Frisco, her birthplace and where she spent considerable of her childhood. However, irony would have it otherwise and the team played every other coast town on the circuit. While in Oakland across the bay Gracie was taken down with an appendicitis attack and the act had to be cancelled.

Teamed to Matrimony

On their return to New York they broke in a new act called 'Lamb Chops,' so called because it was Gracie's topper to her partner's gags. After playing it for five weeks on the Gus Sun time they laid off in Cleveland and were married. Quipped Burns, 'We had no bookings ahead and I owed Gracie $300 so we decided to take a gamble.'

Back in New York they were booked into the Jefferson, where their turn was seen by the Keith scouts. Next day they signed a five-year contract, the longest up to that time. Their salary skyrocketed from $400 to $750 a week and they took summers off to play in Europe. While abroad they were called in by the British Broadcasting Co. to do their act on the air. That was 10 years ago and marked their debut on the kilocycles. On their return to the States they went on the same bill at the Palace with Eddie Cantor and George Jessel for a nine-week stand. At that time Cantor was broadcasting for Chase & Sanborn and asked Burns if he would allow Gracie to go on his program. He consented providing he (Burns) would write the jokes. Cantor straighted for Gracie and she nearly stole the program from him. Mort Milman of NBC happened to be listening in and made the team an offer to go on the Rudy Vallee program. When he offered $750 Burns was so stunned by the munificence of the figure that he gulped and inadvertently let go 'how much?' He couldn't believe they were paying that kind of coin in radio. Figuring Burns the wrong way Milman stiffened, 'I'll pay you $1,000 and not a cent more.'

The following week they were booked on the Guy Lombardo program, first for one shot and finally a 13-week stretch. Since then they have lost little time through change of sponsors in their nine years on the air. Not to pass up that 'double shot' in Hollywood—radio and pictures—the team has been picture making for the past five years at Paramount.

The 'Gracie for President' gag dates back eight years. To quote Burns, 'The same holds good today that it did then. We figured the program needed a shot in the arm, something to get it talked about, so we decided to revive the President gag.' Seven years ago Gracie also had politico ambitions and ran for Governess of the State of Coma. She walked in and out of other network programs and asked people for their vote. On Feb. 28 last she tossed her chapeau into the ring and immediately thereafter the city of Omaha put in a bid as the convention site, an added attraction to its Golden Spike Day. That some voters are taking Gracie seriously, or maybe they enjoy a gag, is attested by a report from Kankakee, Ill., that she recently polled more write-in votes in the Republican primary than James Farley or Cordell Hull.

The Burns' have two adopted children, a boy 4½ and girl, 3½.

Script writers for team, besides George Burns, are John P. Medbury, Harvey Helm, Bert Kalmar, Harry Ruby and William Burns.

It's Showmanship

Continued from page 25

Again I can't tell you what a good time is worth. I do know that embattled nations spend a lot of time, money and ingenuity on morale-building. After 1939 Golden Spike Days, we found that we had a united, confident Omaha. Our folks had played together, gotten better acquainted and leveled class barriers. Rich and poor wore the same costumes and danced in the streets together. We got better acquainted with our neighbors from all over the midwest. We're still traveling on the momentum we worked up last year during Golden Spike Days.

The celebration was a shot in the civic arm, a civic advertisement on a stupendous scale, a business stimulator, a community party, a spring tonic. That's why we're planning to make it an annual event, and with the convention of Gracie Allen's Surprise Party as the headliner, we expect to ring the bell again.

RCA Television

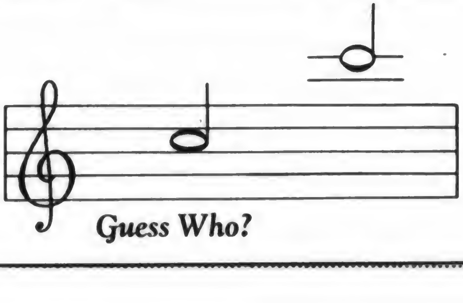
Continued from page 1

Maine dialect) introduced a change of pace.

The performance drove home to those who have followed the progress of the medium in recent years the challenge of tomorrow. That tomorrow is now rendered vividly nearer by this latest proof.

The apparatus which receives the telecasts over the air and magnifies it, cinema style, for the screen is to retail at around $1,700 in the fall and to be sold to cafes, hotels and other public places. Also for homes, if the price is no factor.

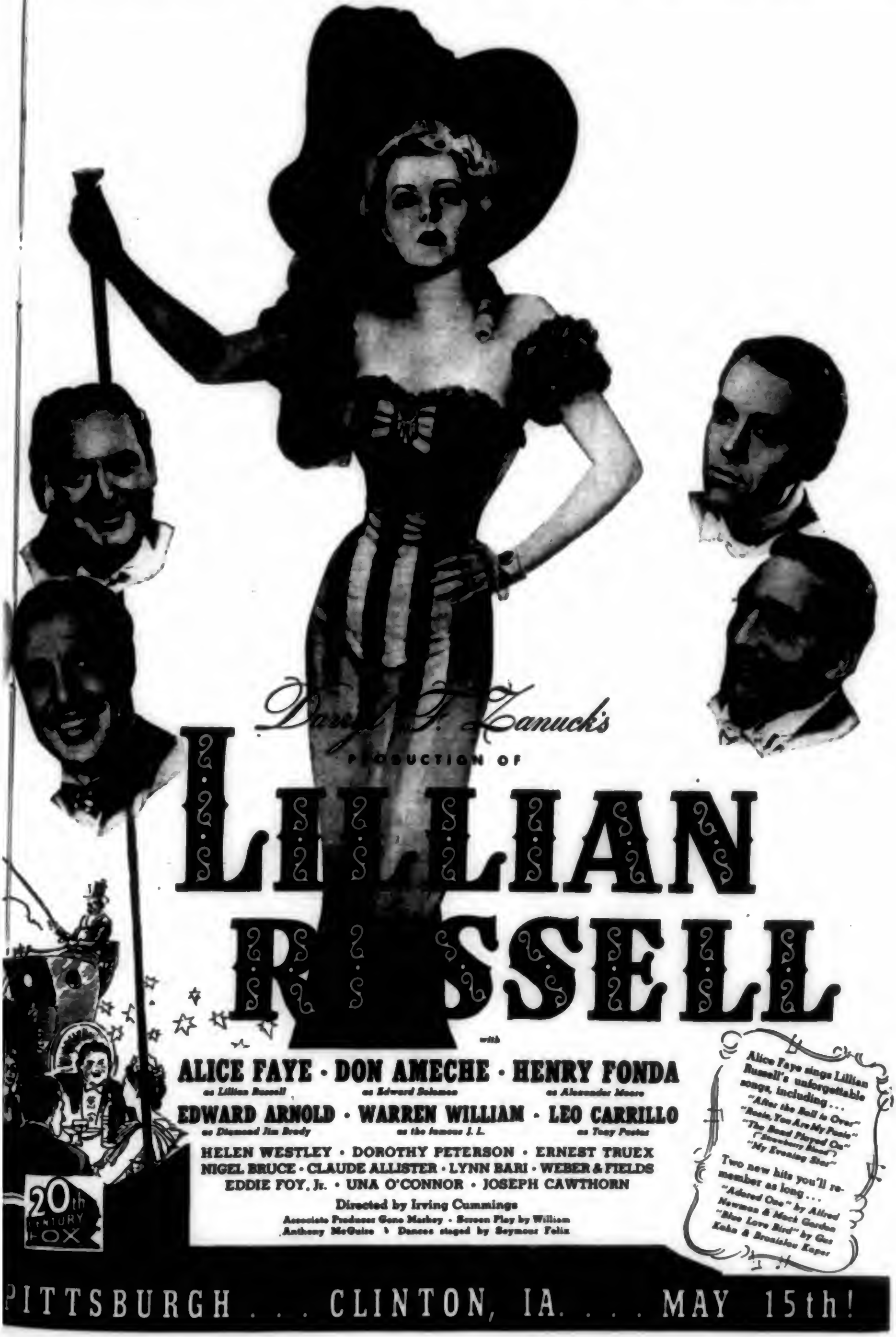
TO GRACIE,
The next President we ever had.
CHARLES HENDERSON
—and then I wrote
"HOW TO THINK FOR MONEY"



"NEVER HAS THERE BEEN A GREATER BOXOFFICE ACHIEVEMENT!"

—from the Pomona, Cal. preview report.

UNPRECEDENTED DUAL WORLD PREMIERE . . .



Darryl F. Zanuck's

PRODUCTION OF

LILLIAN RUSSELL

with

ALICE FAYE · DON AMECHE · HENRY FONDA

as Lillian Russell · *as Edward Solomon* · *as Alexander Moore*

EDWARD ARNOLD · WARREN WILLIAM · LEO CARRILLO

as Diamond Jim Brady · *as the famous J. L.* · *as Tony Pastor*

HELEN WESTLEY · DOROTHY PETERSON · ERNEST TRUEX
NIGEL BRUCE · CLAUDE ALLISTER · LYNN BARI · WEBER & FIELDS
EDDIE FOY, Jr. · UNA O'CONNOR · JOSEPH CAWTHORN

Directed by Irving Cummings

Associate Producer Gene Markey · Screen Play by William Anthony McGuire · Dances staged by Seymour Felix

Alice Faye sings Lillian Russell's unforgettable songs, including . . .
"After the Ball is Over"
"Rosie, You Are My Posie"
"The Band Played On"
("Strawberry Blond")
"My Evening Star"

Two new hits you'll remember as long . . .
"Adored One" by Alfred Newman & Mack Gordon
"Blue Love Bird" by Gus Kahn & Bronislau Kaper

PITTSBURGH . . . CLINTON, IA. . . . MAY 15th!

NAT'L SPOT ACCTS. CONTINUE BULLISH; NEW YORK SALES REPS KEPT STEPPING

Pall Mall Big Buyer—Other Active Accounts Include American Chicle, Ward, Nestle's—Lucky Blurbs Now Nation-Wide

Current boom in national spot broadcasting showed no signs of abatement during the past week. If anything, the boom reached a new peak. The allocation of actual orders and the call for time availabilities gave the station reps in New York their hardest workout of the season. The outstanding newcomer to the spot list was Lucky Strike, which has decided to extend nation-wide the campaign of two-and-a-half minute transcriptions that it has had running on New York stations for the past several weeks. The buy in this instance will be as many as 90 spots a week.

Other new sources of spot business are American Chicle, Ward Baking, Saraka, Univex Camera, Nestle's (Bitter Sweet chocolate) and Pall Mall cigarets, while Young & Rubicam is still working on its placement of Fels Soap and Gulf Spray contracts. In the case of American Chicle it's the Badger, Browning & Hershey agency lining up news and what-have-you spots. Ward Baking is also testing with news through Sherman K. Ellis, and the same agency is experimenting with some announcement ideas for Saraka. Univex Camera clears through the Raymond Spector agency and figures on buying news on 10 stations, in addition to its present commitments on KFI-KECA, Los Angeles, and KJR, Detroit. Spector wil also within the next two weeks add 10 to 15 stations to the list plugging Serutan via Norman Brokenshire discs and at the rate of three a week.

Pall Mall's Splurge

Pall Mall's splurge with between-program announcements in the New York market calls for the use of as many as 70 a week. Already placed on metropolitan stations are commitments that add up to about 350 announcements a week. If this campaign clicks it will, as in the case of Lucky Strike, be given national treatment. Both cig brands are owned by the same outfit, the American Tobacco Co.

In order to get speed distribution of the discs Lucky Strike may have them taken off the lines carrying the weekly 'Hit Parade' and 'Kay Kyser' shows in Chicago and Los Angeles as well as in New York. The two-and-a-half-minute platters each contains a tune broadcast the previous week on either of these two network programs. The orders issued by Lord & Thomas for Lucky cover stations in New England, Pennsylvania and New York state.

Pall Mall is also in the market for a network program.

DANIE!. COLENPAUL SUES TEXTILE FIRMS

Daniel and Ann Golenpaul, doing business as Daniel Golenpaul Associates, owners of the radio program, 'Information Please,' filed suit Monday (6) in the N. Y. supreme court against M. Lowenstein & Sons, Inc., and Alco Mills, Inc., seeking $20,000 damages, an injunction, and an accounting, for the alleged infringement of the name of the program.

The defendants make four cotton and rayon fabrics. All are called 'Information, Please,' with the specific name of one being the same as the radio program, two others having radio motifs, and another questions and answers, such as 'Where,' 'Why,' and 'When.'

'Superman' for Canada

'Superman' transcriptions have been sold to 30 new stations in the past week, one in the U. S., one in the Philippine Islands, and 28 in Canada. Phillipine outlet is KZRM, Manila, where the program will be sponsored by Cyma Watches for 13 weeks, no starting date set.

No sponsors have been logged for the 28 Canadian outlets under All Canada Radio Facilities, which starts the serial at various times next month. Lone U. S. outlet is KOY, Phoenix, Arizona, which will air it for Martin Gas & Oil Co., starting May 13, for 13 weeks.

The Same Gent

Insight into how CBS' publicity department measures sex appeal was obtained from the reading of three stylized blurbs put out over a period of three years about the same announcer personality. The tip-off line in each of these press pieces follows:

1938. 'He's six feet-two, weighs 170 pounds, likes home cooking, has brown curly hair and gray eyes.'

1939. 'He's six feet-two, weighs 170 pounds, likes home cooking, has brown curly hair and gray eyes and has been married just two months.'

1940. 'He's six feet-two and likes home cooking.'

KUHL TO N.Y. TELEVISION DEPT.

Cal Kuhl, staff producer for J. Walter Thompson agency on the Coast, is due in New York within the next week to talk over with John U. Reber, radio v.p., the idea of his heading up the agency's proposed television department. If the thing goes through it will be the first agency to set up a division on this basis and scale. Thompson so far as limited its television activities to have apprentices write practice television scripts.

Kuhl formerly produced the Edgar Bergen show. An intra-cast situation led to his being replaced on the program and given the title of supervisor of Thompson programs on the west coast.

RIPLEY, TONY MARTIN SHOWS HOLIDAYING

Two of R.B.D. & O. accounts are bowing off CBS for a spell. Nehi (Bob Ripley) quits May 24, and will remain out of network radio until August, while Ethyl (Tony Martin-Andre Kostelanetz) will take a six-week layoff starting the first week in July.

There's still a possibility of Ethyl passing up the hiatus available to it because of the discount angle, but the present plan is to put the program in mothballs.

'What Price America' Is Apparently Doomed By Charge of Propaganda

Washington, May 7.

Continuance of the Interior Department's radio broadcast experiments was ignored last Wednesday (1) by a stony-hearted Senate—and collapse of the project is inevitable unless emergency funds can be extracted from the relief appropriations later in the session.

No voice was lifted when the solons in the upper chamber failed to include funds which would have made possible an extension of the life of the radio series 'What Price America' (portions of which were severely criticized in the House of Representatives early last month) and other radio efforts of the department's radio section.

One of the 'What Price' broadcasts was condemned as 'propaganda at government expense to influence federal legislation' by a petroleum industry spokesman appearing before a subcommittee of the House Interstate Commerce Committee in February. The same program was described by Rep. Ed Gossett, Texas Democrat, as 'rivaled in melodrama only by the Orson Welles program' when Gossett's amendment to the Interior Department appropriation bill—curbing 'political' broadcasts by the Department—was adopted by the House.

Congressional complaints centered about two broadcasts—both connected with the Interior Department's efforts to put through oil production regulation. The so-called 'melodramatic' broadcast presented an imaginary United States oil shortage, with all available gasoline used up through wastage and all transportation throughout the country at a standstill. This program urged listeners to inform their congressmen that a bill must be enacted controlling the output of petroleum—thus bringing the charges that the Interior Department had attempted to influence legislation through the cuffo broadcasts.

The second complaint involved a 'dramatization of an annual report of Secretary of Interior Ickes' containing a discussion of an oil case which, at that time, was still pending in the courts. Activity of this nature might be construed as being in contempt of court, it was pointed out.

While 'What Price' received high praise for its educational qualities and received a kudo from Max Wylie in his anthology, Best Broadcasts of 1938-39, the series will receive no more financial encouragement after June 30, unless relief funds are made available for its continuance. A minimum of $21,000 was asked by the department and okayed by the Budget Bureau for the salaries of eight employees who were to have been transferred from the Public Works Administration to the department's radio section.

Cummer End of Sterling Products Goes to Young & Rubicam Agency

Young & Rubicam has obtained some of the Sterling Products business. It's Molle Shaving Cream and Energine. Sterling acquired these two items through its purchase recently of the Cummer Products Co. from the Amster Bros. for a reputed $6,000,000. This loss is Stack-Goble's.

The indications are that Sterling will keep the Molle program, 'Battle of the Sexes,' going in its present Tuesday evening spot on the NBC-red and that it will be open for agency recommendations in the matter of a new Energine show. Energine is now represented by 'What Would You Have Done?' on the NBC-blue Wednesday nights.

Sterling's other agencies are Blackett-Sample-Hummert, Inc., which has the bulk of the business; Ruthrauff & Ryan, which handles Ironized Yeast, and Thompson-Koch Co., of Cincinnati.

Entrikin-Breslin Comedies Due For NBC Trial Run

Knowles Entrikin and Howard Breslin have collaborated on a new 30-minute light comedy series, 'Strictly Business,' which gets a Friday night sustaining ride over NBC blue (WJZ) beginning May 31.

Entrikin is a former playright and is eastern v. p. of the Radio Writers Guild. Breslin is fairly new to radio, having been a fiction writer for the slick magazines for several years.

'Doris Blake' on WMCA

Doris Blake, advisor to the lovelorn on the staff of the New York Daily News, started a similar column on the air last night (Tuesday) from WMCA, N. Y., on a sustaining basis.

She'll broadcast tips and counsel each week 9:15-9:30 p.m.

Chain Income From Time Sales

COLUMBIA

	1940	1939	1938	1937
January	$3,573,946	$2,674,057	$2,879,945	$2,370,620
February	3,330,027	2,541,542	2,680,334	2,304,317
March	3,513,170	2,925,684	3,034,317	2,300,718
April	3,332,689	2,854,026	2,424,180	2,363,678
Total	$13,732,432	$10,995,309	$11,018,776	$9,706,131

MUTUAL

	1940	1939	1938	1937
January	$317,729	$313,078	$260,894	$213,746
February	337,840	276,010	253,250	231,286
March	390,813	306,976	232,877	247,421
April	350,947	262,626	189,345	200,134
Total	$1,406,136	$1,161,385	$945,566	$892,580

NBC-RED

	1940	1939	*1938	*1937
January	$3,406,293	$3,211,101	$2,634,763	$2,374,032
February	3,226,983	2,975,230	2,507,123	2,373,973
March	3,338,440	3,297,882	2,736,494	2,331,322
April	3,128,685	2,878,571	2,456,487	2,384,686
Total	$13,100,301	$12,363,882	$10,336,867	$9,463,903

NBC-BLUE

	1940	1939	*1938	*1937
January	$968,018	$832,720	$1,156,733	$1,167,300
February	986,101	773,437	990,930	1,021,880
March	965,904	672,880	1,070,335	1,082,961
April	912,833	681,412	862,018	973,675
Total	$3,802,853	$3,150,446	$4,072,026	$4,245,811

*Different system for allocating billings to the red and blue networks prevailed these years.

$3,332,689 Gross for CBS in April; NBC's Two Webs Got $4,041,518

Each of the cross-country networks registered record April grosses. NBC got a total of $4,041,518 for its two links, as compared with $3,560,904 for April, '39. Columbia grossed $3,332,689, while for the like month of the year before it was $2,854,026. Mutual's tally for last month was $350,947.

In percentage difference between this April and April, '39, it was 13.5% for NBC, 16.4% for CBS and 37.1% for Mutual. On the first four months of the year NBC this time is up 8.8%, CBS 25.4% and Mutual 21.1%.

Breakdown of last month's NBC figure gives the red link $3,128,685, and the blue, $912,833. Compared to the previous April it's a boost of 8.7% for the red and 34% for the blue. This blue percentage margin is the biggest in its history.

Herbert Southard Dies

Fort Worth, May 7.

Herbert C. Southard, 41, assistant general manager of WBAP, died April 28 in a local hospital after an illness of two months. He had been with the station since 1931 as announcer, program director and then as assistant to Harold Hough, the general manager. Prior to 1931 Southard was with KFPW, Fort Smith, Ark.

Widow, mother and a sister survive.

Catholic Monthly Okays 'Divorce' Program; Title Caused Some Qualms

A minor uproar involving a disparity between a melodramatic title, 'I Want a Divorce,' and its divorce-condemning story seems to have been amicably adjusted as far as The Sign, national Catholic monthly, is concerned. That publication has declared the program unobjectionable and has added editorially that after hearing it on station WEAF, New York, the publication thought it very enjoyable.

The issue presents some interesting sidelights on program clamor and how to handle it. The Emil Brisacher agency of San Francisco which handles the program, cooperatively sponsored, first learned of the agitation through an inside stuff item in VARIETY and promptly took steps to point out to the Catholics the true character of the program.

One comment was as follows: 'to get people to listen to the message against divorce which we are presenting the stories must be made dramatic and interesting. If subject was treated merely as a lecture, the program would have no following whatsoever.'

GEN'L MILLS SERIALS RUNNING THE HEAT

Chicago, May 7.

Five General Mills programs have been renewed on the NBC-red web starting June 3. Programs include 'Arnold Grimm's Daughter,' 'Betty Crocker,' 'Hymns of All Churches,' 'Valiant Lady' and 'Light of the World.'

Two agencies in on deal are Blackett-Sample-Hummert here and Knox Reeves, Minneapolis.

Polesie Back In Radio As Holiner Aide

Herb Polesie was hired Monday (6) by Lennen & Mitchell to become co-producer with Mann Holiner of the Don Ameche-Old Gold show on the Coast. Polesie, whose last assignment was that of writer on Bing Crosby's Paramount pictures, flew back to the Coast the same night.

Polesie's tieup with L & M was followed by a report that Mann Holiner, who debuted the Ameche show and has been producing it since, was on the verge of quitting, but this was tagged as absurd by the agency. It was explained by L & M that Holiner, despite his protracted stay on the Coast, was still radio director for the agency and that he had asked to be assigned back to New York. With such a move Polesie would take charge of the Old Gold show's production. Other L & M program that as a rule originates from the west coast is the Woodbury Playhouse. This would also come under Polesie's authority.

Before going into pictures Polesie was with J. Walter Thompson.

Jerry Franken is leaving the Billboard to become an assistant to Jack McManus, radio editor of the new no-advertising New York daily, PM.

NEW YORK CITY'S AIR BOOM

Another 'Telephone Didn't Ring' Case; Farmer Thinks Tums' Call Mis-Routed

Des Moines, May 7.

Frank Bauman, a farmer living at the edge of Malcom, Iowa, is proceeding with efforts to collect $900 he feels is due him from Tums, sponsor of Horace Heidt's 'Pot o' Gold' program. Bauman's attorney states that while Bauman was not at home his wife and daughter were listening to the Heidt program and heard the Bauman number put through, although the Bauman phone didn't ring. It is believed the phone company routed the call through Grinnell instead of Malcom, but Bauman feels he 'can't help it if they didn't put the call through right.'

Bauman has already received $100 but wants the other $900.

(A similar case occurred some weeks ago in Albany).

In New York it was understood the A.T.&T. was in the clear since the phones in the tiny Iowa community belong to an independent local system. There are still some 4,000,000 American telephones outside the Bell system (16,000,000) and the possibility of the Tums program encountering similar situations is admitted. One New York version was that the Iowa phone number in question was listed as a 'disconnected' some weeks ago. Phone company is aware of the possibility of bad public relations of such incidents and the comment they provoke.

Stack-Goble agency, which handles 'The Pot o' Gold' for Tums, declared yesterday (Tuesday) that the only thing about the Iowa incident that interests it is that the call wasn't completed. The how and wherefore is none of the program's concern, and the agency predicates this attitude on the proposition that the householder with the telephone is not permitted in any way to participate in the game. If he did it would come under the purview of a lottery, and as the only thing that counts is what Tum does. The householder that missed out on the call got his $100, and that closed the case as far as Tums was concerned, the agency added.

The agency is still working on a plan for including non-telephone homes in the periphery of prospective winners. It wants first to get Horace Heidt into New York so that it can go into a studio and do some experimenting with him on the idea. Heidt's due to undergo a nose operation in a couple weeks or so and it is figured that he'll pick some band leader to sub for him on one of the broadcasts.

SPECTOR'S NEW AGENCY SETUP

Austin & Spector Co. takes on a new name June 1. It will be the Raymond Spector Co., Inc. Alvin Austin, who held the title of v.p.-treasurer, has resigned and Spector continues as sole owner of the agency's stock.

The accounts in radio include Look Magazine, Univex Camera, Journal of Living (Victor Lindlahr) and Serutan. Spector has recently enlarged his radio staff. Among those added was Leonard Leonard, WOR's continuity acceptance editor.

Erik Barnouw's Play On

Erik Barnouw's play, 'Every Guy,' is current this week at the Morningside Players theatre at Columbia University, N. Y. Meantime, with the completion of the 'Pursuit of Happiness' series, Barnouw is off the CBS payroll.

Following the run of the play, Mr. and Mrs. Barnouw will vacation in Virginia, and he will thereafter return to conduct a summer course in radio writing at Columbia University.

ASCAP'S TOURING REPS

Territory Assigned to Richard Frohlich, Robert Paine

Richard Frohlich and Robert Paine, of the station relations department of the American Society of Composers, Authors and Publishers, have been given new itineraries.

Frohlich's route will take him through upper New York State, northern Ohio and Michigan, while Paine will cover West Virginia, southern Ohio, Indiana and Illinois.

Young Frohlich is the son of the lawyer and Paine the son of the ASCAP exec, John G. Paine.

GEORGE HARDER HEADS WESTINGHOUSE PRESS

Boston, May 7.

One result of the new managerial divorcement of NBC and Westinghouse is the designation of George A. Harder to supervise publicity of all six Westinghouse stations, namely, WBZ-WBZA, Boston-Springfield; WOWO-WGL, Fort Wayne; KYW, Philadelphia, and KDKA, Pittsburgh. Harder was connected with WBZ here for 13 years, handling nearly every type of executive duty in that period. He was originally from the Springfield Republican. He was once official radio counselor to Massachusetts' Governor, Joseph B. Ely.

Harder will headquarter in Pittsburgh under the new set-up. Each Westinghouse station will have its own local publicist under him.

$1,250,000 PACE AT 4 STATIONS

Former Reputation of Metropolis As 'Erratic' Radio Market Now Overcome—Area Has 12% of Nation's Sets, 15% of Purchasing Power

SERIALS BLAH

Perhaps the most sensational biz showing in a most sensational spring is currently taking place in New York City where four primarily non-network stations alone are piling up 400 hours of commercial volume per week, of which 225 is national spot. This trend is a complete reversal of other years when sponsors backed the clear channel or network stations most heavily leaving the rest of the field to trail in. But as things stand now, WHN, WOR, WMCA, and WNEW—all mainly dependent on spot business—can't miss grossing $1,250,000 apiece in 1940. And that's rock bottom. WOR, and perhaps one or two of the others, can get well over that figure unless the rest of the year simply falls into atoms.

While New York City has always been a fairly good center for national spot biz, it has never been in the really great class heretofore. Too many sponsors figured that it was a network dominated town, and that

(Continued on page 52)

Ad Agencies Bid For 7:30-8 Time On Red Following NBC's Recapture Move; Web Exec Declines to 'Trade'

The NBC sales department has already received quite a number of bids from advertising agencies for the weekday 7:30 to 8 p.m. periods which it has asked the red network affiliates to relinquish. The bids involve important national accounts. The meeting last Wednesday (1) at which NBC officials made the surrender request came off without any display of verbal pyrotechnics. Niles Trammell, NBC executive v.p., after outlining the reasons why the red link wanted this period back, stated that the assembled broadcasters were free to go home and think it over, that it was okay with him even if they wanted to get together elsewhere and discuss the proposition and that he would like to hear from them as soon as they had arrived at a decision.

In presenting the red network's case NBC spokesmen displayed a mass of charts, graphs and figures which tended to prove that because of the break in network commercials between 7:30 and 8 p.m. the red suffered much from the loss of consistent listener attention and was at a decided disadvantage to CBS in competing for an audience from 8 to 8:30 p.m. The data, according to NBC, disclosed that as a result of the non-prevalence of network programs between 7:30 and 8 p.m. on the red, CBS enjoyed a hugh audience carryover on the subsequent half hour and it took some time before listeners were again fully warmed over to the red link.

One red affiliate remarked that he might be agreeable to giving up the 7:30-8 segment from his quota of station option time if NBC would in return give up the 5:30-6 p.m. period. Trammell quickly spiked this maneuver by stating that NBC did not have any intentions of engaging in any trading.

PHILCO'S AIR REVISE

Drops Wythe Williams Comment at End of Month

Philco is revising its merchandising policy on refrigerators as far as radio is concerned at the end of May. It's withdrawing its sponsorship of Wythe Williams at that time and instead will go in for spot announcements on a month to month basis.

With 400 dealers to keep satisfied, the manufacturer figures that it ought pursue a more flexible radio policy.

WILF CARTER OF WABC HURT IN MONTANA

Regina, Sask., May 7.

Wilf Carter, yodelling cowboy of Calgary, Alberta, who is heard over WABC, New York, suffered painful injuries and shock when the automobile he was driving collided with another near Sweet Grass, Mont., last week. He is expected to recover.

Carter and his wife, Melind, were en route from New York to Carstairs, Alta., for a visit when they were struck by the other car, allegedly on the wrong side of the road. Mrs. Carter was slightly injured. A passenger in the other car, Mrs. A. D. Banker, Sunburst, Mont., died on the way to hospital.

A DATE WITH THE BOGEY MAN

Two of advertising's most outspoken and aggressive critics, Donald Montgomery, consumer counsel of the Federal Agricultural Adjustment Administration, and Colston Warne, Amherst College professor and president of Consumers' Union, will have a chance on May 17 to beard the lion in its own den. They will participate in a forum arranged by, and to be presented in front of, the annual convention of the American Association of Advertising Agencies at the Waldorf-Astoria Hotel, N. Y. The forum will be conducted in the manner of NBC's Town Meeting and with George Denny of that program as moderator. Stanley High, Satevepost writer, and Fulton Oursler, Liberty editor, will 'defend' advertising. Mrs. Anna Richardson of the Women's Home Companion will be an interrogator and questions from the floor will be open to all. The affair will occupy an entire morning session.

Messrs. Montgomery and Warne may be expected to come well fortified with ammunition. On their part the Four A's members will certainly think up a few retorts and will do their best to make the critics back-track or concede advertising some merit. The resultant clash may easily provide an extremely provocative session about which there is naturally intense curiosity.

Not the least memorable aspect of this forum is that it reflects commendable boldness and forthrightness by the Four A's. The very theme of the discussion: 'To What Extent Should Advertising Be Controlled and By Whom?', suggests a willingness to accept some form of policing as here to stay and as socially desirable and then to throw the whole question of motivations and methods open for honest debate. This represents, it would seem, an enormous advance in terms of clear-seeing and plain speaking. It is to be hoped that the questions from the floor will be equal to the opportunity to make a good impression. Butter melting in the mouth and pompous generalities would certainly be out of place and atrocious showmanship. The consumer movement will be watching for just such signs of stiff-necked self-righteousness, for condescension, flippancies and glib evasiveness. These attitudes have been too frequently typical of business men when confronting the social, or consumer, critic, a fact that has been especially mentioned in certain circles following the recent consumer conference at Stephens College, Missouri.

It so happens that last week at Columbus, Ohio, the 11th annual Institute of Education by Radio represented, in a small way, an effort at industrial-social viewpoint collaboration which is apropos the points involved in the present consumer agitation. Some years ago the Ohio State spring rallies were occasions for biting criticism of the radio end of advertising. The pedagogs were consistently unfriendly. The commercial radio industry, in turn, was prone to wisecrack about 'schoolmams and busybodies' and to brush off the whole movement.

Today the Institute no longer represents a point of anti-advertising infection but a point of idea exchange that has a wholesome, democratic influence far beyond what may superficially seem to be a parochial affair. The two groups got together and discovered they weren't as far apart as they thought.

Basically, the lesson, if it's a valid point, of the Ohio State Institute seems to coincide with the strategy of the Four A's. It's presumably smart to give social criticism every opportunity to be heard and answered. Also it's a net gain to remove the tendency to apoplexy which some business men are apt to develop in the face of irreverence for their accomplishments. It should surprise nobody in advertising that constant selling of the medium, as such, and its social usefulness, as such, is just as necessary as is the constant selling which even the best publications and radio stations admit to be a necessity of survival

The two camps can get together unless, of course, one side is seeking, not reform, but revolution. Which is something else.

MICHAEL'S SHOW BOUGHT ON REP

Chicago, May 7.

Procter & Gamble starts a new five-weekly dramatic serial, 'Lone Journey,' May 27 over NBC red (WEAF). Exact spot hasn't been picked, as time isn't yet cleared. Show will probably begin originating out of Chicago. It's authored by Sandra Michael, who already writes the same sponsor's 'Against the Storm' and the NBC sustainer 'Affairs of Anthony.' She'll continue both.

It's a package deal, with John E. Gibbs, New York radio producer, in charge of production on the show. Director and cast are not set, as the series was bought without audition. Blackett-Sample-Hummert is the agency.

REX SCHEPP QUITS WBBM

To Wire, Indianapolis—Meantime In on Paterson Petition to FCC

Chicago, May 7.

Rex Schepp, for 10 years with the WBBM sales staff here, has resigned, effective June 1. He goes to WIRE, Indianapolis, as sales manager and general assistant station manager for Owner Eugene Pulliam.

Indianapolis is Schepp's home burg, and he is due to take over duties there early in June.

This new assignment does not affect application of Schepp and two partners for a station permit in Paterson, N. J.

AFRA May Seek Matching Dates For Commercial, Sustaining Codes, Dislike % Cut on Minimums

Sustaining code currently in effect between the networks and the American Federation of Radio Artists expires next August. Negotiations for a new pact will probably get under way about June 1, but the union may stall off an agreement until next February, when the commercial code with the sponsors and agencies also runs out.

Figured that if the two codes expire at the same time the union will hold a distinct advantage over both the networks and the agencies, since in case of a deadlock the actors could tie up the entire broadcasting setup. If AFRA fails to reach a sustaining agreement by the time the present code expires it's figured that conditions will ride along on a tentative basis pending settlement of a new pact.

Exact nature of the union's probable demands still is vague, but certain general points are likely to be pushed by the AFRA heads. Term of the new pact may be extended to five years (present one is for two years). Undoubtedly a determined effort will be made to eliminate commissions on minimum fees (at present charged by NBC under its arbitration victory over the union) and possibly even do away with the artist bureaus altogether.

There are two schools of thought in regard to sustaining fees. One would be to try to boost them up to the commercial level. Other would be to leave them unchanged (except that the rates for ensemble singers might be lowered) in return for an agreement by the networks not to service affiliates which had not signed AFRA contracts.

Possible that CBS will be pushed to sign a sustaining contract for announcers at WABC, New York. Spielers are already represented by AFRA on commercial matters, but are covered by the American Guild of Radio Announcers and Producers for sustaining work. Situation has always been a sore spot with AFRA locals throughout the country, so the union may try to push CBS into an agreement eliminating the whole wrinkle.

AFRA's arbitration case against the networks, involving the wage scale for programs out of Chicago, is still pending before the American Arbitration Assn. Briefs are being submitted by both sides this week and a decision may be issued within the next couple of weeks.

Negotiations with the transcription makers, agencies and networks over a code for recordings may finally get under way next week. AFRA has worked out its proposed code and is now trying to arrange meetings with a committee representing all the transcription interests. If that isn't possible, the various groups and firms will be contacted individually.

Ballots are being counted this week in the union's referendum over the proposed amendment to the constitution to change the method of electing representatives to the national board. Result will probably be known next week.

METRO USING WNEW BIG FOR 'EDISON' IN JERSEY

Metro is setting up an elaborate radio coverage for the premier of its 'Edison the Man' film, set to unveil at four theatres concurrently in the Oranges of New Jersey next week. WNEW, New York, will make eight pickups during the three-day ceremonies with MG paying all charges.

Final broadcast will come on Thursday (16) evening when from 40-60 minutes will be devoted to the openings at the Palace, Orange; Cameo, South Orange; Windsor, W. Orange, and the Hollywood, E. Orange. Each will be alloted 10-15 minutes.

Dubuque Is NBC 187th

WKBB, Dubuque, Ia., joins NBC today (8) as a supplementary outlet of the blue link. The station was formerly on the CBS list.

With the addition of WKBB NBC's affiliate roster is now 187 stations.

Spieler Says Grace

Birmingham, May 7.

Clint Blakely, announcer for WAPI, went home to dinner, tired from the day's work. Asked to say grace, announcer absent-mindedly spieled:

'This is WAPI, the Voice of Alabama.'

MAURICE BOYD TO CHICAGO

Maurice M. Boyd, who currently holds the title of eastern manager of NBC Spot Sales, is being transferred to Chicago as manager of Spot Sales' central division. Oliver Morton, who has filled this latter post, becomes NBC special representative in the same division for spot sales on the Westinghouse stations.

Boyd has been with the spot selling operation for seven years and in that time he has been largely instrumental in establishing on WEAF and WJZ such programs as 'Woman of Tomorrow,' 'Breakfast Bedlam' (Ed East), Ray Perkins and Bill Stern's Sports Review.

KOA, Denver, will run minus Lloyd E. Yoder, manager, and J. S. Slusser, both lieutenants in the naval reserve, who have gone to the west coast to report for duty.

Lee Sellers an Also Ran; Booker No Politician

Pittsburgh, May 7.

Pennsylvania primary election was generally a wash-out for show biz people. Lee Sellers, KQV newscaster and air crusader, ran a poor third in his effort to grab the Congressional nomination on the Democratic ticket, and J. Harp Vaughan, former pro grid star and booking agent, pulled up way behind in his race for a place in the state Legislature.

Only one to grab anything off was Frank J. Harris, head of Harris Amusement Co., but he's recognized locally as more politician than showman, his nephew, John H. Harris, being in active charge of circuit bearing family name. Harris, longtime GOP leader in Allegheny county, got a number of his endorsed candidates nominated and also won for himself a delegate's post to Republican national convention.

Seattle, May 7.

Edward J. Alexander, publicity director of KXRO at Aberdeen, is seeking Republican nomination for Congress from the Third Washington District.

An 'Alexander for Congress' club has been formed.

Bowes Audition Is Prize

St. Louis, May 7.

A free trip to New York, a three-day stop there to include a visit to the World's Fair and an audition for Major Edward Bowes' amateur show is the bait dangled before local hopefuls by the David G. Evans Coffee Co., through the Anfenger Advertising Agency, that bankrolls 'Old Judge Talent Court,' a weekly amateur show aired over KMOX.

New 13-week series, which succeeds a 26-week run, will drop the bars on the age limit and any tyro may appear on the program. Formerly only those under 18 could appear.

From the Production Centres

IN NEW YORK CITY . . .

It's all set, Tom Mix Straight Shooters will be back in the fall for Ralston Purina....General Electric previewed at World's Fair yesterday (Tuesday) afternoon as VARIETY was going to bed....NBC's educational division starts six 'Public Affairs Weekly' tonight at 11:15.

True Boardman, Coast scripter in on his visit, given cocktail party at Algonquin hotel Monday (6) by the Radio Writers Guild eastern council... P. K. Wilson sold script, 'Reluctant Cinderella,' to Lambert & Feasley for 'Grand Central Station'...Jay C. Flippen doing a semi-gag between-innings spiel with Mel Allen on the New York Yankees baseball series for Camel... Howard Breslin has authored a magazine short story, ribbing the agency radio men...Nat Berlin, WQXR script writer, will conduct an 'Around the World's Fair' series over his station four times a week beginning next Monday (13)...

Charles Magnante, familiar radio musician, was billed as 'the World's Greatest Accordionist' at a guest appearance last week at the annual concert of Troy-Schenectady Accordion Orchestra, directed by Ed Gurzynski, in Mount Pleasant High School, Schenectady. Sigma Delta Mu sponsored the concert....Mary Little, radio editor of Des Moines Register and Tribune, in New York City.

IN HOLLYWOOD . . .

Gary Breckner moving over to Catalina for the summer to handle the bands and sidewalk interviews for CBS. Tom Breneman takes over his two shows on the mainland....Fox Case east for two weeks of casing the situation for CBS special events....James Saphier will base his operations in New York for the next 10 weeks ...Jeanette MacDonald probably drawing top coin for a guest shot on Chase & Sanborn May 19....Kay St. Germain and Ray Hendricks will be the soloists on Meredith Willson's 'America Sings' summer program for Johnson wax....NBC inaugurating a sports forum, with Ron Waggoner of United Press presiding....Eddie Helwick, writer on J. Walter Thompson shows, thrown by his mount for a broken arm....Richard Hall added to KNX continuity staff on a promotion from music clearance....Burridge Butler and Don Thornburgh can have more fun ribbing each other... Burns and Allen take off for the summer after June 26 broadcast. No replacement planned....Charlie Vanda and Bill Lewis the busiest production execs in town laying out the CBS summer sked, east and west ...Edgar Bergen has presented J. Walter Thompson with a first rate predicament. He wants eight weeks off and agency can't decide whether to replace him or go off the air until he comes back.

IN CHICAGO . . .

Les Tremayne and Eileen Palmer were married last week... J Oren Weaver, WBBM-Columbia news chief, bedded by flu....With NBC Central sales manager Harry Kopf away on Caribbean cruise, Harlan Ware, in town for a couple of weeks, is using his office to bat out the 'Bud Barton' scripts....Elmira Roessler added to 'Romance of Helen Trent'.... Jules Herbuveaux building new home up at Indian Hill....Charles Sears, Vincent Pelletier and the Harry Kogen orchestra plattering some sides for Armour's Luxor product....Charles Penman added to NBC production staff to fill vacancy caused by resignation of Gordon Hughes....Lloyd Harris, assistant production chief at NBC in Chi, elected president of Chi chapter of Izaak Walton League....Cast additions include Michael Romano to 'Guiding Light,' Don Gallagher to 'Ma Perkins,' Nina Knowlden to 'Midstream'... Bill Ray, NBC press chief in Chi, and Jim Kane, Columbia publicity captain, comparing notes on tough free publicity times over a lunch table ...(Hannah) Lee Childs, ex-Columbia warbler, signatured for build-up by NBC in Chicago....Both WBBM and WGN studios and offices getting a general overhauling ...Frank Schreiber, Mutual public relations top, back from road jaunt... Mutual-WGN production of 'Bittersweet' brought out the top money and social brackets of the town, and it was agreed that Bill Bacher's personal performance as director was worth the price of admission, if there had been a price of admission.

Hummert Auditions Added 122 Players to Agency List Since 1938 But 306 Failed to Show Up on Call

New York office of Blackett-Sample-Hummert, with more than a dozen dramatic shows on the air, has been auditioning actors at the rate of nearly 80 a month for the last 15 months. Started by Frank Hummert, the activity costs almost $10,000 a year and has resulted in the hiring of 122 players.

Between Dec. 15, 1938, when the policy was begun, until last March 31, 60 general auditions were held. As word of the agency's casting file has begun to be known, program directors of other agencies have started calling B-S-H when stuck with hurried casting problems. Neither the networks nor any other agencies at present have regular auditioning sessions.

Idea of the intensified auditioning activity was four-fold. It was intended (1) to centralize the agency's auditioning, (2) supplement the function of directors in casting new parts by recommending suitable actors available, (3) furnish directors with a list of worthy actor applicants when parts are available and (4) provide opportunity for all applicants to be heard.

Previously, instead of the auditioning being handled through a central agency, individual directors held their own auditions only when they could find the time, in some cases at the last minute. Directors still have responsibility for casting, but now have a classified list of available actors at their disposal. Figured that with a constant supply of new talent at hand it will keep injecting freshness into the programs.

As of last March 31, a total of 1,871 persons applied for auditions during the 15 months the policy has been in effect. Of that number, 1,171 were considered to have enough ability to warrant auditioning. Of those registered, 306 failed to appear when called, and were dropped from the active list. And 394 still remained to be auditioned as of March 31.

Of the 1,171 auditioned, 656 were found worthy of further consideration and were recommended to directors as available when suitable parts should come up. A number of those used had never before appeared on B-S-H programs. In terms of percentages, 56% of those auditioned were rated worthy of further consideration, and of that group 20% received employment.

Auditions are now being held at the rate of two a week, with around 26 candidates heard in each. Each candidate is given five minutes, but previously instructed as to the type of material most suitable, what the agency's general requirements are and other helpful factors. Performers are then classified as good, fair or poor, and according to type, dialects and similar data. Directors receive weekly bulletins of new actors available. Auditioning department always seeks to have new actors used for new parts, rather than have the director use an actor who has worked for him numerous times before. Also try to avoid too much doubling by a few actors on various shows.

Lloyd Rosenmond and Frances von Bernhardi are in charge of the auditions and the casting file. Frank and Anne Hummert pass finally on all matters of casting.

Payroll Traffic

St. Louis—Herb McCready, sports gabber, WEW, an expectant father, was the recipient of a 'baby shower' tossed by fellow workers. McCready was pleased with everything but a banner which read 'May April Showers Bring May Flowers—Annually.'

Buffalo—Spieler Jack Weaver is new at WBNY, replacing Herb Borden, who went to WGR-WKBW.

Cleveland—Station manager Vern Pribble and program director Hal Metzger of WTAM attending Radio Educational Conference in Columbus.

St. Louis — Harriett Edwards in charge of the KMOX educational program, and Charles Stookey, director of CBS's 'Country Journal,' and John W. Tinnea, KWK program director, are participating in the 11th annual Institute for Radio in Education conducted by Ohio State U at Columbus.

Miami—Gene Rider, WQAM chief engineer, was notified this week that a short story written by him had been accepted for publication in Esquire. Tale tagged 'The World on a Silver Platter' is a character sketch of a crack-brained radio spieler...F. W. Borton, owner of WQAM, left Wednesday (24) for a month's fishing trip in Cuban waters. ...Don Bently, WQAM scripted, off for Illinois and a two weeks' vacation...Marcia Neal, songstress for WQAM during the past season, returned to New York Sunday (28)... Frank Malone, WIOD newscaster, ill. His Twenty Grand chores are being handled by Bill Hightower...Fran Owen, formerly WOR, has been added to WIOD mike staff. Handling 'Strictly Personal' show...Tommy Aiken, director of the Greater Miami Fishing Tournament, and Leslie Harris will handle the WQAM coverage of the Cat Cay fishing competition, starting May 3. Shows will be shortwaved to Miami by a portable rig setup on Cat Cay.

Danville, Va.—Carl Saunders, formerly program director of WFVA, Fredericksburg, is on the announcing staff of WBTM, specializing in news and special events.

Missoula, Mont. — Winston Hammerud, formerly of KLZ, Denver, is announcing for KGVO. Also Duncan Campbell, who's doubling as a student at the Montana State University (journalism).

Petersburg, Va. — Lee Chadwick, formerly with Young & Rubicam as a continuity writer, has become manager of WPID. E. B. Pickard is new head of WPID's sales department.

Portland, Ore.—Don Green, until recently announcer on KXL, local 100-watter, to staff of KGW-KEX.

Charlotte, N. C.—Mrs. Pasco Powell has joined WBT as storyteller (Aunt Sally) for a Saturday morning juve program. W. O. Summerlin is a newcomer to the same station's engineering staff.

Kansas City—Don O'Brien has been released from his contract at KMBC by Arthur Church and goes to KTUL, Tulsa, as baseball announcer for General Mills.

Martin Tobin is new member of the announcing staff at KCMO replacing Hal Mulligan. Crossed over from KCKN on the Kansas side.

Toledo.—Larry Payne, for the past six months program director and chief announcer at WTOL, Toledo, will go to WJR, Detroit, May 15, as staff announcer.

Cincinnati—WKBC has added Don Faust, announcer, formerly with the Texas State network in Fort Worth. Also Kenneth Cox, engineer, formerly with WNOX, Knoxville, Tenn., to the technical staff. Louise Evans joined the station's biz department, replacing Patricia Mather, who will become the bride June 15 of James M. Pott, WKBC salesman.

WDRC Set With A.F.M.

Hartford, May 7.

WDRC and local musician's union have signed a pact for the employment of five musicians at that station.

Previously the station carried six musicians on the payroll.

KMOX, KSD Set

St. Louis, May 7.

AFM. Local No. 2, has signed pacts with KMOX and KSD to expire April 1, 1941. Under terms with KMOX a minimum of 17 tooters will receive $66 for a 21-hour week while at KSD six tooters will receive $32.50 for an 18-hour week.

Pancake turners are receiving $40 for a 40-hour week and KSD, KWK, WIL and KMOX are employing three each. WEW and KXOK each use two at the same scale.

NBC OPERA FEE ISSUE UP

'IF IT'S VALUABLE, PAY FOR IT'—MET

Edward Ziegler, assistant general manager of the Met, in answering AGMA's charges declared that the Met has not been in a position to sign contracts either with its artists or AGMA, because it has not known if it would be in existance or not. With the drive reaching a conclusion, the company will soon be in a position to discuss matters with both organizations.

In discussing the matter of artists fees Ziegler declared that at the Met an artist is engaged for the 16-week season, and may be guaranteed three performances a fortnight or a week, far more than, he points out, the much shorter Chicago or Los Angeles seasons can afford. It is cheaper, too, for a singer who spends the entire season in N. Y. The Met, he reminds singers, allows an artist to make as many concert engagements as is feasible, and does not hinder or attempt to capitalize on these engagements.

As to the NBC franchise fee, Ziegler remarked that some of the artists had complained about it to him, and he had referred them to NBC, or suggested they drop the Metropolitan connection from their programs. They protested against this, said Ziegler, and wanted to use the Met name, claiming otherwise they could not get the booking. If this is true, he concluded, why should they not pay for the use of such a commercial asset.

As to the donation of the Chicago opera house to the Chicago company, Ziegler refuted the AGMA impression, and said that the house was temporarily rent free only, being owned by a Chicago bank. The Met has often juggled its own plans to suit the convenience of another company, notably the Chicago, whose dates conflict with those of the Met. It does not demand that Chicago pay for the right to use its artists, or charge the singers anything. Only if the singer is on a weekly basis, if he chooses to sing in Chicago, the Met does not pay him for that week.

None of the Met officials at any time give rates for the engagements of singers to other impresarios, only aiding these men in the selection of their talent by stating how a certain singer may have gone over in a role.

Ziegler declared there was no Met board meeting scheduled this week, and stated that the question of Edward Johnson's re-engagement had not even been discussed, intimating it was a foregone conclusion that he would be.

The attitude of the assistant general manager was that a mountain was being made of a molehill, and that the apparent seriousness of the questions were not as deemed by officials of the Met. Ziegler feels that the entire controversy can be ironed out in a few formal discussions with the proper parties.

He concluded by stating that the tour and the question of raising money for the Met's existence had so occupied official time that all other matters were dwarfed into insignificance for the moment.

Engles Point

George Engles of NBC, when questioned on the statements of AGMA, also refuted most of them, declaring that the entire matter had been placed in an incorrect position. He declared that when an artists fee is quoted him, that the franchise fee is already deducted, and the singer and AGMA have the list of fees to be charged. The idea that the money is deducted after the performance is not true, he said.

Far from being a financial aid, sponsorship of the Met through the sustaining network costs NBC $80,000 yearly he declared. It was also pointed out that from Nov. 1, 1935-Feb. 29, 1940, the franchise itself has cost NBC in excess of $20,000, which is a far cry from the reported $300,000-$500,000 gained thereby.

NBC has not agreed to the elimination of the franchise fee, Engles went on to say, as that is a matter between the Met and AGMA, and the broadcasting network cannot be a party to a breach of contract. Should the Met agree to the elimination of the fee, NBC would acquiesce, otherwise it will be continued.

The question of the fee many times is the result of a manager of a singer failing to explain the situation correctly to the artists, and deducting after the broadcast, and claiming that money was taken out at that time, without informing the artist of the fee beforehand.

If a singer feels that Met name is worth anything, the singer then should be willing to pay for it, Engles concluded, echoing Ziegler's comments on the same subject.

How Franchise Fees Apply

The franchise fee, about which the major portion of the battle rages, operates as follows:

A singer under contract to the Met must pay to NBC $30 for every radio engagement from $100-$300, $100 for an engagement netting him $300-$700, $200 for an engagement from $750-$1,000, and $250 for any radio fee in excess of $1,000. Even should the artist be a Columbia contractee, he must pay the fee.

(In some cases where the fee is very small, NBC has waived its rights, and the Saturday matinee broadcasts of the Met operas are not included. In some cases a technicality exists; for example, Richard Crooks, who is a regular on the Firestone hour on Monday nights, is understood not to pay any franchise fee, because he is a 'guest artist' at the Met, despite the fact that he has sung with regularity at the house for a half dozen seasons.)

NBC then turns this and other monies back to the Met for the sustaining rights. These figures are reported to be $300,000-$500,000, although Edward Ziegler, assistant general manager of the Met, declared that, in his opinion, such an amount is far in excess of the actual figures.

TAKE A PEEK

KMBC Auditions Its Acts in Unusual Ways

Kansas City, May 7.

Dick Marvin, of Esty agency, stopped off at KMBC last week to get a slant at station's likely talent. Felix Adams, program director; Jimmy McConnell of the artists' bureau, and Chick Allison of the publicity department, got their heads together to make up a presentation for him. Half hour was whipped up under title of 'Marv Inn,' with an m.c. and all the trimmings, following which Allison provided a presentation booklet with convenient photos and descriptions.

With a similar purpose in mind, McConnell showed off eight of his artist bureau acts under title of 'Hot Time in the Old Town' for the benefit of Griffith theatre circuit managers, who convened at the Ambassador hotel.

Dupont Show Before Women's Club Convention; Mrs. Milligan Fixed It

Dupont will broadcast its May 21 installment of 'Cavalcade of America' from the auditorium in Milwaukee in which the General Federation of Women's Clubs will hold its annual convention. The script will be based on Jane Addams' career at Hull House, Chicago, and Helen Hayes has been booked to head the cast for that occasion. Mrs. Harold Milligan arranged the tie-up.

A substantial delegation from the DuPont organization in Wilmington will be on hand for the event. Last week 'Cavalcade' was the first commercial program to receive an award from the Ohio State University Institute for Education by Radio. B.B.D.&O. is the agency on the show.

Lou Holtz On Locally

St. Louis, May 7.

Olian Advertising Co., on behalf of Columbia Brewing, has worked out talent tieup for its 'Alpin Varie-out talent tieup for its 'Alpine Varie-Holtz, who opens a three weeks engagement at the Chase Club nitery, will be the first of personages to appear on the program. Deal calls for Holtz to participate in each week day show during his stay here that starts Friday (10).

Gertrude Niesen will follow Holtz as a guester.

ROCKWELL, WLW, DUBIOUS ABOUT F-M

Cincinnati, May 7.

Robert J. Rockwell, broadcasting technical supervisor for the Crosley stations here, is bearish on frequency modulation. His point is that F-M merely does in another way and with perhaps some advantages inherent to it exactly what the present, 'old fashioned' amplitude modulation does.

'First,' Rockwell says, 'in addition to the inherent noise suppression of F-M the main reason that frequency modulation is staticless is that it operates on a short wavelength where static is virtually unknown. Therefore, less power is needed to transmit programs without interference in a given area, since none of that power must be used to override interference. That, from the broadcaster's standpoint, is an advantage.

'However, the fact that the effect of frequency modulation dies out rapidly beyond the horizon, distances varying in different localities from 30 to 50 miles, is a drawback from both the broadcaster's and the listener's standpoint. This is due to the fact that very high frequency waves will not bend around the earth and travel for great distances. Amplitude modulation programs, on the other hand, can be heard hundreds of miles away on low frequencies.'

Rockwell calls 'true, but misleading,' the fact that, in frequency modulation demonstrations, the sound has been such that the program seemed to be originating in the same room with the listener, instead of in a studio miles away. He attributed the phenomenon to the use of high-fidelity audio amplifiers and speakers in the receiving sets, or to put it another way; 'Put a high-fidelity amplifier and speaker in the ordinary radio set and you will get the same effect. You will get what seems to be perfect reproduction.'

'There's the trouble. If you jangle keys in front of a microphone, it won't sound like that over the receiving set. Why? Because the sound is higher than 5,000 cycles—too high for the ordinary speaker to reproduce faithfully. If you crumple a piece of paper in front of a mike, the same distortion results, because the speaker is incapable of reproducing the true sound—not because the regular amplitude transmitter doesn't put it on the air faithfully.'

'Rains Came' for Radio

'The Rains Came' has been turned over by novelist Louis Bromfield to his radio agent-broker for radio adaptation purposes.

Idea is to rig it up for fall presentation from Hollywood, with a name romancer in the male lead.

General Tire Exec's Son Will Run WJW, Akron

Akron, O., May 7.

As forecast a month ago in VARIETY, it is now admitted that only Federal Communications Commission approval is needed for the formal transfer of the controlling interest in WJW here to William O'Neil, jr., son of the president of General Tire & Rubber Co.

The deal is said to involve $40,000 and young O'Neil will be the president of the company.

Telford Taylor, 32, Is New General Counsel Of FCC; a 'Regulator'

Washington, May 7.

In record time, the Federal Communications Commission Monday (6) picked a new general counsel to succeed William J. Dempsey, quitting to hang out his shingle and try to cash in on his 1,000% batting average in radio litigation. Another New Dealer from Harvard law school—Telford Taylor, now a special assistant to Attorney General Jackson—takes the reins.

The newcomer is a 32-year-old graduate of the institution which turned out so many Roosevelt Administration legal lights and he earned degree under Supreme Court Justice Felix Frankfurter. A graduate of Williams College, he taught at his alma mater for two years before becoming law secretary to Judge Augustus N. Hand of the second circuit Court of Appeals (New York City).

Taylor, who was picked over several veterans of the FCC's own legal staff, is reported to hold strong views on such matters as strict government regulation, public interest, and monopoly. His background includes two years in the Agricultural Adjustment Administration and four years as associate counsel for the Senate Interstate Commerce Committee's railroad investigation. He went to the Justice Department last year and has acted as head of the section handling matters in the Court of Claims.

Selection of an attorney from some other government department was not surprising, although members of the radio bar considered it somewhat unusual that the job should be filled as speedily. In the past, there have been long waits before men were chosen for key administrative posts, with much political wire-pulling adding to the delay.

Although he worked under Senator Burton K. Wheeler—close observer of Commish and industry affairs—from 1935 to 1939, Taylor is said to have been chosen without regard for political backing or affiliations. He was highly recommended by Attorney General Jackson and is considered to have been hand-picked by the brain-trust faction of the Roosevelt Administration.

Failure of the FCC for the third time in its six years of existence to promote someone from its own force to the top legal job occasioned comment among radio barristers. In going outside, the regulators snubbed several lawyers who have been connected with radio matters for many years and who have handled many highly important cases and investigations. Effect on the morale of the Commish is likely to be reflected by resignations in the near future, inasmuch as some of the longtimers had been hoping at last to see some indication they might look for advancement. Names of at least two present Commish attorneys were put forward before Taylor was selected

COUGHLIN BACK OCT. 6 OVER 49 STATIONS

Detroit, May 7.

Father Coughlin quits ozone May 12 for summer months and resumes Oct. 6 with new 60-minute series over 49 stations. Two weeks' notice being given stations, some of which already have returned signed contracts for next fall.

Coughlin normally checks out during hot months and plans vacash this summer.

GUILD CRITICAL OF PRACTICE

Metropolitan Opera officers and leaders of the American Guild of Musical Artists are due to meet in an attempt to iron out their difficulties. Despite previous reports that only the franchise fees would be the subject of discussion, it has been learned that AGMA will demand that the Metropolitan sign the usual AGMA contract, which will include minimum fees.

AGMA also wants Met officials barred from holding personal management pacts with singers or collecting personal commissions.

The Met has evaded contract issue repeatedly, pleading pressing business. Meantime it is reported unable to sign a contract with its artists, who are assertedly 90% signed with AGMA, and union has told its members that until the Met meets it half way, it demands its artists do not sign any contracts. The Met has also declared that it cannot commit itself until it reaches its $1,000,000 goal. It is now at that figure.

AGMA officials are somewhat piqued at NBC for the oft repeated statement that NBC has contributed $1,000,000 to the Met in the last decade. It is pointed out that as a result of the franchise fee, NBC has received from $300,000 to $500,000 back from the singers themselves, and about $500,000 more from the five years of sponsorship of the broadcasts.

Claim Met Underpays

Since 1932 it is claimed singers have been appearing at the Met for fees which are under what they receive from other opera companies in this country. As an example Lawrence Tibbett gets $800 from the Met per performance and $2,000 to $3,000 from Chicago and San Francisco companies. As a result of the franchise fee, they donate part of their salary in reductions and part more through the payment of the fee. The $1,000,000 drive is also looked on with jaundiced eyes by some singers, who point out that the money is really for the purchase of a house owned and operated by Met stockholders and officials. In a similar situation in Chicago, the house was donated to the company.

With indie companies such as the San Carlo Opera and Salmaggi's AGMA demands a minimum fee of $150 weekly for singers for three performances, or $50 a performance on a per-performance basis. The fact that the Met has some artists who are singing leading roles at $40 a week, and singing three times a week or $13 a performance, is cited. In one case in particular, Sidney Rayner, American tenor, found it more profitable to give up his Met engagement and sign with Gallo, where he was assured of steady work.

AGMA is apparently willing to let the Met decline to allow its singers to appear in N. Y. City with lesser troupes, or in engagements which might hurt the dignity of the house, but will go no further. Higher fees and expenses for traveling arrangements will be sought by the union, and lastly the elimination of the Met as a clearing house for an artists' engagements will be sought.

SEC Report on Paley

Washington, May 7.

William S. Paley, CBS president, nearly wiped out his direct holdings of the web's Class A stock during March, report of the Securities and Exchange Commission disclosed last week. No indication who bought the paper or whether the deal was in accordance with his recently-registered plan to turn large block over to Wall street banking houses.

The statement showed Paley on March 1 unloaded 20,000 shares of the A paper, keeping only 530 in his own name. His holding company still accounts for 87,980 shares. He also sold 80,000 shares of the B, keeping 254,304, and gave away to an undisclosed beneficiary 3,770.

Outlines Plot, Then Ignores It

That's Elaine Sterne Carrington's Radio Serial Slant —Her Morning Literary Grind

By HOBE MORRISON

Daytime radio needn't hang its head in the presence of books, magazine fiction or other so-called 'literature.' The much-criticized serials have a definite and legitimate place in modern American life. They can and sometimes do teach valuable lessons in human conduct. And if they aren't a hifalutin form of art, they frequently contain profound wisdom expressed in universal terms.

That is the belief of Elaine Sterne Carrington, author of 'Pepper Young's Family' (which has been one of the top serials for several years), 'When a Girl Marries' and numerous other programs. Mrs. Carrington is more than one of the biggest money-makers in the radio writing fields. She has also been a successful author of fiction, both in books and the class magazines, and in the days of vaudeville wrote sketches that played the Palace. So with her, at least, it isn't a case of respecting only the medium which pays her a comfortable living.

Wife of an attorney and mother of two children, Mrs. Carrington prefers what she calls 'family' programs. She likes children and says there are always several of the neighbors' youngsters running in and out of her home in Brooklyn, playing with her children and unconsciously giving her material for her scripts. She demands a certain amount of comedy in her shows, explaining that she can't imagine a family without a sense of humor.

As proof that 'Pepper Young' and 'When a Girl Marries' aren't heard only by housewives, Mrs. Carrington gets many letters from men and children. The latter regard 'Pepper' as their program, she says, frequently sending her suggestions and observations. And often her own youngsters inquire how such-and-such a situation is going to come out, or ask her to make the story go a certain way.

Not Morons

She also gets a steady stream of presents from listeners. Many are addressed to characters on the shows, but most are sent to her. She regards the fact that as many correspondents realize that the writer is responsible for the show as indication that most daytime listeners are not morons, as is sometimes charged.

Although she has never met one of her listener-correspondents, Mrs. Carrington always answers every letter she receives. In many cases this leads to replies from the listeners, as she has gradually built a voluminous correspondence with all sorts of people all over the country. It requires a great deal of her time, but she feels that it gives her a broader viewpoint and keeps her in closer contact with life outside her own sphere.

However, the real reason she makes it a rule never to permit a letter to go unanswered is that as a girl she wrote many fan letters to actresses, playwrights and authors, but never once received a reply.

Although she prefers 'family' shows with a touch of comedy for herself, Mrs. Carrington refuses to discuss the cliff-hanger emotional melodramas written by others. 'I can't comment on them,' she remarked. And then adds, 'I never listen to them.' She thinks the Westchester county (N. Y.) clubwomen who recently criticized daytime radio have several logical points, but believes there are two sides to the question, and that the clubwomen only expressed one side.

That Young Debbil, Pepper

Mrs. Carrington says that the characters in her shows are not based on actual people. But she feels that to write convincing drama the author must believe in his characters. She herself always refers to 'Pepper' as if he were a real person. 'Pepper did such-and-such,' she says, or 'Pepper is at the age when he thinks so-and-so.' And in explaining how she doesn't plan her stories, but that they grow naturally out of situations, she tells how 'Pepper keeps getting out of hand, I can't control him.' After eight years, Pepper has obviously come to life for his creator.

Mrs. Carrington does her writing in bed. She dictates her scripts and says she can write better and faster while she's lying comfortably stretched out, smoking a cigaret and completely relaxed. After her secretary types the first draft, she makes extensive revisions in pencil and the script is retyped. She then makes a second revision and the final draft is then typed. She always works in the morning, refusing to let herself get out of bed until her day's quota of writing is finished. She always is at least three weeks ahead on her programs, which gives her ample leeway and avoids the eeling of pressure. It also gives he agency, directors and actors plenty of chance to familiarize themselves with the script, discuss problems and make any other preparations. She submits monthly synopses nd a yearly story outline to the agency, but 'never sticks to it.'

Authors are generally inclined to be modest by nature, Mrs. Carrington believes. Her theory is that because they are temperamentally unable to express themselves with words, they must find release for their thoughts by putting them into writing. She herself cannot talk about her stories in advance, but must let them simmer inside her until they're ready to be expressed in writing. She thinks this is characteristic. As she expressed it, 'Writing is like a bottle of pop; if you take the top off, it all fizzles away.'

MARMALADE SPONSOR

NBC Breakfast Club Sold to CFCF, Montreal

Montreal, May 7.

Cockfield - Brown Agency has bought second quarter hour of NBC Breakfast Club for Shirriff's Marmalade over Canadian Marconi station CFCF and selected stations in Dominion.

This is the first local sponsorship of Breakfast Club show since NBC threw sustainer open for commercial accounts on local basis.

Regina, Sask.—Jim Kent added to the announcing staff at CKCK. From CHAB, Moose Jaw.

Baseball scores on WTOL, Toledo, now sponsored by Financial Securities Corp. Bob Ingham broadcasting.

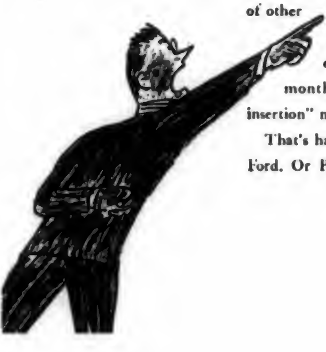
15c TOO MUCH DENTS 'BILLIES

Kansas City, May 7.

'Brush Creek Follies,' Saturday night hillbilly visual KMBC show, wound up its season last Saturday with a sellout (1,[illegible] seats) in the Ivanhoe Temple. Admission for final broadcast was set at 25c against 25-40c scale with which 'Follies' opened season.

Past three seasons has shown that capacity prevails at 25c top but empty chairs are visible at 40c top.

Show has been fed to CBS by KMBC as a Saturday afternoon sustainer.



Where was your sales curve...

That was Saturday night, in 1939.

What were *your* sales that week?

If they weren't where they should be, have they got an alibi?

Did you support them with advertising *that week* —and consistently the weeks before?

If not, why not?

A week is a *market* for your goods. As real a market as any town. You make more sales in *one* week—in any one *summer* week—than you make in almost any town you can name, in a year. The week is a *bigger* market!

Why not protect that Summer market?

Too expensive, you say? Pish & tosh! That's the answer people gave *twenty years ago*—before a swift advance in advertising you've been hearing about. And hearing. Radio protects *every* week's sales.

It cures the irregular pulse of advertising, the chronic spottiness of other campaigns. It closes gaps in sales-support that once were weeks and months wide. Radio does this because it enables you to cover *every* market *every* week *every* month; protecting the *whole* market with a "frequency of insertion" no ordinary budget can buy anywhere else.

That's hardly news to Chrysler, Pet Milk, Liggett & Myers and Ford. Or Procter & Gamble and Lady Esther. These companies,

'FIRST NIGHTER' MAY GO VAUDE

Chicago, May 7.

'First Nighter' program has been approached for possible personals, and Tom Wallace and Joe Ainley, of the Aubrey, Moore & Wallace agency here are confabbing with Nan Elliott, chief of Chicago office of Columbia Artists, over likely vaude route which would take unit show through key cities of midwest and east.

Understood that Paramount-Balaban & Katz has offered Illinois and Indiana time prior to date to the loop early in June.

Goes Off May 24

'First Nighter,' 30-minute dramatic series out of Chicago in the 9:30 Friday night spot over CBS, goes off after the May 24 stanza. Campana is the sponsor.

'Grand Central Station,' half-hour dramatic series for Listerine, moves up from the succeeding slot (10 p.m.) over the same network to replace it. Lambert & Feasley is the agency for 'Station.' Show to take over the 10-10.30 vacancy isn't set.

Lt. Col. Reiniger's Job

Lt. Col. Gustavus Reiniger has become 'sales engineer' of the Radio Engineering Laboratories of Long Island City.

He was with NBC for a time in the early years, coming in from General Pershing's staff.

AFRA Organizing Detroit

Detroit, May 7.

With James Porter, American Federation of Radio Artists' field rep finally in town, local AFRA group has started conversations with WJR here. Porter has had two talks thus far with Leo Fitzpatrick, WJR's executive vice-president, and hopes to get down to brass tacks as soon as Fitzpatrick returns from his trip.

Porter has also contacted William J. Scripps, general manager at WWJ, but expects to concentrate on WJR for time being. Plans to attempt negotiations with WJBK and WMBC, following WJR and WWJ confabs, and then swing across river to CKLW, Windsor-Detroit. AFRA signed its initial contract here in February with WXYZ.

Hokum Not Pushing Over for Art

By Jack Hasty

Isn't all this talk, propounded by Messrs. Tovrov, Taylor, et alias, anent the emergence of the daytime serial from its crass, commercial chrysalis to a position among the beautiful letters, just a bit on the tripe side?

After the kicking-around which the daytime opus has received, both in the columns of our own estimable family journal, VARIETY, and elsewhere, no little admiration must go to anyone springing to the sunlight serial's defense; but aren't these champions overdoing it a trifle?

It must be obvious that governing the daytime serial are certain hard, brutal factors which will forever prevent it from becoming first-rate drama, or even third or fourth-rate drama.

Basically, the daytime serial is an economy show. Its reason for being lies in the fact that daytime rates are considerably lower than evening rates. And along with time costs, production costs are correspondingly scaled down. The average price paid for a daytime serial script is somewhere between $25 and $50. This fee is not going to attract many great dramatists. It's going to attract writers who need $25 or $50. Even if it did attract great dramatists, I'm afraid there are scarcely enough of them to go around.

But assuming that there are enough great dramatists, all eager for the privilege of elevating daytime serials at prevailing rates, other hurdles exist in the path of Betty and Bob, Ma Perkins and Lorenzo Jones. Not the least of these obstacles is the fact that even great dramatists cannot consistently write great drama. Out of the daytime serial's 15 minutes, approximately nine minutes are devoted to story. Nine minutes a day, five days a week, by a simple mathematical process, no doubt known to Messrs. Tovrov and Taylor, becomes 45 minutes of story per week, the equivalent to one three-act play each three weeks, or about 17 complete plays a year.

I have no notion of the exact odds against a dramatist's writing 17 great plays a year; but I have a hunch there is ample room for the laws of chance to get in plenty of dirty work.

There is still a greater hazard to the glorious destiny of the daytime serial, even though it is penned by a great dramatist. For seldom is he permitted to follow his own bent. He is subjected to pressures found in no other field of dramatic writing—the pressure of deadlines, of writing to fill exactly nine minutes and 20 seconds, of network regulations, and the whims of sponsors.

More often than not he is forced to write to a pattern created by someone else. He is provided with a formula, with plots and situations long ago worn thin and discarded by his craft, but new and sparkling to radio sponsors. According to press agents—and who would mistrust a press agent?—something like half the daytime serials on the air are outlined by two geniuses, the outlines then being turned over to a writer who merely pencils in the dialogue.

These two geniuses are, no doubt, greater than Shakespeare and Goethe and Beaumont and Fletcher and Goldsmith and Turgeney and Chekhov and Ibsen and Bjornson and Sardou and Shaw and Georges de Porto-Riche and Galsworthy and O'Neill and Maxwell Anderson; but half the daytime serials on the air—no, they can't be that good.

I would like to agree with Mr. Tovrov as to the flowering of the daytime serial, even if only to boost some of the shows which I am writing; but I'm afraid I can't. I'm afraid that Mr. Tovrov is a little too optimistic about the daytime's serial's coming of age, and that for a long, long time we shall continue to hear via our loudspeakers the patter of little feet.

Presidential Poll via Air

Tuscola, Ill., May 7.

WDZ has started a presidential poll within its broadcasting area through a quarter-hour program that it originates from a different town Saturday afternoon. Accompanying the short-wave truck is an engineer, announcer and entertainer, with the last named used to keep the participants occupied while the poll-taker, Fran Booton, counts the results.

Persons buttonholed are asked to state occupation, residence (town) and presidential preference. The program is locally sponsored.

Jackie Heller on Air Again

Pittsburgh, May 7.

Jackie Heller, who has been off the air two years, returns to NBC in Chicago in two weeks for regular sustaining build-up over Blue web. Half-pint singer pulled out of Chi radio set-up in 1938 and since then has been playing vaude and niteries exclusively. At that time he was featured vocalist on Club Matinee.

Currently he's at the Ohio Villa in Cleveland for a fortnight, and goes from there to Chicago, where he will double between broadcasting stints and High Hat club.

n the night of August 12?

and *many* others, have discovered—*and have put into use*—the technological advance in advertising made possible by radio: a major sales impact *every* week—*within* a practical budget. All these advertisers now protect their sales 52 weeks of the year; fighting as successfully for their share of the Summer market as they fight for Texas or Illinois. Why shouldn't they? Compare retail sales, payrolls, or production: *Summer is three times as big as Illinois!*

Radio makes this market as easy to protect, and expand, as any other. There are now 6,500,000 *automobile*-radios on the road. There are 1,000,000 more new *portable* sets, travelling wherever America travels in Summer. (The people who go away don't get away—from radio!) And 21,900,000 families are *known* to listen *each* summer day *at home!*

Clearly, radio listening is no exception to the habits that make this nation a market. In summer as in winter, people eat and dress, shop and spend, work and have babies. Summer makes little change in the daily routine of the vast bulk of families—so why not tell your story to them *every* week? Radio makes it possible. And profitable.★

★ Did you know that CBS Summer billing was 53% higher last Summer than the year before? That more families listened to radio last Summer than in any previous Summer? That you can safely expect more families will listen this Summer than last?

And did you know that CBS is now carrying a higher volume of advertising than any other network; setting seven consecutive network records for any year on any network, month after month for the past seven months?

Columbia Broadcasting System

Radio Reaches the Farmer

'Easiest, Most Effective Route to Large Numbers of Scattered People'

By C. M. East
Department of Agriculture
County Agent
New Albany, Indiana

(The following remarks are substantially those made by County Agent East at the Institute of Education by Radio at Ohio State University in Columbus last week. —Ed.)

'Good afternoon, everybody—This is Jerry, and 'Meet the Farmer,' bringing to friends of town and country an opportunity to keep in touch with what's doing on real farms, and in real farm homes in this neighborhood.

'Contrasted with the war newscasts, we call to your attention that the information presented on this program is not censored by anybody. With the exception of our professional music-makers, all of us who take part in 'Meet the Farmer' are—probably you've already noticed it—still in radio's kindergarten. We're farmers, farm women or County Agents. You can rely on the facts we give you, but—I'm warning you—the interpretation of those facts is entirely the personal opinion of the speaker.'

That's the introductory announcement of 'Meet the Farmer'—a local radio program whose regular participants are the County Agents of six Southern Indiana counties, the only Home Demonstration Agent in the district, and a Home Economics group from my own county. To these regular participants we have added from our guest list people of our community who have had an interesting story to tell. Within recent weeks these guests have included:

A man who quit a thriving practice as a physician to do the thing he wanted to do—farm; a County Superintendent of Schools; Chairman of the Indiana A.A.A.; a farm woman who took an old barn of a house, and $300 and turned the two of 'em into a comfortable home; a man who has almost completed a job of erosion control of his 120-acre farm—and did it with no outside help and in a year's time; and a State Champion 4-H Club boy. These, and others, have been our guests. And on May 23 we're to have Shelby Waltz, whom I expect to be quite interesting. His story in brief is this—he has fed, clothed and educated his little brood of 18 children—16 of 'em living—on a 120-acre dairy farm.

Wasted Time

Our program had its birth pangs when we needed something, and set out to find it. Here was our situation as Extension (educational) people: We had a lot of problems that were common to the whole district; among those problems, one that ranked high, and heckled plenty, was the time wasted in telling our story in our publicity. And, before you decide that our publicity interest is entirely self-interest, just review with me a part of the law that created County Agents:

'To aid in *diffusing among the people of the United States useful and practical knowledge on subjects relating to Agriculture and Home Economics and to encourage the application of the same, there may be,* etc.'

So publicity is a part of our job as County Agents. But how is one to get that part of the job done when each local paper, none of which covered the area, demanded a special story; and we had to have a big story in order to rate more than a few lines in the Louisville papers. There's another angle, too—that of the news that's interesting to a good many folks, but isn't newspaper news.

Well, our effort to solve this problem of doing a better job of work with a saving in time led us to try radio. That was nearly three years ago—when 'Meet the Farmer' was born.

Became 'Radiaters'

And with that we turned ourselves into 'radiaters' as best we could. The other folks on the program will speak for themselves if you care to ask 'em, but from now on it's just Jerry talking—so we warned. I'm handing you first a bit of the 'Barnyard Philosophy' with which we begin each program—hoping to create an attitude rather than furnish any worthwhile information.

I've been wondering about something. You know that both of us prefer to get our information—and especially our advice—from a fellow that's made a success of his own business. I still believe that's a pretty good idea—but I've been wondering if we don't carry that too far sometimes. Maybe we carry it so far that we fail to get some mighty worthwhile suggestions from folks just like ourselves—folks that don't make such a howling success of life, but do have a pretty good notion once in a while.

After all, doesn't this come somewhere near the right answer? Don't we make the mistake of thinking that, just because a man has made a financial success, he knows a lot about most everything—when maybe his financial success came in a line of work that doesn't fit him to answer our questions? Frinstance, I doubt that Mussolini knows much about the fishin' in Blue River. And what'd you give for Hitler's opinion on the vitamin content of love-apples? Yet both men know their own business—for themselves.

Yes, you probably need a sharp razor if you're going to shave—but a dull knife's just as good for scrapin' a plow point.

And speaking of dull knives, I'm not telling you how a County Agent can use radio, but here's how—and why—I use it:

To Help Make Friends

I use radio to help make friends—personal and professional, using the most effective way that I know: I get them to do something for me—to join me on a program for example. I believe such a move helps in making a friend for me, the office and the station—and it is a most effective means of Extension teaching.

I use radio to tell the value of Home Economics Club Work and to arouse an active interest in its activities and growth. We had four such clubs in my county when 'Meet the Farmer' was born; now we have twelve.

I use radio to tell of 4-H Club Work—of the accomplishments of clubs and of individuals—and of interesting coming events.

I use radio to tell folks when and why to spray for apple scab—or perhaps it's a warning to look out for an outbreak of hog cholera; or of how to live without bean beetles.

I use it to tell of meetings—agricultural or community—religious or secular—that are of interest or importance to our neighborhood.

I use it to present a program of church hymns and of light classical music as an antidote for the hill-billy stuff that causes so much cultural indigestion.

I use radio to promote the interests and activities of rural youth—one of the most valuable, potentially, of all rural organizations, but one which is a wandering step-child in too many counties.

I use radio to tell people of the plans and the successes of other people whom they know—and whose judgment they respect.

I use radio to acquaint people in town with what's going on in the county, and of the effect of agricultural prosperity on their own business.

I use radio to report on my own activities of the past week. You can tell a chap you're busy, and his normal reaction is, 'So what?' So 'm I. But recite the happenings in widely-scattered communities, and he's apt to think, 'That guy sure gets around—and, boy, does he know this county and what's going on.'

I use radio to help bring weather and livestock reports to people whose livelihood depends, in large measure, upon an accurate foreknowledge in both fields.

I use radio to pass on to other folk a bit of 'Barnyard Philosophy' which, I hope, will broaden their outlook, lengthen their vision, and generally increase the scope of their citizenship.

I use it to pass on to my friends an occasional wisecrack that is good enough to elevate the spirit—and the corners of the mouth.

I use radio to advertise the virtues of Floyd county—its activities and its people—to the home folks, and to as many others as will listen.

I use radio because I believe it helps me do a better job of serving the people with whom and for whom I work. I find radio to be an effective and an enjoyable way of earning my bread and butter—and I am prejudiced in favor of regular meals.

And now, my skeptical friend, here's a problem in arithmetic. Let's guess that three-fourths of the 10,000 farm families in my area are fair game for Extension teaching. If 70% have radios—and more than that do have 'em—that gives a little over 5,000 homes as a potential audience. How many individuals? You guess. Does this sound like the Home Economics system of Mathematics? All right, discount my potential audience by 90% and then discount that figure and you still have an audience on which I'm glad to spend a couple of hours of radio preparation. It's a bigger audience than attends my average meeting in a hall. How about you?

Hilary Denley Kuhl has switched her 'Children's Chapel' programs, one-woman Bible dramas, from WBEN, Buffalo, to WGR, where she also has joined the drama staff.

Now It's Charades

Los Angeles, May 7.

Charades, one of the oldest of the parlor games, has finally been pounced on for radio as the newest twist in remote audience participation. Garfinkel agency is staging the weekly games for Mission Hosiery Mills on KHJ and prizes for the best guesses as to what each of four skits represents naturally are the gam product, which attracts the femmes.

Charades was originally a sight gag with gestures but here they are cued by sound to any number of things explained by the announcer.

Inside Stuff—Radio

While Norman Corwin's Hollywood finding out is on the verge, two other CBS production department personages are gaining some outside attention this week. Author Erik Barnouw has a 'morality play' called 'Every Guy' at the Morningside Players (Earl Hall, Columbia University) which breaks a lance at our modern American salesmanship tyranny. It got over very nicely Monday and seemed expandable for Broadway. Meantime producer Earl McGill has added another volume to the growing radio shelf, 'Radio Directing' (McGraw-Hill; $2.50) which is a compact, practical, lucid examination of the problems of direction. Like most of the books of this class, the fact that it is intended for classroom makes kindergarten matters prominent.

Introductory spiel on 'Grand Central Station' series has always drawn considerable mail, mostly in the form of requests for copies of the script. Piece is something to the effect of how the 'trains rush along the ribbon of steel, speed down the Hudson and plunge into the tunnel toward the great metropolis.' Topper in requests was received last week when a highschool student wrote for the script, which his teacher had suggested he use for his address in public speaking class.

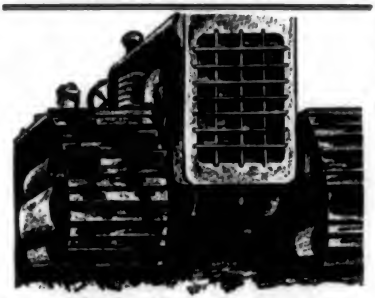
Piece was written by Martin Horrell, v.p. of the Lambert & Feasley agency, which handles the show.

American Society of Composers, Authors and Publishers doesn't anticipate any real activity from radio stations in the matter of taking out new licenses until late September or early October. In the meantime it will make its management available for informative talks with broadcasters.

The new contract forms for broadcasting have not as yet been completed by ASCAP's counsel.

Mrs. Clay Morgan, wife of the NBC public relations director, is greatly concerned for her entire family, all of them citizens of Denmark save one brother in America. Mrs. Morgan came to this country years ago, and as Ellen Gierum was well known in dramatic stock. Impossible to contact anybody in the now German-controlled kingdom.

Thesaurus subscribers are getting biographical sketch and other material on talent heard on the discs made by the NBC recording division. Bulletins are lively as prepared by Willis Parsons for Frank Chizzini.



MAXIMUM
POWER
WHERE IT COUNTS
WHAS
SELLING A $2,214,269,000 MARKET
50,000 WATTS BASIC CBS OUTLET
REPRESENTED NATIONALLY By EDWARD PETRY and CO.

Write, Wire or Phone
YOUR NEAREST
VARIETY
OFFICE
•
To Reserve Space in the
1940-41
VARIETY
RADIO
DIRECTORY
•
NEW YORK
154 West 46th St.
BRyant 9-8153
CHICAGO
54 W. Randolph St.
Central 4401
HOLLYWOOD
1708 No. Vine St.
Hollywood 1141

EX - GOVERNOR'S REGIONAL WEB IDEA

Latest regional network project is the one that a group headed by former Gov. Dave Scholtz is trying to set up in his home state of Florida. He's calling it the Pan-American Broadcasting System.

Various members of the group have applied application for wavelength allocations in Miami, Tampa, West Palm Beach, Key West, Hollywood and Sanford, all in Florida. The ex-governor's associates are all local business men, except A. Ford Williams, named technical director, who is described as having radio experience that dates back to 1914.

Hope Australians May Cancel Yank Wax Ban If Coin Not Withdrawn

Sydney, April 16.

The Australian government may reconsider its ban on the importation of foreign radio transcriptions in view of the expressed willingness of American disc manufacturers to leave a major part of their local revenue frozen in war bonds or other sound securities. The government's action on imported transcription was due to its wish to conserve dollar exchange for wartime purchases. This policy is consistent with the government's similar action on other types of imports.

Since the shutdown there has been much pressure from American transcription sources seeking a reconsideration of the order. They have disclosed that it would be okay with them if the government worked out a compromise of the dollar exchange angle that would allow them to continue business with Australia. Local platter importers would like very much to see the government relent and grant permission for a new schedule, which, based on 1939 imports, would be ample to cover Aussie station requirements for 1940.

Meantime shutdown on transcription importations from the United States has resulted in a huge spurt of activity among Australian producers. Quite a number of new production outfits have recently entered the field.

U. S.-produced serials, heavily used on commercial stations, have faded away as stock on hand had about been exhausted just before the government ban became effective

Waxed 'Beetle' on WMCA

WMCA, New York, and 20 stations through the south and midwest started airing a sustainer series of disc serial shows based on the comic strip 'The Blue Beetle.' Jean V. Grombach adapts and produces the show from the original yarn by Charles Nicholas. Waxing is done by the Fox Features syndicate, which handles the comic strip. Half-hour stanza airs at different hours Wednesdays and Saturdays over WMCA.

New York outlet also has two other sustaining waxed series. One is 'Pinocchio' and the other is 'Adventures of Fu Manchu.' Latter is based on the comic strip of the same name.

UDO REINACH'S WQXR TAG

Udo M. Reinach has been named to the board of directors of the Interstate Broadcasting Co., Inc., owner and operator of WQXR, New York. Other directors are John V. L. Logan, president; Elliott M. Sanger, vice-president and general manager; Louis N. Messing, and Carl T. Naumburg.

Station's boost in power from 1,000 to 5,000 watts is expected to be ready for operation Aug. 1.

Saratoga Vichy Testing

Syracuse, May 7.

Leighton & Nelson agency, Schenectady, is conducting a test campaign for Saratoga Vichy Water in the Syracuse area, using participations in Fred Jeske's Musical Timekeeper on WSYR.

Also using station breaks on WSYR and WFBL, plus newspapers and other media.

STALL SAVANT SESH

CBS' 'Learning' Programs Set Back —Staff Vamps 'Til Ready

'Invitation to Learning,' forthcoming intelligentsia series which CBS planned to start this Sunday (12) in the spot vacated by 'Pursuit of Happiness,' has been postponed and is now slated to debut with the May 26 stanza. Couple of 30-minute dramatic sustainers will be written by staff members to fill in the two vacant Sundays.

'Learning' is planned as a half-hour ad-lib seminar bringing three or four noted savants to juggle opinions and theories on the great works of literature. There'll probably be several permanent confabbers and a name guest from the field of literature or some related branch of the arts.

Evans As Publisher

Spartanburg, S. C., May 7.

Virgil V. Evans, who recently sold station WSPA to Spartanburg Advertising Corporation, will continue his newspaper, The Spartanburg News.

Echo to KDKA Switch

Pittsburgh, May 7.

Story in VARIETY last week that NBC had committed its Red network to Westinghouse-owned KDKA brought only a brief statement from Leonard Kapner, manager of Hearst station, WCAE, which is currently the Red outlet. In a terse note to town's radio editors, he said:

'Our present contract with NBC does not expire until Dec. 31, 1941. We do not anticipate any possibility of a change in network service until that time, if then.'

Understood here that KDKA, when it pulls out of NBC management July 1, will be satisfied with nothing less than the Red web, feeling that it's entitled to the better set-up by virtue of its wider coverage and radio pioneering rep, being the first radio station in the world. No efforts on NBC's part to get KDKA to string along with its present Blue will be listened to, according to station's representatives.

Gillette Takes Elmer Davis at 8:55; CBS Selling Five-Minute Newscasts

Columbia has begun to sell the 8:55-9 p. m. news period with Elmer Davis which it recaptured from advertisers last fall. It has closed for the Friday and Sunday periods with Gillette Razor and it is understood that there is a similar deal on with General Foods. This would make four commercials on the CBS schedule with such five-minute obligations. Other two are Commercial Credit and Pepsi-Cola.

The Gillette contract calls for 81 stations, with this Friday (10) the starting date. Only remaining programs from which CBS originally recaptured this 8:55-9 time is 'Strange As It Seems' (Palmolive-Colgate). Benton & Bowles is the agency on P-C as well as part of General Foods.

WIP Execs Elected

Philadelphia, May 7.

Benedict Gimbel, jr., was reelected president of WIP, at a stockholders meeting held last week. Edward A. Davies was reelected vice-president in charge of sales.

Arthur Miller was chosen secretary to replace James O'Brien, resigned. Raymond Fliske was elected treasurer, and Ellis A. Gimbel again chosen as chairman of the board.

Ben Darrow's Summer Course

Buffalo, May 7.

Ben H. Darrow, 'Ohio's Workshop' pioneer now WBEN's educational director, will teach at State Teachers' College again this summer. Six-week courses on education-by-radio open July 1.

It'll be his third year with the courses.

Dayton
Ohio

Welcomes your Sales Message over WLW

DAYTON, OHIO

Population—[illegible]	[illegible]
Retail Sales—[illegible]	[illegible]*
Wholesale Sales—[illegible]	[illegible]*
Percent of Nation Buying Power	[illegible]*
Radio Homes (Montgomery County)	[illegible]

*Estimated by Sales Management.

Down through the years the Nation's Station has made many friends in Dayton. Consequently, Dayton wholesalers and retailers, like those in many another productive market in WLW's area, have a high regard for the selling power of WLW in their city. Your program on WLW is a mighty good way to insure their cooperation and support.

For the full story of Dayton and the many markets that make up WLW's sale area, write, wire or phone.

NAT'L REP. · TRANSAMERICAN BROADCASTING & TELEVISION CORP. · NEW YORK – CHICAGO

WLW THE NATION'S most "Merchandise-Able" STATION

AL PEARCE GANG
30 Mins.
CAMELS
Friday, 7:30 p.m.
WABC-CBS, New York
(Esty)

Originating in Hollywood before a typical, over-thrilled, giggling Hollywood pushover audience, the Al Pearce program for Camels seemed last Friday (3) to be getting dangerously separated from the comedy line that has in the past marked Pearce from other funny shows. It seemed like an imitation of an imitation of Jack Benny's Jello stanza.

That, quite literally, the production staff may be hypnotized by Benny's C.A.B. seemed suggested by an early section of the script itself. Pearce opened with the strange confession that they had no idea for the program (even in jest such a thought is alarming at these prices!) and then he led up to a sequence where it was suggested that they could hardly go wrong in carbon-copying Jack Benny and to that end instead of Benny's Maxwell, here was a Saxon for Pearce, and instead of Benny's polar bear pet here was a timber wolf for Pearce, and instead of a valet (Rochester) here was a secretary (who lisns) for Pearce.

No amount of pooh-poohing can eradicate the psychoanalytic implication here. This was on the square. The lack of an idea for the show was no exaggeration, but a transparent fact. The wish to share the success of Benny was as intensely wistful that the authors set out, ill advisedly, to attempt to come as close as possible. They came about as close as Lea did to Perrins.

This hero-worship of Benny on the part of as many other comedians is not only unfortunate for radio but silly for the comics. It's particularly regrettable that Pearce should seemingly fall for the deceptive notion that success can be duplicated photographically. Pearce has created Elmer Blurb and been identified with other types of American humor that were unique to him and his shows and won him his original standing. The more he gets away from what he had to start with the less he's likely to end up with.

Nor is Al Pearce his best self when he drifts into gags like this: 'He was too lazy to make breakfast so he put the coffee in his mustache and drank hot water.' Of course if the program is now intended as a companion piece for 'Blondie' then maybe Camels will get the young adolescents hands down and there's no problem involved. These remarks are based on the possibly naive impression that the program is intended for adults, some few of whom may be shrewd enough to know the difference between oleo margarine and butter.

The program did have a scattering of legitimate comedy points and the music was consistently lively and likeable, that going for Carl Hoff's lush orchestrations and for Marie Green's flutey novelty singing. Commercial copy stressed the word 'extra' and sold economy hard, not as price but on the 'goes-farther'-cause-it-burns-slower tangent. *Land.*

'MUSICO'
Game
30 Mins.—Regional
A. & P.
Wednesday, 10:15
WGAN, Portland, Me.
(Paris & Peart)

A&P chain comes into a region where multiple outfits have been on the defensive against legislatures and presents a patented game concoction. Device is an out-and-out traffic magnet, with gratuities in the form of free larder necessities, smallish cash awards, and the promise of a brief career as a tunesmith, serving as lures to bring 'em into the red-fronted food markets. Game, which has been copyrighted by Clef, Inc., has been heard in the middle west, but up until a recent revamping CBS didn't consider it of a sufficient safety for its managed stations.

Impression created by eastern launching is that show shapes as a post-bedtime kid stanza, plus the consideration that even the junior elements might find it dull if they didn't happen to have on hand the machinery necessary for participation.

You can't play 'Musico' (it's 'MUSICO' on the store-front posters) unless you've supplied yourself with a special beano-type card. These are obtainable at the sponsor's outlets and on the premises of the three stations diffusing the game. (VARIETY's Portland representative was smirked at by two cashiers when he asked for cards without buying any groceries. He was supplied, though.)

Card used by player contains 25 squares in rows of five; four squares in each row frame song titles, while remaining segment is blank. Orchestra plays from the listed titles and listener checks square of each that he recognizes. When an entire row has thus been accounted for, contestant may use the blank space to write in a title for week's special tune; the latter is played twice during the session. As the musical noggin-teasers are as familiar as 'Barrel Polka' and 'Carolina Moon,' and as the emcee (Ovenden) supplies tip-offs broad enough to enlighten listeners who wouldn't know the National Anthem, it is perhaps to be assumed that this is little other than a tune-labelling contest and, as such, inoffensive.

First prize winner, in addition to drawing $100, also rates 50% of future royalties on ditty, which, according to the coy announcement, will be immediately 'submitted for approval to New York publishers.' (According to a CBS release, the finished products will be filed with Broadcast Music, Inc., competitor of ASCAP. The tune used on first session was by Charles R. Hector, WEEI house band leader and an employee of CBS. Future songs are to be farmed out to the trade generally, it is stated.)

Commercials (2) were rather windy, with announcer's narrative of a trip he made to a meat department of a mythical store harking back to the continuity style of 1934. Hector's band came through as niftily as on sustaining, although the necessary absence of vocals made for monotony. Ken Ovenden's emcee made script less painful than it might have been. *Don.*

When you think of
NEW ORLEANS
you think of:
PALM TREES — PATIOS

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.

GUS HAENSCHEN ORCH (30)
With Margaret Daum, Thomas L. Thomas, Fielding Farrington
Music, Songs
30 Mins.—Local
STROH BREWERY CO.
Thursdays, 7:30 p.m.
WXYZ, Detroit
(Zimmer-Keller)

With beer accounts swarming over sports programs like Bies, this particular suds maker decided it'd swing the pendulum the other way and be different. Result was probably the most ambitious show ever attempted by a Detroit account, with nut understood to run in neighborhood of $3,000 per week.

Sponsor brought Gus Haenschen, network maestro, and couple of vocalists, Margaret Daum and Thomas L. Thomas, who add Manhattan talent lustre to an already bright local show. Running 30 minutes from Masonic Temple's Scottish Rite audit., where program was shifted at last moment because of acoustical difficulties in Macabbees auditorium, show had plenty to recommend it.

First of all was Haenschen's deft batoning which brought out semi-classical and pop melodies from a 30-piece string group in gala style. Miss Daum, who made bow with Met in soprano role of 'Musetta,' showed clear pipes that did justice to three tunes. Thomas, winner of 1937 Met auditions, contributed offerings of the better class. Entire show embodied a classiness not always found in locally-produced programs.

In step are the commercial blurbs, handled nicely by Fielding Farrington. Dressed up to fit the show's tempo and much shorter than the usual beer come-on. *Pete.*

'HELLZAPOPPIN'
With Charles Stark
Five Mins.
OLSEN & JOHNSON
M-W-F, 8:15 a.m.
WABC-CBS, New York
(Blaine Thompson)

This five-minute morning advertisement for the Broadway stage revue, 'Hellzapoppin,' at the Winter Garden, N. Y., presents Olsen and Johnson, the actors, in the new role of Olsen and Johnson, the sponsors. The program consists of urgings to buy tickets and stress on the fact that 'Hellz' is one of the longest runners of all times. This latter fact keys the entertainment content, which consists of excerpts from other musicals that also had long runs. 'Student Prince' was reprised on last Friday's quickie.

It's a plausible attention-caller, listenable and to the point. *Land.*

Television Review

BENJAMIN DAVID REVUE
With Mrs. Burnley Railing, Pauline Alpert, Lysbeth Hughes, Gali Gali, Jules Lande, Bouvier and Van Grona, and Vilan and Kevin
RCA-NBC, New York

This musical revuette, guided by Benjamin David (credited with production, lyrics and dialog) and his aide, Florence Mullen, strung together nitery and vaudeville turns for one of the better jobs in this program vein. Began with the explanation by different characters that the ensuing revue was a charity society affair; hence the lack of elaborate production usually associated with stage revues. Lyrical introduction by an Alan Holt singer brought in Dorothy Allen and Jeffrey McMahon, ingenue and juvenile from productions, for further explanations on what was to follow. Swung into dance after usual vocal duet.

Revue then jumped to garden party setting, but managed to hold up despite straightaway procession of turns. Scripting and work of Mrs. Burnley Railing as mistress of ceremonies was largely responsible. Threesome, consisting of Jules Lande, violinist from St. Regis hotel; Pauline Alpert, radio pianist, and Lysbeth Hughes, harpist-balladist from the Biltmore hotel, then were introduced individually, with closeups.

Leni Bouvier and Eugene Van Grona, ballroomologists from the Rainbow Room, offered a straight number, then a burlesque bolero. Their work as well as Gali-Gali's (also Rainbow Room) bag of magic tricks were deftly captured by the television camera, not a single magical stunt being muffed by the iconoscope.

Dimitries Vilan and Ilsa Kevin, another dance combo, did 'Down to My Last Yacht' vocal duet, thence into a ballroom routine. Slow motion semi-acrobatic movements registered very well on tele. Perlli and Perila, Mexican singers, and Sarita, South American castanet dancer, provided Latin-American atmosphere.

Al and Vincent, comedy musicians using a special whistle gadget to make the sounds of various instruments; the Alan Holt Singers; John Sebastian, harmonica wizard; and Cliff Crane, eccentric rube tapster, filled out much of the remainder of show.

Whole revuette ran off quite smoothly. *Wear.*

FRANCIS CRAIG ORCH
With Cecil Bailey, Snooky Lyman, Kitty Kelland
Sunday, 12:30 a.m.
WEAF-NBC, New York

Francis Craig and his orchestra are a Nashville institution, long centered at the Hermitage, a social capital of the community. Via WSM, Nashville, NBC picks Craig's 'Sunday Night Serenade' up on a national hook, save for a brief time-out at 12:30 a.m. for last-minute press bulletins.

Craig has a smooth, competent and professional aggregation that doesn't blast or blare, ideal for late-hour listening post-midnight. He also has three good pop-song interpreters in Kitty Kelland, Cecil Bailey and Snooky Lyman. They range from the sophisticated ballads to the novelties in their vocal hijinks, but in the main Craig's music is in the dignified 'society' vein, without being too stiff-shirt.

The maestro has a nice lead trumpet and an assertive sax section that impress. When essaying mild swingology, as with 'Bend in the River,' it, too, evidences judicious scoring and arrangement. Withal, a big-league aggregation. *Abel.*

OLIVIO SANTORO
Boy Yodeller
15 Mins.-Local
F. G. VOGT
Friday, 8:30 p. m.
WJZ, New York
(Clements)

'An acknowledged master of the strange art of yodelling' is the descriptive phrase the program used in introducing the 12-year-old singer, who has a repertory, assertedly unsurpassed, of 46 separate yodels—count 'em. With a piano (strong) and guitar for support, the o-yeah-o-layee kid is a dressed-up, philosophizing youngster which the program hopes will grow up to be like Will Rogers. 'And, by the way,' added the announcer, 'this happens to be Will Rogers Memorial Week.' Santoro is an alumnus of the Horn & Hardart kid show.

Most listeners could probably get along without the pre-adolescent sermons on good cheer, but the yodelling is good yodelling and the quarter hour moves along briskly in the path of simple, direct musical appeal. It's a sensible way to call attention to Philadelphia scrapple (pork, hominy and spices in amalgamation) which is an old fave in the Quaker burg, but presumably rare outside. It comes in cans. *Land.*

'SONGS OF CAROL LEIGHTON'
With Frances Kaye, Jimmy McClain
15 Mins.-Regional
STERLING PRODUCTS
Daily, 10:45 a. m.
KABC, TSN, San Antonio
(Blackett-Sample-Hummert)

From KFJZ at Forth Worth, through the Texas State web, comes this program of songs and music plugging the effectiveness of California Syrup of Figs and Elixir of Senna. While other makers of laxatives now deliver messages through e. t.'s and one minute dramas on the before and after of their products, Sterling Products has a full sized program by live talent.

Miss Leighton has a nice vocal style, good range and seemingly picks the songs best suited for her. Organ background is provided by Frances Kaye, who also spotlighted rendition of 'Lover's Lullabye.'

Jimmy McClain handles the program and also spiels the commercials, which aren't as easy to take as he says the product is. All are directed at the ladies, especially to the mothers of children as the product—California Syrup of Figs and Elixir of Senna—is a laxative made especially for the children.

If a purge program is ever pleasant, this one may be so rated. *Andy.*

'THE KING OF JAZZ'
(Paul Whiteman Biog)
With Peter Madden, MacDonald Parke, Robert Wyndham, Matt McKeigue, James Dyrenforth
60 Mins.
BBC, London

This is a class of show BBC has shown itself adept at handling. It was a biog of the maestro, Paul Whiteman. Romantic telling in itself, and allied to the music made famous by the American orchestra, the entertainment formula could hardly miss. Youthful Roy Speer made smart use of the possibilities, and in his script and presentation turned in a gripping item that built effects well and neatly climaxed each episode with topline recordings of Whiteman's best known numbers.

Method is one that has always proved successful—narration assisted by reconstruction of key moments of career, and the music to round off the show. Not unexpectedly, 'Rhapsody in Blue' took a prominent place in the program, dovetailing neatly into the story without being baldly put over as has been done many times before.

Ferde Grofe's long association with the orchestra was recognized by inclusion of sequences from 'Mississippi Suite,' 'Metropolis,' 'Three Shades of Blue' and 'Grand Canyon Suite,' narrator James Dyrenforth adding tidbits concerning each to give extra pep to the playing.

For local color, emphasis was laid on Whiteman's trips to Britain with Matt McKeigue taking the limelight to retell the story of his triumphant Hippodrome debut in 1923 and the more mixed reception accorded him three years later. McKeigue nicely got the mike manner so as to transmit his own enthusiasm for the King of Jazz to his listening audience of Britishers.

TOM SHIRLEY
News
5 Mins.
PEPSI-COLA
Tu., Th., F., 6 p. m.
WABC-CBS, New York.
(Newell-Emmett)

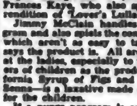
Columbia's policy of peddling five-minute news programs on cross-country hookups may have its questionable angles as far as affiliated station interests are concerned, but for Pepsi-Cola this is a good deal. It buys a few minutes of spot news and an undoubtedly avid audience plus being allowed two minutes, easily, out of the five for the plugs. With American Oil, which has Edwin C. Hill in the subsequent 10-minute spot, not as spare about its own commercial credits, this 15-minute period suggests a long throw from the CBS policies enunciated May 15, 1935, which specifically limited 'all commercial announcements on quarter-hour programs to a total of not more than two minutes and 15 seconds. Undoubtedly one nudge in policy justifies another.

In the program caught (2) Hill's spot news items were practically a repetition of what had just been heard from Pepsi-Cola's man, Tom Shirley. Only Hill followed them up with some of his typical fancy rhetorical embroidery. In essence, there was no difference.

As for Shirley, he suggests what might be termed an announcer's announcer. His is a clear, well enunciated English, with a nice, easy flow, as contrasted with the average newscaster's penchant for pointing up his items with shadows of emphasis and shifts in verbal pace.

In the way of plug Pepsi-Cola not only gets opening and closing play with the jingle that it's been using in its spot campaigns but injects some additional copy via Shirley. The reminder angle is Shirley's: don't forget to take home that handy carton of Pepsi-Cola with its bigger bottles, etc. *Oder.*

(FACTS ABOUT BALTIMORE)



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[illegible]

WFBR
BALTIMORE
National Representatives
EDWARD PETRY & COMPANY
★ ON THE NBC RED NETWORK ★

EMMERICH KALMAN
With Gitta Alpar, Felix Knight
Music
60 Mins.
Sustaining
Sunday, 8 p.m., EDST
WJZ-NBC, New York

Currently making his first visit to America, Emmerich Kalman, Hungarian composer, made his U.S. radio debut Sunday night (5), conducting the NBC concert orchestra in a program of his own compositions. Gitta Alpar, continental operetta and film soprano, also had her first radio date in the U. S. as soloist. (Robert Waldrop announced.)

Full hour of music provided an agreeable show. As composer of 'Countess Maritza,' 'Serf' and numerous other operettas, Kalman is a name in music. However, the fact that his works could be played for a solid 60 minutes without growing tiresome italicized his achievements. While all the selections heard on the program were in the operetta style of sentimental romance, they reveal a beguiling melodic talent.

Miss Alpar has a rich lyric voice, fairly flexible, with considerable range, particularly toward the upper registers. She has a warm singing personality and, as judged by her ability to handle the English lyrics, sufficient command of the language. She and Knight, who is familiar to U. S. radio, teamed pleasantly on several duets. Stanza included the preem performance of 'Why Is It All a Dream?' Miss Alpar did it as a solo. On first hearing, it's a satisfying semi-concert romantic piece, but requires too much range for general popularity.
Hobe.

KAY MOSER'S MATINEE
30 Mins.-Local
CO-OPERATIVE
Daily, 2 p.m.
WTRY, Troy, N. Y.

Mrs. Moser opened with declaration that too much attention was given on women's radio programs to pies and cakes. She avoided this herself but seemed to be making rather slow progress in developing new or substitute slants. Basically, program consists of transcribed music and blurbs of local stores with a little comment by Mrs. Moser on decorating, clothes, table setting, etc. Mrs. Moser's longest session was a Friday afternoon fairy story for pre-school-age children. This appeared too extended to hold ears of tots.

Mrs. Moser speaks with a cultured but not an animated voice. Diction might be a little clearer. With experience, she and the 'Matinee' will undoubtedly improve. There is a lot of room for betterment.
Jaco.

80% Agreement

Simply as a point of curiosity some of the awards of the Institute of Education by Radio made last week at Ohio State in Columbus relate to program reviews by this publication as follows:

'Abraham Lincoln' (Dupont, first sponsored show ever honored by Institute)—Variety said Feb. 21, 1940: 'Good enough to be repeated next year, and the year after.'

'My Client Curley' (Norman Corwin's whimsy for CBS)—Variety said March 13, 1940: 'Delightful daffiness...a continent's-width off the usual beaten path...full of real wit and irony.'

'Johnny Got His Gun' (Arch Oboler adaptation of Dalton Trumbo story, with James Cagney)—Variety said March 13, 1940: 'Apalling, horrible, heartbreaking, stomach-upsetting bit of delirium in monolog...not so much a good case against war ...as a particularly unpleasant exploration of the horror of being buried alive.'

'Town Meeting of the Air' (NBC-George Denny forum)—Variety said Oct. 11, 1939: 'Here are Americans of all shades of intelligence and culture, some fairminded, some bigoted, but all freely expressing themselves and all running the risk of being beautifully razzed...In times like these the program is nothing short of delightful.'

'Meet Mr. Weeks' (The editor of Atlantic Monthly, on NBC)—Variety said Feb. 21, 1940: 'Woollcott with the meow left out.'

KENTUCKY DERBY (66TH)
With Ted Husing, Bryan Field
30 Mins.
GILLETTE
Saturday, 6:30 p.m.
WABC-CBS, New York

Annual turf classic at Churchill Downs, Louisville, had the land listening even though all but a few lucky guys thought the race would be a walkaway for the undefeated Bimelech. Those who didn't turn the dials registered regret that they weren't in on the upset of Gallahadion copping the rich prize.

Broadcast was made from a glass-enclosed booth, first time for a sports event. Suggestion is in line with point Variety made a year or so ago, when the bedlam during a championship fight made it difficult for listeners to learn what went on. Idea was that the sponsor in paying heavy sugar for the air rights was at least entitled to clarity of the broadcast.

It didn't work out just that way at the Derby. Bryan Field, the N. Y. Times race specialist, gave the running account of the race, while CBS' Ted Husing handled prelude and aftermath. They talked to each other, complaining of the heat in the booth and that somebody forgot to open a door or trap.

Towards the end of the contest, as the winner crept through on the rail, Field was so hoarse that his enunciation was indistinct and it would seem that while the commentators had no interference from crowd noises, there is no assurance that they can keep the excitement of such events from affecting their chords.

Husing was clear enough. He said that Gallahadion went to the post at 25 to 1, whereas the winner paid 35 to 1. That is understandable because the mutuel type of betting is not registered in lights as at most other tracks. Ceremonies after the race were described, but one of the functionaries was cut short to permit the razor-blade commercial getting on the air before the time limit.

Amusing sidelight of the broadcast was that the winner was tipped. Mark Hellinger in Hollywood sent a telegram to Bill Corum, the N. Y. Journal-American sports columnist in care of Husing, urging him to bet on Gallahadion. Corum nor those who heard the message paid attention to Hellinger, figuring he was probably touched by the California sun.
Ibee.

'IT HAPPENED TO ME'
With Lynne Fisher, Betty Rehostrom, Paul Talbot, Lou Daniels
True Life Sketch
30 Mins.
Sustaining
Friday, 8:30 p.m.
WEVD, New York

Sizes up as modest filler for a local program. Each weekly script is supposed to tell a true-life experience, with the author who submits his life episode appearing at end of skit. Gift merchandise goes to the submitter.

Yarn at hand involves an ad agency account exec who neglected his work to run about with a glamour gal when it's apparent that his sweetheart in the office really was the one for him. Happy conclusion was jerkingly worked out. Script had its share of insipid lines.
Wear.

Follow-Up Comment

Margaret Cuthbert, director of women's activities for NBC, spoke briefly and effectively, as guest during a half-hour matinee, over the blue, marking Golden Jubilee of General Federation of Women's Clubs. In presenting Miss Cuthbert, praise was first given NBC for 'its generosity in setting aside a weekly period' for Federation-sponsored programs. Mentioned that Miss Cuthbert's influence was felt though not seen or publicized.

Gene Towne and Graham Baker, the Hollywood scripting team and professional cut-ups, guested on the Kraft program last week with Bing Crosby. As usual on this series, there was no attempt at a formal appearance in a sketch or interview. Noted screwballers tossed a few gags back and forth with Crosby and Bob Burns, and then did more of the same with Annabella when she joined the quinfest. It wasn't exactly punchy, but wasn't bad either. Jose Iturbi played Liszt's 'Liebestraum' and a concertish Gershwin piece in sock fashion, then he also contributed a couple of laugh lines.

Hedda Hopper, on CBS from Hollywood, asked listeners for their reaction to proposed casting of Kate Smith as 'Tugboat Annie.' Miss Hopper also advanced a reason for alleged indifferent b.o. reaction on Eddie Cantor's recent personal appearance at the Broadway Capitol, in contrast to last season's record-breaking one. 'Too much of a political routine,' Miss Hopper said the insiders ascribed as the reason. She added that Will Rogers was about the only one in show business who could get away with political palaver before theatre audiences.

Miss Hopper's breath control is much improved over that she displayed on several broadcasts earlier in the year. However, she is talking with a rapidity that rivals, if it does not exceed, male chatterers. Despite her excellent voice, such a tempo becomes a bit hard on the ears, and in view of a thrice-weekly broadcasting schedule might be slackened.

'Uncle Walter's Doghouse' over NBC red (WEAF) Tuesday nights is now piling on the hoke in its comedy skits. Material adapted from outlines submitted by listeners (for which they get $50 each plus a pipe and supply of the sponsor's Walter Raleigh tobacco) seems broad enough to satisfy hinterland dialers, but is kinda tired for even semi-sophisticated tastes. Tom Wallace ('Uncle Walter') has an effectively direct style. When caught (30) Virginia Verrill sang 'Wish Upon a Star' with vitality.

Bob Hope, Judy Garland and Jerry Colonna are now frankly clowning through their Tuesday night series for Pepsodent. On last week's (30) stanza they distinctly overdid the obvious laugh-getting trick of breaking up. Certain amount of that sort of thing is funny, but even a visual audience rightfully resents performers carrying it to an extreme. Miss Garland partially redeemed herself on the chapter caught by her potently-pyramided singing of 'Peanut Vender.'

'Young Dr. Malone,' General Foods daytimer for Post Bran flakes, has been moved from NBC blue to CBS. Last Thursday's (2) episode was typical heart-throb hoke in which the tearful heroine told the title-role sawbones how her mean old ma-in-law had busted up her marriage. Narrative hopped in and out of flashbacks, with the weakling hubby and hateful crone getting in enough lines to drag down the AFRA minimum. Writing leaned on the emotional valves, but Nancy Coleman's pulsating portrayal of the weepy wife redeemed the part. Alan Bunce as the doc and Richard Coogan as the spouse were routine, but Isabel Elson made the odious ma-in-law vividly lifelike.

World Peaceways conducts an intelligent, well-reasoned symposium, called a forum, on WQXR, N. Y. Under the ringmastership of J. Max Weil, two editors of the forthcoming PM and another gent worked out the kinks in the outlook for Italian and Russian participation in that European affair. It's a Saturday nighter.

Columbia Workshop presented a light comedy Sunday night (5), 'The Honest Captain,' by Knowles Entrikin and Howard Breslin. It was a deftly-handled, amusing yarn about how a doughty Revolutionary war veteran defied the sanctimonious elders of a small town New England church. Writing, production and direction were skillful and Charles Paul's arrangement of colonial hymns provided colorful background. Earl McGill directed. Entrikin and Breslin were given terrific buildups in the billing.

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COLUMBIA'S WORKSHOP IN THE WEST

OFT-PROMISED, NEVER SEEN, MONOPOLY REPORT A WASHINGTON RADIO MYSTERY

Fly Denies Rumors of White House Orders to Delay Report—Tobey Enters the Situation—Radio Lawyers Critical

Washington, May 7.

Suspicion that the Federal Communications Commission's long-promised chain-monopoly report has been held up by political pressure and may not be revealed until after the November elections is being voiced in trade circles coincident with a demand from Congress for prompt submission of the findings after six months of hearings and over one year of study of testimony.

The document, officially said to be in the hands of the Law Department after initial mulling by the committee headed by Commissioner Thad H. Brown, is liable to become an important symbol, just as its contents have become a major mystery.

Unconvincing explanations for the long time required to get the committee's conclusions in shape for presentation to the full Commish tend to bear out persistent reports that the High Command speaking tube has directed the regulators to keep the thing on ice. Repeated inquiries at the FCC fail to bring any clear-cut reasons for taking as much time to jell the facts obtained through quizzing of several score witnesses. Similarly, there is no estimate when it will be forthcoming, or any explanation for sending it back to the legal staff for further consideration.

Stern reprimand was handed the entire Commish last week, even the three members who had nothing to do with conducting the probe. Senator Charles Tobey, of New Hampshire, who unsuccessfully bedevilled the New Dealers about this year's queries concerning income, took the lead in trying to pry the document loose. Reminder was sent that in November, 1938, former chairman Frank R. McNinch promised the results of the inquiry in two months; in June, 1939, Commissioner Brown made a similar estimate of the time needed to finish the work, and in November, 1939, Chairman James L. Fly echoed the prior forecasts.

'It is now 18 months since Congress was officially told by the Commission that its radio monopoly report and recommendations would be 'ready in about 60 days,' Tobey wrote. 'I submit to you that in the light of these facts these assurances would seem to be nothing but a mockery. As a member of the Senate interested in this matter, I ask you now as to the reasons for this delay and what you, as a member of the Commission, can do to have the report submitted to the Congress at once.'

Fly's Denial

Formal denial of the oft-heard story about White House suppression came from Chairman Fly Saturday (4) immediately upon his return from a three-week Texas trip. The Commish boss said flatly the document has not been deliberately held up, laughing off an inquiry whether it might be ready in another 60 days and explaining that the Law Department will turn over its draft shortly. May be submitted this week, he hazarded.

For several weeks, trade circles have been conjecturing about the non-appearance of the report, which reputedly has been sent to the White House for scrutiny. Three months ago numerous industry observers saw what were described as the chief conclusions — recommendations in favor of strict Commish regulations of all relations between webs and affiliates, licensing of chains, limitation on multiple ownership, etc.—and there have been continuous 'tips' the document would be out shortly. Indications are seen in the conduct of some industry members that word was passed to favorites to put their houses in order.

On Jittery Seat

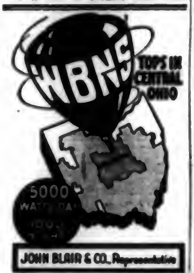
Resentment against the Commission's stalling has spread rather far in industry circles. Even attorneys who expect their clients may be kicked around by the probers are commenting about the 'unfairness' of forcing the industry to spend huge amounts—guesses as to the cost of getting information together and attending the hearings run upwards of $500,000—and then not publish the findings. Much of the data will be out of date, it is realized, while the licensees still are under a shadow. If any of the info collected during the prolonged hearing will result in 'vindication' in the face of accusations from critical legislators, educators, labor unions, and miscellaneous individuals, the Commish ought to make it known as soon as possible, it is contended.

Row has been going on within the Commish for some months over the course to be followed. Two of the three committee members—Commissioners Paul A. Walker and Fred I. Thompson—are described as having clamored for action by the entire Commish. There is talk now, however, that the document may be entirely devoid of recommendations when the committee turns it over to the entire body and the three members who did not sit in on the questions — Commissioners Norman S. Case, T. A. M. Craven, and George Henry Payne—forced to dig out for themselves the chief points.

Handling of this report is in marked contrast to the way other similar matters were treated. The committee which ran the investigation—originally launched only to head off a threatened Congressional probe of the regulators as well as the industry—is said to have been given strict instructions against releasing publicly its report, although the committees which conducted the super-power and television studies were permitted to make known their findings at the time they were turned in to the full membership. Though it is denied officially, the summary of testimony and exhibits is reliably said to have bounced back and forth like a tennis ball—from the staff to the committee to the law department.

One reason for the stalling is whispered to be a direct appeal by prominent National Association of Broadcasters figures at the White House. Heads of the trade body are said to have protested to the President that it would not be cricket to turn loose a report blasting the industry at the time of a national political campaign.

The Chief Executive allegedly gave assurance he would issue orders the thing was not to be unveiled without his O.K.



Lively Showmanship
WINS LARGER AUDIENCES
in the
INTERMOUNTAIN
MARKET
FOR KDYL
The POPULAR Station
Salt Lake City
Representative JOHN BLAIR & COMPANY
NBC RED NETWORK

CANADA WAITS ON FCC FOR SHIFTS

Montreal, May 7.

Reallocation of wavelengths in Canada under the terms of the international agreement reached at Havana, which had station men in the Dominion jittery due to uncertainty of future position on the dial, may be held over until the spring of 1941. It is understood that the Canadian Broadcasting Corp. has been trying to arrive at a definite understanding with the FCC in Washington with regard to the reallocation problem in the U. S., since move in Canada would depend largely on arrangements made in America.

If reallocation problem is not adjusted by FCC by August 1 then CBC, from reliable accounts, would be obliged to postpone wavelength shifting until next year.

COLLECTING CIGARBANDS

An Amusement of Last Generation Is Revived

Buffalo, May 7.

Three more giveaways have sprouted locally, all on WGR. One resurrects dad's pastime—collecting cigarbands. R. J. Seidenberg cigar stores put Merwin Morrison, Buffalo press agent, on three times weekly with hobby chatter. Booklets are given out which, filled with required bands, are good for bikes, cameras, etc.

Russell Miller Milling Co. is running 'name the tune' stunt into WGR's 'Women's Matinee' six afternoons weekly. Phone call from studio asks listener to guess ditty being played. There's $10 in it if fan can, otherwise two iron men and the rest builds up.

Seven Up beverage spots 'Lucky Seven' quiz from street corners with WGR's Clint Buehlman miking. Pickup thrice weekly gives seven half dollars for seven answers, plus cases of pop.

KTSA's News Sale

San Antonio, May 7.

Fant Milling Co. (of Gladiola Flour) has contracted through the Albert Couchman agency of Dallas a series of daily five-minute newscasts on station KTSA.

Frank Stewert will handle the news portion, while Ward Lang will spiel commercials.

MONROE RUBIN BUYING

After WMAN, Mansfield—Alaska Sale Okay Also Pends

Washington, May 7.

Transfer of control of two transmitters, one in Ohio and the other in Alaska, was asked last week of the FCC.

Authority to switch control of Richmond, Inc., licensee of WMAN, Mansfield, Ohio, from George Setteries to Monroe F. Rubin was requested, involving the turning-over of 83 shares common stock. Interest of R. E. McDonald in the Anchorage Radio Club, Inc., (KFQD) Anchorage, Alaska, will be handed to William J. Wagner, if Commish approves the request of McDonald to sell 332 shares common stock to the would-be owner.

Voluntary assignment of license of WSPA (Voice of South Carolina, Spartanburg), from Virgil V. Evans to the Spartanburg Advertising Co., also was requested.

F-M REQUESTS FILED IN D. C.

Washington, May 7.

Dozen applications for new stations—including regular broadcast stations, television transmitters and high frequency stations complying with new frequency modulation specifications—received last week by the Commish.

Seven requests were unwrapped for FM stations, as follows: Hughes Productions Division of Hughes Tool Co., Los Angeles, new high frequency station to be operated on 43200 kc with 1 kw, special emission, and a second application for same facilities by the same applicant with San Francisco mentioned as the location; A. J. Fletcher, Raleigh, N. C., 43400 kc with 1 kw, special emission; CBS, Wheaton, Md., 43200 kc with 1 kw, special emission; Missouri Broadcasting Corp., St. Louis, Mo., 43200 kc with 1 kw, special emission; CBS, Chicago, 43200 kc with 1 kw, special emission; Larus & Brother Co., Inc., Richmond, Va., 43200 kc with 1 kw, special emission, and Radio Station WSOC, Inc., Charlotte, N. C., 43200 with 1 kw, special emission.

Television pleas came from the Hughes Productions Division, Hughes Tool Co., which asked stations with identical assignments—Class II stations to be operated on 66000-72000 kc, with 10 kw aural and visual, A-3 and A-5 emission—for both Los Angeles and San Francisco.

Middle Georgia Broadcasting Co., Macon, Ga., requested a regular broadcast station to be operated on 1420 kc with 250 watts, and High Point Broadcasting Co., High Point, N. C., asked for a transmitter on 1370 kc with 100 watts. Albert Joseph Meyer, Powell, Wyo., applied for a new station on 1200 kc with 250 watts.

Another Television Corp.

Albany, May 7.

Cath-Ray Television Corp. has been chartered to conduct a business in television and electrical sound apparatus of all kinds, in New York. Capital stock is 200 shares, no par value.

Directors are: Henry Nicholson, 3429 Bell Blvd., Bayside, L. I.; Rudolfine Schreiber, 1501 Broadway, and Ruth Harris, 734 E. Sixth street, N. Y. C.

Ralph Vetner filing attorney.

BIG PUSH THIS YEAR FOR AUTO RADIOS

Washington, May 7.

Newest spring tonic to members of the National Association of Broadcasters is the 'listen while you ride' campaign, designed to sell more and better auto radio sets.

With 7,000,000 auto radios on the road—adding from 11,000,000 to 18,000,000 extra hours of listening during the 'heavy months of spring and summer'—trade organization is drumming up trade throughout the country by encouraging contests, etc., to promote interest in motorist circles.

Among the stations already cooperating in the campaign are the Yankee Network transmitters KRGV, Weslaco, Tex.; KVI, Seattle; KJBS, San Francisco; KQW, San Jose, Cal.; KDKA, Pittsburgh, and others.

Stunt is to interest dealers in offering new sets or free radio service to drivers who tune in on the 'listen while . . .' programs and who have been spotted as 'safe drivers' worthy of a prize. In Portland, the Daily Oregonian—operator of KGW and KEX—printed an editorial commending the use of automobile radios. No truth in the belief that listening-while-you-ride contributes to traffic accidents, according to the paper.

Announcer's Size May Keep Him Out of Plane

Winnipeg, May 7.

Brian Hodgkinson, Canada's tallest announcer, is having a tough job getting into the Royal Canadian Air Force. Has been accepted but is having difficulty trying to convince authorities his six feet five inches can be tucked into a plane.

D. R. P. Coats, CKY, Winnipeg, publicity chief, is currently teaching wireless theory to pledged Sea Cadets for the Navy Department.

Lingo Ban Irks Poles

Buffalo, May 7.

Old argument of foreign language programs again has popped up in this city of one-third of 1,000,000 Polish extraction. 'Letters-to-editor' columns of local sheets became heavy this past week with missives pro and con. Buffalo currently is promoting itself as the 'City of Good Neighbors' and some writers inferred it was unneighborly to split up radio tongues.

This, coupled with the debut May 19 of WHLD in Niagara Falls, also heavily Polish-populated, is no balm to Buffalo's two outlets who handle Polish programs, WEBR and WBNY. Local Poles who had been on CKTB, St. Catherines, Ont., Canada, have switched to the new nearby 1,000-watter, and there's a feeling other businessmen, harrassed by latest barrage against their language, may follow.

WBAL
means business
in Baltimore

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.D.S.T.
78 Stations Coast-to-Coast
Direction BENTON & BOWLES, Inc.
Management ED WOLF, RKO BUILDING, New York

Define Qualifications of Government's Radio Press Agents Under Civil Service

Washington, May 7.

Announcement of Civil Service examinations for radio information specialists—including a try-out for the posts of principal information specialists, one of which is now vacant—was made last week by the United States Civil Service Commission. Marking the first time that radio posts of this nature and importance have been announced by the Commission, applications for the jobs must be on file with the Government agency by May 6. A three-day period of grace will be given, however, to applicants living in the far-off states of Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming.

In all cases applicants will be required to have completed a four-year college education at a college or university of recognized standing, except where experience in newswriting, information service work, college or university extension service training or connection with radio broadcasting in Federal or State departments or agencies can be substituted 'year for year' for the college requirements.

Principal information specialists for the various Government agencies —who will receive an annual salary of $5,600—will have to demonstrate the following qualifications:

'1. Capacity to accept and fulfill responsibility.

'2. Ability to originate and carry through programs, policies and procedures.

'3. Address and appearance.

'4. Resourcefulness, tact, and ability to secure cooperation and to cooperate with others.

'5. Variety of successful human contact with persons of varying interests, convictions, occupations, viewpoints and social, economic and geographic backgrounds.'

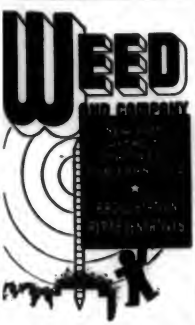
A minimum of five years of 'broad, progressively responsible experience of an exceedingly high order in radio broadcasting,' embracing management and production of radio programs, is necessary, plus numerous other qualifications.

The other Government radio posts opened by the Civil Service Commission are: Senior information specialist, $4,600 a year; information specialist, $3,800 a year; associate information specialist, $3,200 a year, and assistant information specialist, $2,300 a year.

Experience required for the posts mentioned above ranges from four years to one year of work in radio broadcasting and includes 'possession of a suitable voice.' Age limit for all ratings is 53 years, except in cases granted military preference, veteran preference, etc. The Government department or office requesting certification of eligibles 'has the legal right to specify the sex desired,' according to the announcement.

Additional details and forms required for application may be obtained from the secretary of the Board of United States Civil Service Examiners at any first-class post-office, it was added.

Vernon Cox, formerly with the national advertising department of the Register and Tribune, Des Moines, has been added to the promotion department of KSO-KRNT.



KWK, KMOX Seek To Clear 14 Night Baseballers

St. Louis, May 7.

Efforts are being made by KWK (blue) and KMOX (CBS) to clear network commitments in order that they may broadcast the 14 night baseball games to be played by the Cardinals and Browns here. Robert T. Convey, prez of KWK, said the Falstaff Brewing Co., which is bankrolling all baseball over his station, is anxious to furnish the local fans with the play-by-play of the nocturnal contests, but whether the station can switch programs that would interfere with the baseball broadcasts remains to be worked out.

Merle Jones, gen. mgr. at KMOX, where Socony Vacuum and Wheaties sponsor baseball, said the same situation exists there. KXOK is set to air all the night games for Hyde Park beer.

LENOX LOHR'S MONTREAL TALK

Montreal, May 7.

Advisability of maintaining complete neutrality on the air waves in the United States during the current war abroad was emphasized by Lenox R. Lohr, president of the National Broadcasting Co., here last Wednesday (1) for the 21st anniversary celebration of Canadian Marconi station CFCF. Characterizing radio primarily as a 'system of mass communication' Lohr classed radio as a public service responsible to listeners for the observance of impartiality upon all controversial subjects.

Speaking of radio in relation to the press Lohr said that when freedom of radio is destroyed that of the press must soon follow. He pointed to the totalitarian states as a case history showing how important a role radio played in the regimentation of nations.

Discussing radio propaganda methods adopted by the belligerents in the current war, and referring especially to the Lord Haw Haw broadcasts from Germany in which the British government is ridiculed and maligned, Lohr maintained that talk of that kind must fall on deaf ears in England just as similar propaganda from England would have virtually no effect on German listeners.

Only value Lohr could see in broadcast propaganda from the warring nations was in effect it might have on neutral countries.

Lohr referred to the friendly relations between the major news-gathering organizations and the NBC, pointed out that about one-third of the radio stations in the U. S. are owned by publishers, and indicated that ever-increasing cooperation between newspapers and radio was in line with feeling that radio has not interfered with newspaper circulation. Lohr stated that radio could never become a news agency. News broadcasting must necessarily be limited to flashes and condensation because of the nature of radio. Full news reports and commentaries remain in the publishing domain for the most part.

Later in the day, following press meeting, Lohr put in brief appearance at station CFCF cocktail party at the Mount Royal Hotel to meet heavy turnout of agency men and business execs. Among those present were Harold Reid, of J. J. Gibbons; Campbell Smart, of Cockfield-Brown; A. McKay of McKim Advertising Agency; Norman Dawes; F. Mills, of Lord & Thomas; Walter Telford and Joe MacDougall of J. Walter Thompson; A. Usher, R. C. A.; Harold Carson and Guy Herbert, of All-Canada Radio Facilities; M. Maxwell, Associated Broadcasting; Don Manson, CBC executive; R. M. Brophy, general manager, and M. M. Elliott, sales manager of Canadian Marconi.

Carey Jennings, general manager of KGW-KEX, Portland, Ore., recently appointed chairman of Portland Advertising Federation committee.

Blanchard McKee, Local, B.R.'d by Hummert Accts.

San Antonio, May 7.

Another program made its debut over the Texas State Network, this one in the interests of Mulsified Coconut Oil Hair Shampoo and Cascarets through Blackett-Sample-Hummert. Program title is 'Neighbors' and presents the poetry, and philosophy of Blanchard McKee who has been on the air through TSN sustaining since the web organized in 1938.

Program is to be heard Monday through Friday.

FOUR FILE FOR SCHENECTADY

Schenectady, N. Y., May 7.

The fourth company chartered within the past seven months for the purpose of conducting a prospective broadcasting station in Schenectady is Capitol Broadcasting Co., Inc. Harold E. Blodgett, local attorney, filed the papers. Company has a capital stock of 1,000 shares, no par value.

Directors, each holding one share, are: Bettina F. Trumbull, Elizabeth V. Lucas, and Marion G. Fitzpatrick.

Last fall, M. L. Cramer, district distributor for Tydol (which sponsors a thrice-weekly program on WGY), and two other local business men incorporated the Van Curler Broadcasting Co. Later, George R. Nelson, Winslow P. Leighton (Leighton & Nelson agency) and the president of Morris Plan Industrial Bank of Schenectady, were among those chartering Western Gateway Broadcasting Corp. to operate a local station here. Next, a company, in which Harold E. Smith, of WOKO-WABY, Albany, is a director, was incorporated for same purpose.

Industry Hears—And Hopes—FCC Soon to Greenlight Commercial Television; Wave Squabbling On

Washington, May 7.

Final action within a month on both television and frequency modulation policies—probably with both being given the green light for full commercialization, but no allocation formula being adopted for some time —is expected in industry circles. Hope that the two important problems can be disposed of within that time was voiced Saturday (4) by FCC Chairman James L. Fly.

Prospects of a bitter wrangle over television channel No. 1 may delay the decision about the place each of these adjuncts of standard broadcasting will occupy, while there is some chance the Commish may try to snatch some of the government's own frequencies for commercial use. Considerable talk has been heard lately that too many stripes have been tagged for the military and naval services, aviation etc., and an argument is inevitable that some of these ribbons should be opened up for private use.

Two matters are closely related, now that F-M advocates have come in with pleas for a solid string of frequencies, asking particularly for the 44,000-50,000 kc berth which is the most desired video channel. In keeping with the thought that television will wind up ultimately in the higher brackets, the exponents of the Armstrong system harped on the comparatively greater public benefit if this portion of the spectrum is opened up for the so-called static free sound broadcasting. Some members of the Commish seemed greatly impressed by such arguments, particularly those most irate over Radio Corporation of America's move to cash in on the limited commercialization rule now suspended.

There has been little indication how the majority feels about the matter of permitting tele operators to begin selling time. This proposition was minimized at the recent hearing where all emphasis was on the technical phases and the possible freezing of standards. That the Commish will sidestep the matter of standards again is generally anticipated, but it has been suggested the rules will be changed to permit full commercialization at an early date.

This would be in keeping with the slant taken by President Roosevelt, although two or three members seem to feel that money-making ought to be delayed indefinitely in view of disagreement between engineers over the system which is most likely to win public approval. Counter argument, however, is that neither system can be tested completely until its exponents have a chance to help defray the cost of regular service. Chairman Fly told the Senate Interstate Commerce Committee last month he regards semi-commercialization as a 'queer animal,' although he still is unconvinced the time has arrived to remove the handcuffs.

ENGEL'S WYOMING COURSES

Laramie, Wyo., May 7.

H. A. Engel of station WHA, owned by the University of Wisconsin at Madison, comes here this summer to conduct three different radio courses at the University of Wyoming.

Will stress educational aspects of broadcasting.

Take your pick... or take them all...

either way Mutual costs less

Whether you want to use rifle or shotgun in your radio hunt, Mutual gets you a bigger broadcasting bag. If you want the whole feathered flock—coast to coast—Mutual can help you put sales salt on the tails of 225 of the leading 300 markets in the U. S., at only $1,675 per ¼ hour daytime broadcast—scaling down by 13-week cycles to $1,183 on a 52-week basis. If you want just a few choice birds here and there, Mutual delivers those markets at minimum cost. Where else such happy hunting?

MUTUAL BROADCASTING SYSTEM

RADIO BOXOFFICE REPORTS

Baltimore

(WBAL, WCAO, WCBM, WFBR)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 4	8,040	5,228	2,016	15,284
April 27	8,410	6,042	1,673	16,125
% change	—4.4%	—13.6%	+20.5%	—5.2%

Nice rise in national spot biz offset drop in network and local units here last week. Extra-heavy buying of time over weekend for Senatorial primary coming to climax Mon. (6) will bolster ensuing week's figures.

WFBR, which has the running of the classic Preakness at Pimlico sewed up, will feed that race to NBC Red Sat. (11), under sponsorship of American Oil Co., via Joseph Katz Company. Oil company has also contracted for full three-hour 'studio party' preceding the event, which will be handled for NBC by Clem McCarthy. This program will be piped to Maryland Coverage Network, which has outlets in Hagerstown, Frederick, Cumberland, and Washington. Racetrack coverage also includes some special programs during week preceding famous race to be piped out nationally.

Also set by WFBR is Buck Rogers Treasure Chest, half hour per week for Popsicles, via Biow. Joining Pot of Gold after previously declining to participate in giveaway gimmick. Okaying of gag by Dept. of Justice influenced final decision to go along.

Chicago

(WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 4	9,385	5,220	10,109	24,714
April 27	9,415	5,242	10,115	24,772
% change	—0.3%	—0.4%	—0.06%	—0.2%

Little change in the general business setup following time switch, with most of the schedules going through some rearrangement, but little business added or subtracted.

Cincinnati

(WCPO, WKRC, WLW, WSAI)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 4	4,605	7,986	5,731	18,322
April 27	4,575	8,059	5,779	18,413
% change	+0.6%	—0.9%	—0.8%	—0.5%

Setting in with time change, the seasonal decline in general is not near so sharp as a year ago, broadcasters state. Crosley accounting department tags current biz close to 50 percent ahead of this period in 1939 for WSAI, and around 10 percent better for WLW. Both are NBC affiliates. Indie Scripps-Howard WCPO also is healthier commercially than a year since. WKRC, which switched from CBS to Mutual a few months back, is registering a steady climb.

WSAI last week added Gardner Nurseries, via Northwest Advertising agency, Seattle, Wash., for six five-minute transcribed programs; William Rippey Co., blurbing Foameline, five one-minute participation spots in women's news, through Mahlon B. Sheridan agency, local; Florsheim Shoe Co., special 30-minute program, remoted from its new downtown store, with Dick Bray, sportcaster, greeting players of the Reds team and visitors; Alms & Doepke, department store, three five-minute remotes weekly on spring sales; Sloan Furrier, four spot announcements weekly; Cole Bros. Circus, 14 announcements on show's May 5-6 Cincy engagement.

WKRC's new biz: John Schorr Sons (awnings), four spot announcements weekly; William Rippey Co., through Sheridan agency, five spot announcements on woman's hour; Edwin F. Potter, Inc. (health shoes), five one-minute announcements on woman's hour, through Strauchen & McKim agency; Mergard's bowling alleys, three one-minute spots weekly.

Denver

(KFEL, KLZ, KOA, KVOD)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 4	7,178	4,346	1,549	13,073
April 27	7,154	4,239	1,580	12,977
% change	+0.3%	+2.5%	—1.9%	+0.7%

Tivoli Brewing Co. buys 13 half-hours over KLZ, one a week; Loeburta Cosmetics, 20 spots, and Philip N. Park, Inc., one spot daily except Sunday for two months.

KFEL new business for the week was confined to announcements, with Luby Motor Co., through Ted Levy agency, taking chain break following news, daily, 52 weeks; Perkins-Epeneter Pickle Co., through Freiberger agency, 52 chain breaks preceding news; Mayer Hardware Co., participating announcements three days a week following Gardner Nursery; and 10 announcements each went to these: Health Creamery, Lantz Laundry, Olsol & Olson Groc., Ex-cel-sis Beauty Salon, Capitol Tire & Rubber Co., Denver Tamale, Pratt Stables, and Metropolitan Pontiac, Inc.

Faultless Starch Co., through Ferry-Hanly Co., 300 announcements over KOA, to be used in six months, and 24 announcements were sold to All-Year Club of Southern California, through Lord & Thomas, to run four weeks.

Des Moines

(KRNT, KSO, WHO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 4	7,265	3,130	4,935	15,330
April 27	7,520	3,140	5,006	15,666
% change	—3.3%	—0.03%	—1.4%	—2%

After a successful 13-week test, 'Meet Ma Brown,' 15-minute variety-quiz show, has been renewed by Occident Flour for KRNT-WMT-WNAX.

Reed Ice Cream Co. signed for a summer series of 'This Is Magic' on KSO. Ice cream will be given as prizes.

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, WXYZ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 4	8,743	11,710	4,680	25,130
April 27	8,325	12,096	3,773	24,194
% change	+5.5%	—3.1%	+2.4%	+3.9%

Continued sluffing off in local biz is offset by notable gain in network and spot categories, putting grand total back on the right side of the ledger. Local biz is looking up, as indicated in the following additions signed by local outlets for next week:

CKLW got Tastee Bread on dotted line for 13 weeks, three nights weekly, 15 minutes each, with Joe Gentile and gang highlighting 'Dukedale Grocery, World's Worst Radio Program.' It's adlib script show, similar to gang's early morning show, and hits ozone at 9:30 p.m. Monday, Wednesday and Friday.

WXYZ's new half-hour musical show for Stroh Beer, which is importing Gus Haenschen and two vocalists to perform before 30-piece string band, hits ozone Thursday nights from Masonic Temple Scottish Rite auditorium. Set by Zimmer-Keller, Detroit.

Buck Rogers returns to WWJ for Popsicles for 13 weeks. Runs 30 minutes once a week and set by Biow agency.

Hartford

(WDRC, WTHT, WTIC)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 4	6,835	2,263	1,335	10,433
April 27	6,703	2,230	1,204	10,140
% Change	+1.9%	+1%	+10.8%	+2.8%

Kansas City

(KCKN, KCMO, KITE, KMBC, WDAF, WHB)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 4	6,445	6,806	6,370	19,621
April 27	6,430	6,906	6,421	19,750
% change	+0.2%	—1.4%	—0.7%	—0.6%

Fluctuations of the week were slight with one or two exceptions. Trend, if any, was slackening of both local and national spot biz, possibly foretelling the coming summer light season.

Principal change was at KCKN, which began a contract with American Home Products shooting this station up in national spot biz, a department in which the station scarcely registered until the advent of baseball two weeks ago and this new contract. AHP time placed through Blackett-Sample-Hummert is that originally lined for Transcontinental web, now being placed both on disk and on locally built shows. KCKN is carrying three quarter-hour platters weekly by Elliott Roosevelt and is building an hour and a half of local programs weekly for the account.

Los Angeles

KECA, KFI, KFWB, KHJ, KMPC, KNX)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 4	11,541	11,212	1,814	24,567
April 27	10,005	10,915	1,783	22,703
% change	+15.4%	+2.8%	+1.8%	+8.2%

Coast biz took a long stride forward in all departments, showing a total gain of better than 8%. Heaviest increase was in network units, the others picking up modestly. New entries on KNX sales chart included United Drug, four quarter-hour transcriptions of 'Parade of Stars,' placed by Spot Broadcasting, Inc.; seven 100-word announcements for California Spray Chemical, through Long Advertising Service; 22 quarter-hour programs, 'Catalina Fun Quiz, for Catalina Island, through Heisser-Meyerhoff; 12 participations in Fletcher Wiley Combination for C. H. Baker shoes, through Sidney Garfinkel; 12 participations in Wiley program for May Co., through Milton Weinberg; 78 participations in Wiley program for Sparkeeta, through Heintz-Pickering; 30 five-minute newscasts for Stein Clothiers, through Bach, Bernstein & Associates.

KECA picked up 26 quarter-hour broadcasts of 'Opal Scarborough's Garden' for Aggeler & Musser Seed Co., through Julien Besel & Associates; 110 quarter-hour newscasts for Brooks Clothing, through Stodel Adv. Co.; 39 quarter-hour transcriptions of 'Tarzan' for Ritz Ice Cream, through Robert Smith agency; six five-minute live talent programs for Blue Ribbon books, through Northwest Radio Adv. Co.; eight quarter-hour organ recitals for Forest Lawn Memorial Park, through Dan B. Miner.

KFWB added 12 quarter-hour programs for James B. Heath; five participations in T. Stoddard bridge instruction for P. B. Davis, through Allied Adv. agency; 12 five-minute programs for So. Cal. Florists Ass'n, through Felber Features; five participations in Stoddard bridge program for Coast Federal Savings & Loan, through Robert Dennis. KMPC took on Fuhrman Furs for 54 spots; one-hour variety show, 'Stairway to Stardom,' for 10 weeks for Bekins Van & Storage; 100 spots for Hollywood Building & Loan; quarter-hour musical program five times a week for Dr. Beauchamp. KHJ's new biz includes Norman Brokenshire's 'Healthaids' three times a week for one year, through Austin & Spector; half-hour 'Buck Rogers' and 'Popsicle Pete,' 13 times, for Joe Lowe Corp., through Biow agency; five-time weekly reading Daily News comics for one year.

New York City

(WHN, WMCA, WNEW, WOR, WQXR)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 4	750	9,032	15,062	24,844
April 27	750	9,515	14,595	24,860
% change	*	—5.1%	+3.2%	—0.1%

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* No change.

New biz on KMAC includes San Antonio Music Co., using waxed 'Music For Fun' and Lack's Auto Supply Co., with two 'Sergeant Fix-It' quarter-hours weekly.

KABC is taking two new Texas State Network programs, the thrice-weekly Elliott Roosevelt 'America Looks Ahead' quarter-hours for Dr. Lyons' Tooth Powder, and 'Neighbors' for Mulsified Coconut Oil Shampoo. Blackett-Sample-Hummert placed both accounts. Station also signed Rossman Monumental Works for quarter-hours of Stanley Vainrib's poetry.

WOAI added Lipton's Tea, through Young & Rubicam, 6 chain breaks weekly, 13 weeks; International Harvester, announcements; Black Flag and Fly-Ded, through Blackett-Sample-Hummert, announcements; Colgate-Palmolive-Peet (Vel), through Sherman & Marquette, 'Women of Courage' transcriptions; Schlitz Beer, through Geyer, Cornell & Newell, announcements, and from NBC, AT&T's 'Telephone Hour,' and 'Against the Storm' for P&G (Ivory). WOAI's political schedule includes Jerry Sadler, Harry Hines and Olin Culberson, each with a half-hour weekly on the Texas Quality Network.

WHN's new biz includes Auto Racing Review, through David Verschleiser agency, one quarter-hour weekly; Stanback, through Erwin-Wasey, station breaks; Shubert Theatres, through Blaine-Thompson, announcements; United Drug Co., through Street & Finney, three quarter-hours weekly, 52 weeks; Suffolk County Federal Savings & Loan Ass'n, direct, three five-minute periods weekly; American Cigaret & Cigar Co. (Pall Mall), through Young & Rubicam, 97 announcements weekly; Blackett-Sample-Hummert using 108 announcements weekly for seven American Home products.

WQXR added Pall Mall cigarets, through Young & Rubicam, with eight announcements daily.

WNEW: Abelson, Inc., direct, announcements, five-minute newscasts, and 10-minute recorded programs; King David Memorial Park, through Austin & Spector, four quarter-hour newscasts weekly for 52 weeks; Stanback Co., through Erwin-Wasey, 15 announcements weekly, 13 weeks; Federal Recording Radio, through Klinger agency, participation in 'Make Believe Ballroom'; Lime Cola Bottling Co., through Williams agency, 40 announcements; Peter Paul, through Platte-Forbes, participation announcements; Grennan Bakeries, through Campbell-Minthum, 13-week renewal of announcements; Shubert Theatres, through Blaine-Thompson, announcements.

WMCA: R. L. Watkins (Dr. Lyons' Tooth Powder), through Blackett-Sample-Hummert, three Elliott Roosevelt quarter-hour transcriptions weekly, 13 weeks; Stanback Co., through Erwin-Wasey, 12 announcements weekly; Shubert Theatres, through Blaine-Thompson, announcements; Alexander Eisemann & Co., direct, 39 announcements; Modern Industrial Savings Bank, through Metropolitan, quarter-hour transcribed Gabriel Heatter newscasts; Davega City Radio, through Moser & Cotins, 30 announcements weekly, 52 weeks; James Elliott Organization (books), through Klinger, 52 quarter-hours; American Cigaret & Cigar (Pall Mall), through Young & Rubicam, 220 announcements; Gardner Nurseries, through Northwest Radio Adv., 26 five-minute transcriptions.

Salt Lake City

(KDYL, KSL, KUTA)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 4	6,641	2,760	662	10,063
April 27	6,568	2,643	842	10,053
% change	+1%	+4.4%	—21.3%	+0.1%

Gains in local and network biz offset a sizable drop in national spot and lifted the total units to a slight gain.

Joe Lowe Corp. (Popsicles), through the Biow Co., using 'Buck Rogers' half-hours on KDYL.

KSL added International Harvester with announcements; California Packing Co., through McCann Erickson, one-min. ET's, All Year Club, through Lord & Thomas, announcements; Porter-Walton Co., Z. C. M. I. Dept. Store, Auerbach Dept. Store, and Utah Theatre all using daytime announcements

San Antonio

(KABC, KMAC, KONO, KTSA, WOAI)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 4	5,926	7,663	2,434	16,023
April 27	5,834	7,535	2,225	15,594
% change	+1.5%	+1.7%	+9.3%	+2.7%

San Francisco

(KFRC, KGO, KJBS, KPO, KSFO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 4	8,440	2,384	1,914	12,738
April 27	8,380	2,549	1,871	12,800
% change	+0.7%	—4.6%	+2.2%	—0.4%

John G. Rapp Co., outboard motor distributors, through Allied Advertising, is sponsoring 15-minute Saturday newscast on KPO.

Langendorf United Bakeries (Holsum Wheat-O-Bran), through Leon Livingston, five 50-word announcements; and Swift & Co., through Stack-Globe, 10 one-minute E. T.'s, include new KSFO business.

Seattle

(KIRO, KOL, KRSC, KXA)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 4	4,530	9,492	721	14,743
April 27	4,535	9,492	729	14,756
% change	—0.1%	*	—1.1%	—0.1%

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* No change.

DISCS' AIR BIAS CLIPS MBS

GEORGE MARLO HIRED BY BMI

George Marlo has resigned as professional manager of Crawford Music Corp. to become general professional manager of Broadcast Music, Inc. He steps into his new job May 13. His contract with BMI is for three years at a salary of $250 a week plus $110 expenses. He had been getting $200 a week and $110 expenses on the old stand.

Marlo, who is president of the contactmen's union, was a publisher on his own for years. Before going with Crawford he was for three years professional manager of Remick, one of the catalogs in the Warner Bros. group.

Broadcast Music, which was launched by the National Association of Broadcasters as part of its strategy in dealing with ASCAP for a new contract, will most likely establish professional staffs also in Chicago and Hollywood in a couple months. By bringing in the head of the pluggers' union, BMI, according to the music trade's view, seeks to ease the opposition that might be encountered from band leaders who are co-AFL affiliates.

Joe Rines Operating Evergreens in Jersey, 750-Capacity Hoofery

Joe Rines is doing a Frank Dailey and has taken over the Evergreens, roadhouse at Bloomfield, N. J., which he will operate with name bands a la Dailey's Meadowbrook, also in Jersey. With his partner, Frank Wilkens, local restaurateur, Rines debuts next Tuesday (14) with Van Alexander and a rhumba combo, latter not yet picked. Changes every two to four weeks.

Spot will have two wires, WOR and probably NBC, relying on an extensive radio buildup for business and band pull.

Capacity of 300 at this spot, heretofore only with dancing on weekends, has been increased to 750, under Rines-Wilkens, and will be upped to 1,200 by Oct. 1. Rines meantime is not totally giving up his orchestra, still doing recordings and transcriptions. His last important stand was at the Hotel St. Regis, N. Y., where he was for two years.

MIKE TODD'S BANDS

Green and Lucas Set—Semi-Name Idea—3 Wires

Opening bands at Michael Todd's Dancing Campus, at the New York World's Fair, were not completely set up to yesterday (Tuesday), with Todd still looking for a name for the first weekend (11-12). Two of the three bands already signatured are Johnny Green's and Clyde Lucas.

Todd has dropped his plans to play names as a full-week diet. Instead, he'll use 'em for only two or three days during the season, playing three semi-name bands in between. Three bands, anyhow, will always be playing the spot. It will have CBS and WNEW wires.

Deal for Ben Bernie to play the Campus for the entire summer on a sharing basis fell through last week.

Earl Freshman's Company

Syracuse, May 7.

Benearl Publishing Co., headed by Earl I. Freshman, who for 23 years represented the American Society of Authors, Composers and Publishers here, has been formed.

Milt Davidson, who writes under the name of Jay Milton, will be general manager. Other officers include Benjamin Kline, vice-prez; Nathan I. Share, secretary; and Richard Aronson, treasurer.

'Catch My 3:43 Show'

Gene Krupa will pull a new gag this week (Thursday) at the Paramount theatre, New York, when he invites music and newspapermen to a special unveiling of an arrangement of a tune he's been working on for almost two years. The number's called 'American Bolero,' an original, on which he's collaborated with six different arrangers.

Krupa will wire invitations to various people in the trade to catch the number at a regular stage show at the Par, where his band's working. It'll be inserted into the show in place of one of the numbers his band is now using.

RCA Unit Named Co-Defendant In Suit vs. Miller

New York Justice Aaron J. Levy on Friday (3) granted an application of Glenn Miller in adding the RCA Mfg. Co. as a defendant in Eli E. Oberstein's breach of contract suit against the bandleader.

Action claims breach of contract entered into Feb. 27, 1939, whereby Miller agreed to make 60 records for Oberstein, and not to record for anyone else in that period. The contract was breached, the complaint alleges, when Miller refused to make the records, and in April, 1939, signed with RCA and has since been recording for it. An injunction, accounting of profits and damages is sought. The suit is almost identical with a previous action by Oberstein against Artie Shaw.

Testimony Doubt May Release Musician In Jail on Murder Rap

Cleveland, May 7.

John Kosinski, Cleveland musician now serving a life term in Ohio pen for murder, was made eligible for parole shortly as result of friends' campaign which influenced Governor John W. Bricker to cut his sentence to manslaughter. Accordion player known professionally as Fred Guss was convicted two years ago in one of the most novel, circumstantial cases ever held here.

Jury found him guilty of killing, 17 years ago, a bank guard who was shot in a grocery-store stick-up. Although musician maintained he was playing in New York in 1924 on that date, a cousin and two witnesses had the case reopened in 1938 and testified against him.

Recent investigation that raised doubt of witnesses' reliability was one reason why governor gave him a break that may bring a parole. Another factor was Kosinski's good behavior in prison, where he composed six songs, which attracted attention to his case when several were published and played here.

BYRNE TOOTER HURT IN GOLF BALL CONKING

Jack Yelverton, of Bobby Byrne band, was conked by a ball out of bounds while watching other golfers tee off at a club in Salem, Mass., last Tuesday (28) and is in Salem Hospital recovering from a brain concussion. Band was there to play a one-nighter at the North Shore Gardens.

After being hit, the clarinetist collapsed, recovered and appeared okay, but passed out again 10 minutes later. He was rushed into town in the band's bus then transported to the hospital by ambulance. One arm was temporarily paralyzed by the blow. He'll be okay in time for the outfit's scheduled opening at the Glen Island Casino, Westchester, N. Y., May 15. It's the new group's most important date. Victim was formerly with Glenn Miller.

WEB TUNE RECAP OMIT HURTS WOR

Charlie Barnet Case Highlights Situation Created by Orchestras Dependence Upon Good Will of Recording Companies and How Latter's Ideas, Often Prejudiced, Prevail

BIZ SNOBS

By BEN BODEC

How the phonograph record companies and the music publishers can, because of biased attitudes, discourage name bands from tieing up with Mutual network for their remote programs was clearly illustrated last week when Charlie Barnet refused to accept a Mutual release that had been obtained for him by Mrs. Maria Kramer, operator of the Lincoln hotel. Mrs. Kramer had been feuding with NBC over that network's taboo on her getting personal mention during the remote broadcasts.

After Mrs. Kramer had bought a line for a month from WOR-Mutual, Barnet demurred, going so far as offering to settle his contract with the hotel operator. Barnet explained that he personally had nothing against a Mutual hookup but that he was concerned with the effect that the lack of an NBC or CBS wire would have on his relations with his recording tieup, Victor-Bluebird, and music publishers, who between them determine which bands shall get the breaks on new songs.

It's a circle that most band leaders have found it tough to break. The recording companies and the publishers alike feel that a band's pulling power at the disc counters is largely influenced by the exploitation they have had over the networks, and regardless of the growth of Mutual these two controlling elements hold to a predisposition which they acquired years ago. The bias, say the publishers themselves, has been accentuated by the circumstance that WOR's performances are not included in the recapitulations of the most played songs on the air. Also that since ad agency producers pick their tunes from such lists, the publishers have no choice but to look to the remote use which will count most on these recapitulations.

Reversed Situation

Control which music publishers are now able to exercise over their choice of bands when it comes to recording, is something which in itself amazes the old line music men. Years ago, or before the comeback of phonograph records, the publisher was without any bargaining instrument in dealing with toprung band leaders. The latter could do a lot for publishers but there was little that publishers could do that would make their favors sought after by bandmen. Now the situation is quite the reverse. A band's success on phonograph records depends in a large measure on the material it gets. The supply of good new songs is always limited, and with so many bands now turning out records the competition among them for first crack is intense. Whereas a publisher formerly had to plead with top-rating band leaders to introduce a number, this latter gentry now pleads with the publisher for that privilege, and keeping them all satisfied has become the publisher's No. 1 headache.

Roemer Back to CRA

Milton Roemer, formerly associated with Consolidated Radio Artists, returned to that organization last week in the band department. He'll handle location dates.

He was with CRA more than two years ago and had stepped out of the business entirely after leaving

Nickel-in-Slot Machines in Public Parks Draw Musicians' Protest

Milwaukee, May 7.

Dancing to music from juke boxes in the county parks must be stopped, or else. This is the undated ultimatum delivered to the Milwaukee county park commission by Volmer T. Dahlstrand, president of the Milwaukee Musicians' association, local No. 8, AFM (AFL). Intimation was plainly made that the windjammers have ample leverage to enforce their edict—voting power of nearly 2,000 members and their families, union affiliations and the extensive park concert program which is one of the biggest features of the county recreational projects.

Some of the parks have been using phonographs for dancing instead of live music, according to Dahlstrand's declaration to the commission.

'We don't allow that in public halls,' he said, 'and it would be unfair for us to permit the parks to use canned music. We insist there be no more canned music.'

Commissioners said the machines are used in park recreation rooms by young persons who drop nickels in them for a dance or two, and that the county couldn't afford to hire orchestras every time a few kids wanted to indulge in a little jitterbugging.

Definite action was deferred until a later meeting.

Armstrong Drops 6 Men

Louis Armstrong orchestra dropped almost half its men following the band's bowing out of the Cotton club, New York, nitery show last week. Andy Kirk replaced Armstrong there Friday (3). Of the six men Armstrong served with two weeks' notice none have been definitely replaced.

Louis Russell, piano; Lee Blair, Bingy Madison and Charles Holmes, saxes; Bernard Flood, trumpet, and Pop Foster, string bass, were the men given notice.

Kaye % Deal Clicks 7,790 In Auburndale

Totem Pole Ballroom, Auburndale, Mass., outsmarted itself last Friday and Saturday (3-4) and as result paid Sammy Kaye much more salary than the band would ordinarily have taken out. Kaye cracked the spot's 11 year record for attendance for the two days, drawing 7,790 admissions. Auburndale is just outside of Boston.

Ballroom is said never to have booked a band before under a guarantee and percentage arrangement, always on a flat price. There was some doubt about Kaye's drawing power so he was bought on a percentage deal. He walked out with almost double what the figure would have been on a straight guarantee.

New Yorker Shuts Mon.; Ice Show Too Intricate For Substitute Bands

New Yorker Hotel, New York, is discontinuing its Sunday night guest band policy for its Terrace Room, at least for the summer. Sunday night replacements for the day off of the regular band on duty at the room gave many of the new outfits formed in the last year an opportunity to work in big league surroundings. From Larry Clinton's debut tomorrow (Thursday) night on, the day off for the band will be Monday and the room will be closed entirely.

It's because of the ice floor shows the hotel uses during the hot months. Layout is deemed too intricate and demanding musically for a band to rehearse to play for it for only one night.

BIRMINGHAM BIZ

Lunceford, First of New Influx, Draws 3,200 Dancers

Birmingham, May 7.

Playing to a record all-Negro house, Jimmy Lunceford and band grossed a neat $2,200 at the municipal auditorium here Monday (29). Lunceford dished to approximately 3,200.

Martel Brett, local promoter, had Lunceford as first of parade of name bands on Summer schedule. Ella Fitzgerald and the Chick Webb band are slated for June 6 and Erskine Hawkins for July 4, for all-Negro dances.

Motheral Bonner, another local band booker, has placed Earl Hines for May 21 date and expects others.

Negotiations are under way to bring Sammy Kaye band here for the tenth annual National Air Carnival dance on June 1. Walker Mattison has option on this event.

LEARNING TO TAKE IT EASY?

Name bandleaders, who vacation from the press of batoning every chance they get, aside from enforced layoffs, are taking time off in chunks this year. Guy Lombardo scrams work between his May 10 closing at the Strand theatre, New York, and his May 25 opening at the N. Y. World's Fair; Horace Heidt takes time out June 9 to 29; Count Basie exits for two weeks starting June 1.

Tommy Dorsey finished a one-night tour at the U. of Georgia, Atlanta, Saturday (4) and vacations until he opens on the Hotel Astor (N.Y.) Roof May 21.

TO EXAMINE CBS EXECS IN ZUGSMITH'S SUIT

Examination before trial of the president and secretary of Columbia Artists, Inc., in connection with Albert Zugsmith's $195,000 breach of contract suit, has been ordered for May 13 in N. Y.

Zugsmith, hired in 1932 as head of the orchestra division of CBS, claims a three-year verbal contract for 1933 giving him $5,000 yearly and 10% of the increase in business in his department. He said he received the $5,000 until 1936, but was never paid the increases. He estimates the increase in 1933 at $50,000, 1934 at $400,000, 1935 at $1,500,000, or a total of $195,000 due him in commissions.

Lastly he seeks $800 as salary due from November through December, 1935.

U.S. Record Corp's Suit Over 'Defective' Albums

The U. S. Record Corp. filed suit Wednesday (1) in N. Y. supreme court against Jacob Firstenberg, doing business as the Universal Importing Co., seeking damages of $2,173 for the alleged sale to the plaintiff of defective phonograph albums.

U. S. Record Corp. claims that between September, 1939, and February, 1940, it received 11,000 albums from the defendant at 24c each, for which it paid $2,173. The albums were defective and cracked, is the charge.

On the Upbeat

Columbia and Vocalion Records getting two hours a day on CBS owned WCBX, shortwaver. Solid session, 10 a. m. to noon daily is m c'd by John Reed King and uses guest bandleaders. It's beamed at South America.

Tommy Dorsey plays a National Biscuit Convention at the Astor hotel, New York, May 16, and Eddy Duchin does a similar date for a Grocer's conclave at the Waldorf hotel, N.Y., May 10.

Gene Krupa held over a fourth week at the Paramount theatre, New York.

Paul Chelly orchestra back from Caracas, Venezuela.

Horace Heidt resigned to Columbia Records for another year.

Ruby Newman opens Ritz Carlton hotel roof, Boston, for two weeks, May 14. Emil Coleman set to follow.

Coleman Hawkins' band set for one week at Fiesta Dancoteria, New York, May 11.

Al Kavelin outfit set for the summer at Pabst Blue Ribbon Gardens at New York World's Fair.

Art Perry joined vocalists with Gray Gordon at Hotel Edison, N. Y., last week.

Milt Ebbins replaced Jack Kearney as road manager of the Count Basie band. Kearney shifted to Jan Savitt.

Xavier Cugat back to the Waldorf-Astoria hotel, N. Y., May 16.

Gordon Burdge, a local band, into new Coliseum Bowl, San Francisco, May 24.

Duke Ellington to do a DX broadcast to BBC week of June 7. May do it from the stage of the Apollo theatre.

Bob Zurke rejoins his band at the Raymor Ballroom, Boston, next week. He had been out with arthritis.

Leo Reisman outfit set for Ben Marden's Riviera, Fort Lee, N. J., opening May 23.

Columbia Records by the score are included among the material to be sunk into Oglethorpe University's 'Crypt of Civilization'. Thirty albums of serious stuff and pop platters by Raymond Scott and Benny Goodman were included. It won't be opened till the year 8113.

Sherty Cherok, trumpeter with Gene Krupa, is to be replaced by Rudy Nowak from Mal Hallett's outfit.

Jack Jenny again rehearsing a new group.

Lang Thompson band gets the summer stretch at Jenkinson's Pavilion, Point Pleasant, N. J., starting June 21.

King's Jesters stay through October at Onondaga, Syracuse, N. Y., spot. Open May 30.

Van Alexander down for eight weeks, opening May 14, at new Evergreen, Bloomfield, N. J., name-band spot.

Ralph Muzzillo, Jimmy Dorsey sax man, to have his own band.

Mickey Folus, tenor sax, from Johnny McGee to Woody Herman, currently at Meadowbrook, Cedar Grove, N. J. He replaced Sammy Armatta.

Gus Arnheim opened Jantzen Beach Pavilion, Portland, Ore., May 4.

Glen Gray Casa Loma orch to Fort Whiting auditorium, Mobile, May 29.

Bob Chester orchestra starts its first location date in the New York area May 15 when it opens indef at the Essex House. Continues single dates until Essex opening.

Ted Weems opens resort season in ballroom at Cedar Point, near Sandusky, O., June 8.

Lang Thompson goes to Jenkinson's, Pt. Pleasant, N. J., for the summer after winding up at William Penn Hotel's Chatterbox, Pittsburgh, June 1.

June Gardner and her Gentlemen of Swing went into New Penn, Pittsburgh, Monday (6) for return engagement, succeeding Johnny Wiles crew.

Three Suns into Hotel Roosevelt Lounge, Pittsburgh, for run Monday (6), replacing Idlers, latter out after six-month stay. Placed by Joe Hiller for CRA.

Joe Venuti plays Duquesne University's annual Junior Prom in Pittsburgh May 17.

Mike Riley ('Music Goes Round and Round') and his orchestra open this week-end in the Rainbo Room of the New Kenmore hotel, Albany. Succeed Ina Ray Hutton's band.

Jack Meakin's orchestra is playing at The Edgwood, East Greenbush, N. Y., for what is advertised as the first time in the east. Patricia Norman, who sings on Ben Bernie's CBS program, is warbler, with Johnny Smith and Johnny McAfee also drawing billing. Meakin, earlier in winter, emceed on NBC quiz show titled 'Dr. Jazz and the Headline Clinic.'

British Best Sellers

(Week ending April 13, 1940)

'Over Rainbow'	Day
'Boy on Leave'	Maurice
'17 Candles'	Wright
'Made Me Care'	Norris
'Who's Taking Home'	Day
'Moonlight Avenue'	Gay
'Goes Dream'	Lassalle
'Quartermasters'	Cavendish
'Lovely Day'	Chappell
'16 Cent. Room'	Cinephonic

Oliver Naylor, who disbanded his orchestra several months ago to enter business in Birmingham, has had a change of heart, reorganizing the band for summer work.

Joseph Imbrogulio's staff orchestra from WFBR, Baltimore, is playing on sustainers over NBC red.

Paul Regan, mimic, is with Chic Scoggin's orch at Club Continental, Hotel Jefferson, St. Louis.

Ray de Maris replaced Jerry Gilbert in the Windsor Room of the Thomas Jefferson Hotel, Birmingham for summer.

Joe Frasetto and his WIP, Phila., house band will take a five weeks' leave of absence from the station this summer to make a tour of the Atlantic coast resorts.

Abe Neff's to play the Summit Springs hotel, Poland, Me., for 19th consecutive summer.

35th Season Opens

Lincoln, Neb., May 7.

Capitol Beach, R. H. Ferguson's amusement park here, lights (18), for the 35th season, with Henry Busse slated for the following day (19) as a name magnet.

Hoyt Hawke is manager with Ralph Beechner, as No. 1 assistant.

Harry Sosnik in N. Y.

Harry Sosnik has arrived in N. Y. to take up his duties as a music official at Decca records and to look for a radio connection. Felix Mills got his Woodbury chore in Hollywood which he vacated.

Sosnik also has gotten a release from MCA with whom he has been at odds for some time. MCA on other occasions talked him out of the walk.

PINKY TOMLIN OPENS PARK

Kansas City, May 7.

Pinky Tomlin and orchestra drew the assignment of opening Fairyland Park ballroom for the summer, May 5. Advance sale at 55c per person indicated an attendance of 1,000 for the Sunday night dance.

Policy of the ballroom, as in previous years, will offer a resident or local band nightly, with bigger names as they are available.

Johnny Burke and James V. Monaco doing the songs for Paramount's 'Ghost Music.'

David Snell composing the score for 'Gold Rush Maisie' at Metro.

Inside Stuff—Music

Bing Crosby's latest production, 'If I Had My Way' (U), opened at the N. Y. Rivoli Saturday (4) without advance ballyhoo on the score. The film had originally been set for a June or July release and the publisher of the score, Santly-Joy-Select, Inc., finds itself in the unusual position of starting to work on a musical's exploitation after the picture is actually showing. As it looks now 'My Way' will be on its general first and second release dates before the radio plugging of the score's tunes will be fully under way. The record companies won't have their versions of the 'My Way' numbers on the market before the end of next week. Because of the suddenly quick release, Jack Kapp had to rush west two weeks ago to supervise Decca's pressings of Crosby's recordings.

Police of Peoria, Ill., are still hunting for the Negro who recently represented himself as Duke Ellington's manager and got away with passing a fraudulent check. Guy presented himself at a Peoria hotel and made arrangements for storage space for five cars supposed to belong to Ellington's bunch, presented a check in payment and walked off with cash change as the check was for more than the storage charge.

He's also supposed to have approached a bus line to charter a jalloppy to cart the band to Oklahoma but gave up and scrammed after being refused a $5 loan.

Samuel Jesse Buzzell declared last week that he had not been retained by Bregman, Vocco & Conn as counsel in connection with the publishing firm's plaint against the treatment it has received from the availability committee of the American Society of Composers, Authors and Publishers. Buzzell added that his relations within ASCAP was such that he would do nothing to jeopardize them, such as engaging in litigation against the Society.

Bands at the Boxoffice

(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
Al Donahue	New Yorker (400; 75c-$1.50)	5	985	5,025
Jimmy Dorsey	Pennsylvania (500; 75c-$1.50)	4	1,325	6,345
Eddy Duchin	Plaza (300; $1.50-$2.50)	4	725	2,050
Sleepy Hall	Biltmore (300; $1-$1.50)	11	200	2,425
Frankie Masters	Roosevelt (300; $1-$1.50)	12	425	5,050
Lani McIntire	Lexington (300; 75c-$1.50)	16	1,375	20,300
Charlie Barnet	Lincoln (225; 75c-$1.50)	6	*475	475
Orrin Tucker	Waldorf (Empire) 600; 75c-$1.50)	4	950	5,150

* 5 days.

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 (April 29-May 5). 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
Say It (4)...*Buck Benny Rides Again	Famous	53
When You Wish Upon a Star (10)...*Pinocchio	Berlin	44
Woodpecker Song (10)	Robbins	44
Apple Blossoms and Chapel Bells (10)	Remick	37
Singing Hills (12)	Santly	32
Too Romantic (10)...*Road to Singapore	Paramount	31
With the Wind and the Rain in Your Hair (12)	Paramount	31
Imagination (4)	ABC	30
Let There Be Love (7)	Shapiro	30
Little Curly Hair (3)...*40 Little Mothers	Feist	29
You, You Darlin' (6)	Harms	29
My! My! (5)...*Buck Benny Rides Again	Famous	25
Shake Down the Stars (6)	BVC	25
I've Got My Eyes on You (17)...*Broadway Melody	Crawford	24
So Far, So Good (6)	Miller	24
How High the Moon (12)...†Two for the Show	Chappell	23
Make Believe Island (3)	Miller	23
Tuxedo Junction (8)	Lewis	22
Where Do I Go from You? (2)	Mercer	22
Say Si Si (10)	Marks	21
Ma! He's Making Eyes at Me (15)	Mills	20
Sky Fell Down (5)	Witmark	20
It's a Wonderful World (2)	Robbins	19
Polka Dots and Moonbeams (1)	ABC	19
Angel in Disguise (6)...*It All Came True	Witmark	18
On the Isle of May (14)	Famous	18
Playmates (6)	Santly	18
Alice Blue Gown (7)...*Irene	Feist	17
From Another World (6)...†Higher and Higher	Chappell	17
Danny Boy (3)	American	15
Castle of Dreams (6)...*Irene	Feist	14
Good Evening (7)	Bob Miller	14
Where Was I? (8)...*'Til We Meet Again	Remick	13
Breeze and I (1)	Marks	12
Charming Little Faker (2)	BVC	12
Creaking Old Mill on the Creek (2)	BVC	12
Down by the O-hi-o (1)	Forster	12
I Can't Love You Any More (1)	Olman	12
I Concentrate on You (8)...*Broadway Melody	Crawford	12
A Lover's Lullaby (2)	Jewel	11
Ain't You Ashamed? (2)	Broadway	11
Between 18th and 19th on Chestnut St. (2)	Leeds	11
Deed I Do (2)	Lincoln	11
Yours Is My Heart Alone (1)...†Land of Smiles	Harms	11
Believing (2)	Spier	10
My Wonderful One Let's Dance (2)...*Two Girls	Feist	10
Hear My Song, Violetta (1)	Crawford	10
One Cigarette for Two (12)	Ager	10
Secrets in the Moonlight (1)...*Star Dust	Robbins	10
Smoke Rings (1)	American	10

Band Reviews

VAL OLMAN ORCHESTRA (8)
La Martinique, N. Y.

Val Olman has been in and out of class spots, such as the Rainbow Room, N. Y., and just back from a winter at Palm Beach. He's currently ensconced in La Martinique, succeeding Pancho.

Olman has a setup of eight, numbering three reeds, one horn only, and a strong rhythm quartet (accordion, bass, piano and traps), which more than makes up for the seeming shortcoming of the brass. In a cafe like the Martinique it's a strong combo for the straight dansapation, solid enough to fill the room, and persuasively rhythmic for the straight terps. Fausto Corbelo does the alternate maestroing for the conga-rhumba stuff.

Olman is a personable maestro, conducting chiefly, and also doing the m.c. intros. *Abel.*

HAL SAUNDERS ORCH (16)
Hotel St. Regis Roof, N. Y.

Hal Saunders has a brisk dance team of 16 men, not too blarey but dance-compelling, in the standard 'society' style, a requisite for a swank spot like the Hotel St. Regis' Viennese Roof. Himself a violinist-conductor, there's one other fiddle, but three of the four reeds double violins and the other goes cello for the smoother sessions. Basic setup is piano, drums, bass, two violins, four reeds and only one trumpet with the guitarist (steel and standard) also doubling on the horn in some sets.

Saunders is relatively new although he's been around in small class rooms like Mon Paris, N. Y., and also in the pit of 'Two for the Show,' Broadway legit musical.

For straight dansapation he dishes it up briskly; also must play a rather difficult floor show accomp. In the Viennese waltz sets, a requisite here, Saunders scintillates when his combo becomes five violins and heavy on the woodwinds. *Abel.*

OLSEN-JOHNSON ANNI CELEBRATION ON DISKS

Recent radio show celebrating the anniversary of the Olsen and Johnson show, 'Hellzapoppin,' will be redone in essence on wax and issued commercially on Eli Oberstein's 35c Varsity label late this month. Comedy pair will be aided, as they were on the air, by the Four Belles, harmonizing quartet, and a band under the baton of Spud Murphy.

Group will make four sides, first double-faced platter to be released May 23 and the second May 30. Tie-up will include a mention of 'Hellz' on the platter labels.

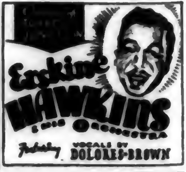
TED
LEWIS
WEEK MAY 6
ORPHEUM
DAVENPORT, IA.
Personal Management:
MILTON PICKMAN

HURRY! We'll Miss
DICK JURGENS'
Swell Music!

Aragon Ballroom, Chicago, [illegible]

BEN
POLLACK
AND HIS ORCHESTRA
NOW AT THE
HOTEL SHERMAN, CHICAGO
Direction
GENERAL AMUSEMENT CORP.

You Can't Miss
GALE, Inc., Presents



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COLLEGE RHYTHM

The sixth of a series of articles on collegiate likes and dislikes as regards dance music and dance bands.

The writers, staff members of publications at their respective schools, have been asked by VARIETY *to give the opinion of the student body as a whole rather than pass personal judgment. Neither has* VARIETY *given further instructions as to what was to be said or how. These articles appear as the undergraduates have written them, with the expressed opinions being their own.*

VARIETY *publishes the series to give music men and band leaders a cross-section of current undergraduate opinion on dance music and bands, with the hope that it will be both informative and instructive. For what the college group has to say about dance music is deemed important in the trade. This is a continuation of a series originated by* VARIETY *in 1935.*

MISSOURI

By Phil Dessauer, '39

(Editor, Missouri Showme)

Columbia, Mo., May 7.

Even that master mouthpiece of them all, old Confucius himself, would have to do a lot of triple-tonguing to find a phrase for all the musical tastes on the University of Missouri campus. The venerable Chinese sage might well end up with some such linguistic gem as, 'Confucius say—same as Old Man River!'

For Missouri's likes and dislikes in the world of sweet and swing just don't catalog very well. Some like it hot; some like it cold; some like it at room temperature. But one thing is certain—they all like it.

You don't have to go to a palm-reader or a crystal ball for proof, either; 1939 was the University's centennial year academically, and in celebration thereof undergraduate swingsters have uncovered a musical millennium.

Already more topnotch bands have been brought to the campus this year than in any other season in Old Mizzou's history—and that goes all the way back to 1839 A. D.

Ben Bernie—cigar, wisecracks and all—came first, at an all-school Student Government Association dance. Then the 'Ags' plowed the band field and came up with Herbie Kay—in overalls!—for their annual Barnwarmin' celebration.

S. G. A.'s next 'catch' found a trombone on the end of the line, attached to Tommy Dorsey & Co. And a few weeks later Pan-Hel made it a family affair by importing brother Jimmy.

Came the first signs of spring, and the Engineers fell in line with Joe Sanders, the Ol' Lefthander, and at present on tap for the annual 'M' Men's and Military Balls (April 12 and 13) is Johnnie 'Dimples' Davis. If that list isn't imposing enough, just add the Savitar Ball later in the spring, with one of the country's top bands promised by the boys in the know.

Perhaps there are sophisticates whose hearts refuse to beat any faster at the mention of these names. But even a booking agent—who, many will argue, has no heart at all—must break down and admit such bands mean at least a step in the right direction. Dorsey, Bernie, Dorsey, et al should raise M. U. out of the Little Red Schoolhouse class, if they do nothing else.

For it wasn't so long ago that the Missouri campus, as a 'one-nighter' spot for bands, was considered colder than a Sunday night supper. An engagement in Columbia, Mo., was looked upon as a sort of unfortunate accident that happened to an orchestra somewhere between St. Louis and Kansas City. It was something like a flat tire or a hotel bill.

The Old Maestro Started Something

The appearance of Mr. Bernie and his cigar, however, changed all that, for when the Old Maestro left town his pockets were bulging with what should be known to the trade as 'percentage potatoes.' That the grapevine passed this glad word around is indicated by the success with which other bands were persuaded to set up their shields in Rothwell Gymnasium.

The coming of Tommy Dorsey to the campus was no accident. The tromboning Sentimental Gentleman ranks one-two in the list of all-around musical favorites with the boys and girls who yell for the Black and Gold at football games. Along with Glenn Miller, T. Dorsey may well be awarded the platinum pitch pipe for being Fairest-Haired Boy at Old Mizzou. In fact, if there is any noticeable trend at all in musical preference at Missouri, it leans toward the rhythmical swing patterns of Miller and Dorsey. Campus band leaders are following it, and say they notice a pronounced favoritism for so-called stylized swing, as contrasted to the out-and-out 'whirlwinders' of the Cab Calloway variety.

Not that Missouri has gone 'Lombardo.' Far from it! Nor has the jitterbug become extinct. (Indeed, he hasn't even tired yet!) But all the tangible evidence points to an era of, let us say, 'subdued swing.'

Exhibit 'A' in defense of this contention consists of record sales among students. According to dealers, Miller and T. Dorsey recordings roll in and out of stock so fast they hardly have time to get their second wind-instruments. About the time the Sentimental Gentleman came to town even his old recordings of 'Marie' and 'Song of India' returned to high favor, via the 'sellout' route.

But these two bands have no monopoly on popularity. Larry Clinton, Jan Savitt and the old Artie Shaw crew all have great numbers of avid followers. Benny Goodman is on the rise again, say his devotees. Charlie Barnet ranks high with those who like their sending solid. And for listening pleasure, the boys who ride the nickels in the slot will hang around all afternoon for Kay Kyser, Sammy Kaye, Bob Crosby or Jimmy Dorsey. Many other bands find supporters hunched in front of tired radios or curled up in 'jelly-joint' booths at almost any hour of the day or night. Among these, prominently, are Eddy Duchin, Dick Jurgens, Harry James, Horace Heidt and Orrin Tucker.

All this merely points out that almost every musical taste is represented in some degree. Anybody who wants to start a bang-up free-for-all—verbal, if not fistic—can find no better way than to hint that some of the 'sweet' bands ought to go back to the cornfield, or that a recorded jam session sounds like a bunch of six-year-olds playing 'war' with mama's dishpans.

Ginny and Bonnie

Sad to say, a few orchestras seem to have missed the bandwagon. Hal Kemp, Blue Barron, George Hall, Guy Lombardo, Red Norvo and a few others can boast only limited followings. But the trends of favor come and go as the tides, and an aggregation unknown or unloved today may ride the crest of a single recording tomorrow and hit the jackpot of popularity almost overnight. For example: Orrin Tucker's 'Wee Bonnie' Baker and 'Oh, Johnny'. (Incidentally, record dealers say the local co-eds usually request 'Orrin Tucker records,' while Missouri males ask for 'Bonnie Baker'.)

Along with Ginny Simms, little Bonnie ranks the class in vocal popularity. Among the masculine gargiers Jack Leonard and Eddie Howard stand high, with Bing Crosby still 'in there pitchin'. Anything by the Andrews Sisters doesn't need a press agent, and the four King Sisters are labeled up-and-comers.

As to individual numbers, 'Tuxedo Junction' is out in front by a nose and a couple of cadenzas. 'In the Mood' and 'Careless' have been best-sellers for weeks. 'The Starlit Hour' and 'The Isle of May,' as well as Charlie Barnet's version of 'Between 18th and 19th on Chestnut Street,' are earning their keep every day. And another order of that for "I Concentrate on You' and 'The Wind and the Rain in Your Hair'.

And at Stephens College

When somebody decides some day to take a poll on the world's most popular inventors, it will be an easy matter to predict where the votes from Stephens College for Women, also in Columbia, Mo., will fall. Stephen girls—some 1,000 are enrolled—are fans of two great inventors:

1. The fellow who invented the nickel. 2. The fellow who invented the slot that exactly fits a nickel and has a musical recording on the other end.

For these two fellows have brought many a happy hour to swaying shoulders and tapping toes that go wherever Stephens girls go. In a word, the girls at Stephens like their music. They like to listen to it; they like to inhale 'cokes' to it; they like to dance to it.

Perhaps that explains partially why their school has entertained in the last season or two such bands as Blue Barron, Ben Pollack, Tony DiPardo and Bob Zurke; why, on April 26 and 27 Larry Clinton and his boys will do the honors at the annual Junior Prom, and why, three weeks later, Dick Jurgens and his band will play for the Senior Farewell Dance.

As a final clincher for this point, it may be related that when the seniors voted a few weeks ago on whether to have an 'ordinary' band for their Farewell Dance or to have a name band and an assessment—the name band won, hands down. Result: Dick Jurgens for May 17-18.

The girls, known informally as 'Susies,' demonstrate their musical preferences in no uncertain manner. They buy recordings by specific name or by the band's name, and sometimes they even ask for records by number. They play waxings by the hour, either on their own phonographs or on the slot circuit. And what band leader wouldn't like a recording of his to have a date with 1,000 to 1,500 girls any afternoon or evening in the week?

Glenn Miller, a Surefire Sender

The season's ruling favorite is Glenn Miller. Record dealers say his are the only recordings for which the 'Susies' ask by merely naming the band. No matter what the piece—if it's by Glenn Miller—sold! His 'Tuxedo Junction' has been perhaps the best seller of the entire year in local music shops, and his 'In the Mood' apparently really did put 'em in the mood for music.

Also on the topmost rungs of the popularity ladder are Tommy Dorsey, Artie Shaw—the old, old Shaw band—Larry Clinton and Dick Jurgens. Clinton was a big favorite last year, slumped somewhat early this season and rose again when it was announced he would play for the Junior Prom. Jurgens' recording of 'My Last Good-Bye' had a big run, and his vocalist, Eddie Howard, ranks high among favored singers.

Top man among male throaters, however, is Jack Leonard, even though he no longer sings with T. Dorsey. When he left the Dorsey band, many of the girls noticed his absence from recordings, but sales on T. D. show no particular slump because of it.

Popularity of novelty numbers staggers up and down like a cursing ship captain. Such selections as 'It Was Only an Old Beer Bottle' and 'The Little Red Fox' enjoyed only fair favor. On the other hand, some off-the-beaten-track numbers do ring the bell. Gene Krupa's 'Drummer Man' did it, as well as Fats Waller's 'My Feet's Too Big'. And Bonnie Baker's 'novelty voice' still packs 'em in (nickels in the machines).

General preferences run the entire gamut from sugar-sweet selections with dreamy vocals to jitterbug jazz that leaves the dancers not knowing which end is upbeat.

Bands that come to the Stephens campus for dances, however, get around this diversity of preference by bringing along an ample supply of both 'sleepy-timers' and 'sweat-box' numbers.

One 'must' item, however, for the leaders of those bands to remember, is this: Don't forget your automatic autographers. Otherwise, those Susies will wear your writing hand down to the wrist.

(Next Week: U.S.C.)

FRITZ ROTHSCHILD'S TOUR

He'll Personally Show How Ams Can 'Sit In' With Biggies

In conjunction with local distributors, Columbia Records will finance a concert tour of its new Add-a-Part record series this summer. Will consist of Fritz Rothschild, concert violinist-creator of the platters and an album of the records. They're the platters on which music for a quartet is cut, one part being left out purposely. The missing piece is handed in sheet music form to the buyer of the record who then plays his own instrument along with the disc completing the quartet. It's a training series, the idea being that buyers of the records are thereby able to 'sit in' with musicians of top caliber.

Tour is for demonstration purposes and starts at Central Hill Hall, Hartford, May 14. It'll be cuffo and stay out on the road several months. One of the numbers Rothschild will use is Bach's 'Double Violin Concerto.' He played second violin when the record was made, leaving out the first fiddle. That he'll play on the stage, accompanying himself.

SALESGIRL'S TUNE TO BE PUBLISHED

Helen Bliss, former Cleveland girl now working as salesgirl in a New York department store, has written her first published song, 'The Moon Won't Talk,' which was released last week by Regent Music. Charles Hathaway collaborated on the score, but she wrote the lyrics on her own. Ginny Sims' orchestra (Kay Kyser) has recorded it for Vocalion, for release next Wednesday (15), and Benny Goodman has recorded it for Columbia. Kyser will intro it on the air Friday (10).

Girl came to New York several months ago after meeting Goodman while he was playing an engagement in Cleveland. He made a recording of her 'I've Been There Before,' but it wasn't released because the lyrics weren't satisfactory. She's written several other numbers, two of which, 'Too Good for the Hoi-Poloi' and 'Sand in My Shoes,' are being considered by Sheila Barrett. She'll stick behind the sales counter for the present.

Form Loeb–Lissauer

John Jacob Loeb and Robert Lissauer make the latest songwriter combination to go into the publishing business on their own.

Firm name is Loeb-Lissauer, Inc. Office is in N. Y.

'Playmates' a Lift on Old 'Iola'; New Pub Agrees to Pay Old One

Santly-Joy-Select, Inc., has found a way out of the complications that developed when it was discovered that its current number, 'Playmates,' was an infringement on the melody of an oldtimer, 'Iola.' It has arranged to pay a royalty to the Warner Bros. group, which controls part of the renewal rights to 'Iola,' and leave it to WB to split these proceeds among the writers of 'Iola.'

After S-J-S itself discovered the similarity of the melodies it approached the co-publishers of 'Iola' and tried to work out a deal. WB was the original publisher of the number, but when it came to the renewal Jerry Vogel tied up one of the two writers. After Vogel had demanded a much more substantial proposition than S-J-S offered, Warners gave the latter a license to publish any part of 'Iola.'

There is an interesting legal question involved in Warner's action. The writer it controls was the one that took out copyright renewal on 'Iola,' and the theory prevailing among publishers on this point is that while two publishers holding the rights to a number are in effect partners and must give accountings to each other, the publisher that has the rights from the writer who took out the first renewal is entitled to assign publication rights to whomever he wishes.

'Playmates' was written by Saxey Dowell.

Musical Steamup

Nick Kenny, radio columnist and songwriter, checked in at Hot Springs recently and bumped into Eddie Garr, who confided that he was about to take a steam bath.

'Yeah,' asked Kenny, 'what song are you singing?'

NEARLY ALL PUBS SET ON SPA DEALS

Songwriters Protective Association has received extensions on the standard writers contract from all publishing houses originally committed but two, Melo-Art and Broadway Music Corp. Latter is expected to sign as soon as Will von Tilzer has recovered from his illness, while Jack Rich, of Melo-Art, informed the SPA last week that he didn't intend to obligate himself to the SPA form of contract because he couldn't afford to pay the writers 50% of the mechanical fees. Sam Fox and Lincoln Music, holdouts on the original agreement, have again declined to become parties to the SPA contract.

The new form of agreement was for six months, ending May 31, 1940, unless the publisher on or before April 30 gave SPA notice that he wanted it extended to May 31, 1940. The publishers who exercise their extension options still hold the privileges of using either of the two contract forms now in effect. It is proposed to combine these two forms through the process of negotiation at some later date.

There is still a question whether the SPA will ratify the agreement extensions of those publishers who have failed to turn in lists of SPA members' compositions which they have published since June 1, 1937, as required under the original agreement. The SPA wants this information on hand so that it can maintain a check in behalf of its members on mechanical licenses issued for such numbers.

Gene Rose moved into RKO as musical arranger and orchestrator.

Crawford, Olman Among Music Men Mentioned To Succeed Henry Spitzer

Following the shakeup at Chappell last week, the music trade talk as to Henry Spitzer's successor, as managing head of the three firms, Chappell, T. B. Harms and Crawford, has brought up a flock of names. A leading possibility is Bobby Crawford, which would mark a comeback into the business after selling out firm bearing his name. Crawford has long been a disciple of Max Dreyfus and went with the latter into the original $9,000,000 pool for music firms when Warner Bros. acquired Harms, Remick, Witmark, DeSylva, Brown & Henderson (precursor of Crawford Music) and others.

After many years at Chappell-Harms and other Dreyfus music interests, Spitzer departed the firm last week. Another departee was Selma Tamber.

Crawford has been on the Coast latterly as quondam talent agent and more recently producer of a short-lived Broadway legit.

Also mentioned for the vacancy in the Dreyfus setup is Abe Olman, executive in the Metro-Robbins organization. From a quarter close to Dreyfus comes the speculation that despite his intermittently poor health, Dreyfus might defer making an immediate replacement and instead manage the companies himself.

PROFESSIONAL MEN BENEFIT BEST TO DATE

Including a $3,500 house at $10 top, over $12,000 from program sales, and the usual $1,000 contribution from ASCAP, the sixth annual benefit of the Professional Music Men, Inc., at the Alvin, N. Y., on Sunday (5) is the biggest to date.

The available Broadway talent were on bicycles doubling among several benefits that night but it was patent that the songpluggers had more than casually affectionate call on the stars who donated their services. Many frankly voiced their gratitude and indebtedness to the music contact men for their assistance and loyalty through the years; that without the necessary song material the bands and singers would be hors de combat.

Guy Lombardo was openly vexed at not again opening the show as he has all previous years, and declared himself emphatically for that privilege again next season. Apparently his current Broadway Strand booking didn't permit that.

Discounting the flat $550 rental for the Alvin, the $250-$300 for the pit musicians (including rehearsals), the net of over $15,000 goes 100% for relief by the PMM through the year.

Class Joints Adding Talent Augur New Cafe Trend; A Break for Acts

By ABEL GREEN

What Fefe's Monte Carlo, New York's newest and smoothest swank nitery, has had to do on the heels of El Morocco's switch in policy, keynotes a new trend in metropolitan nite life that should bull the talent marts. It's a reversal of the previous standard that the customers must make their own fun; instead now, even the socialite dancehounds want a little something to break it up.

The DeMarcos put some pep into El Morocco, which, too, was suffering from inflated self-sufficiency, and the Monte Carlo management is now counting on The Hartmans (who opened last night, May 7) and an informal policy to do likewise. Heretofore, if in mufti, you sat out in the bar and looked into the main room.

Felix Ferry and Gene Cavallero (of the Colony) operated the Monte Carlo on a $2.50 couvert basis, with little or no divertissement, other than the crack Ted Straeter band (10), which features the pianist-arranger vocalizing and conducting from the Steinway. Otherwise an occasional singer came and went. When caught, Christine Lind did a meagre eight minutes of vocalizing with pops like 'Eyes on You,' 'Never Entered My Mind,' etc. She's a comely enough songstress, in the standard 'society singer' school, but certainly insufficient change of pace.

Straeter, who does Kate Smith's choral arrangements, is the mainstay of the room with his marathon dansapation that mixes up a deft medley of oldies and the newer production and pop wares. His dance sets manifest much attention to arrangements, with the reeds doubling violins, and especially keynoted by a nifty rhythm section. Alternating Ray Morton combo of four also gives out plenty of hoofology for such a small unit, maestro at the sax, and with an especially good man at the traps. Both carry on when The Hartmans come in.

Felix Ferry Tripling

Felix Ferry, the 'Fefe' of the management, will be on a bicycle henceforth by attempting to keep the Monte Carlo open informally; doubling into the World's Fair Terrace club (membership) where Straeter will also have a unit; and into the Hotel Pierre's new cafe lounge. Present cover of $2.50 (one of those elastic things) will have to be revised downwards when the spot goes informal, even though addition of The Hartmans and other talent means an added overhead heretofore unencountered.

Room remains one of the classiest interiors, gaudy and somewhat Hollywoodian but in excellent taste, that merits a formal policy the management started out with. But somehow or other, however, unnecessary stiff-shirtism has kept it from taking on the gay allure that a spot like the Stork, for example, maintains, without in any wise unbending or going unseemingly al fresco. In cafe circles, that's known as 'personality of a joint,' usually reflecting the management's manner of handling a room. John Perona at El Morocco and the Ferry-Cavalero management at the Monte Carlo, who never quite achieved that in the past, are now making a serious bid, in the realization that times and trends are changing.

Then, too, the former contempt by the east side patronage that they 'wouldn't be found dead in a night club west of 6th avenue' has undergone marked revision in favor of Broadway, what with the clicks of spots like the Beachcomber, La Conga, La Martinique, Diamond Horseshoe, not to mention the hotcha West 52d street niteries (not just 21) which lure plenty of trade. A Jack White at Club 18, for instance, indicates forcibly that the Hollywood and Park avenue bunch want to have laughs made to order for them; that it's all right to say that they like to dance endlessly, but that some divertissement is now also necessary. Certainly the number of legit shows, with emphasis on stage musicals, is a factor in this respect.

COTTON CLUB, N. Y.

'Cotton Club Parade' (second edition) *with Buck and Bubbles, Sister Tharpe, Aland & Anise, Tip, Tap & Toe, Alan Drew, Moochito, June Richmond, Line* (16), *Showgirls* (8), *Andy Kirk Orch* (14) *with Mary Lew Williams; music and lyrics, Sammy Cahn and Saul Chaplin; production and dances, Clarence Robinson; sets, Frances Feist. Minimum $2; $3 Saturdays and Sundays.*

This show, obviously designed for World's Fair trade, differs aplenty from last summer's lineup which spotted as the draw the tops in colored entertainment, Bill Robinson and Cab Calloway's band. Even the show which just closed, featuring Louis Armstrong, offered more attraction to the visiting firemen trade, on which the C. C. depends so heavily, than the present bill.

Heading the lineup are Buck and Bubbles with Andy Kirk's band providing the rhythm. B. and B. are plenty good, as is Kirk's outfit, but hardly window dressing designed to attract heavy contingents of out-of-towners. Other turns are in the same category, including Aland and Anise, Sister Tharpe and Tip, Tap and Toe, although it should not be inferred that from a straight entertainment standpoint the entire show does not qualify.

Clarence Robinson's production and dances, predominantly in the Latin-American idiom, are fine. Both opener and closer use the conga motif, with the audience invited to join the line for the blowoff. The 16 ponies and eight showgals, perpetually billed by the club as 'tall, tan and terrific,' in all cases do not fulfill that promise, but comprise a highly-attractive aggregation nonetheless. There's more energy displayed than in most nitery lines, although precision could stand plenty of polishing. Costuming has the femmes well-covered and is pleasing, even if not extravagant.

Music by Sammy Cahn and Saul Chaplin is not outstanding, at least in the limited opportunity given it by the production.

Buck and Bubbles click well with their piano work, warbling, terpology and general clowning. They offer a neat encore with an audience-participation version of 'It Ain't Necessarily So,' from 'Porgy and Bess,' in which the tall boy played Sporting Life. Sister Tharpe, who achieved importance in previous C. C. revues, is back with her spirituals in swing. She's given nice production backing with a camp-meeting idea in which the gals take part. Entrance is sock, the good sister coming in with a mule to the back of which a phone book, suggesting a Bible, is strapped. Alan Drew, who also handles some minor m. c. duties, aids the sister in conducting her meetin'.

Warbling is otherwise taken care of by June Richmond, a hefty who's been a C. C. standby. On the terp side there are Tip, Tap and Toe with the same speed, energy and challenge routines aboard their oval platform which have won them previous plaudits. Ballroomology is well-provided for by Aland and Anise, an exceedingly attractive pair whose neat spins, lifts and footwork have also graced previous shows at this spot. They also work in the opening conga, as does Miss Richmond and a bongo banger billed as Moochito, who's plenty good on the skins.

Kirk's outfit does okay playing the show and is particularly strong on danceable rhythm, which is an important asset at the Cotton Club. At the piano and doing an outstanding job in an interim allotted her during the show as well as in the regular dansapation sessions is Mary Lew Williams, composer and arranger for Kirk. She's given featured billing and well deserves it. *Herb.*

VIENNESE ROOF, N. Y.
(HOTEL ST. REGIS)

James Mitchell Leisen production, 'St. Regis Circus,' featuring Mary Parker and Bill Daniel, with Kay Snell, Virginia Dolf, Barbara Woods, Elizabeth Dow, Carolyn Cromly, Rita Lupino; dances by Daniel; Hal Saunders Orch (12) *and Waldo-spiano's Rhumba* (6); *$1.50 and $2.50 cover.*

Paramount film director Mitchell Leisen, who has been producing the Hotel St. Regis' classy floor shows and is entrepreneur of Hollywood Presents, Inc., has put together an imaginative new show to reopen the Viennese Roof. As the title suggests, 'The St. Regis Circus' presentation idea is on the Ringling-Barnum motif, and again ex-Paramount starlets Mary Parker and Bill Daniel head it. Latter was formerly Billy Daniels, but as Daniel, his new billing, he's an expert choreographer, personally on his own performance and in the staging of the dances. Otherwise, Leisen designed the costumes, produced and directed the entire 40-minute show.

With 10 minutes cut, tightened up and made a bit more compact, the new revue would be in the tradition of the hotel's topnotch revuettes.

The circusy counterparts include an ingratiating Pinky the elephant (yclept Daniel), the six girls, as tigers, in a specialty with the cats, calling for a portable cage that collapses easily; the liberty horses (also the girls), this time paced by the blonde Miss Parker, a young and ingratiating looker; a tight rope terp solo by Daniel which can stand cutting without impairing its effectiveness; a carousel, chariot race, etc.

Managing director Gaston Lauryssen started the Hollywood flavor a couple of seasons back with the Leisen-LeRoy Prinz girls, later extending it to an ice revue, and from that has evolved Hollywood Presents, Inc., a new unit production outfit which rotates the St. Regis floor shows into other class spots such as the St. Francis, in Frisco, and Palmer House, Chi. Thus it becomes a constant trailer for the original St. Regis source in N. Y., in itself an excellent promotion idea.

The girls are all from the Coast, this time better performers than lookers, although in the aggregate quite personable. Last season the reverse was the keynote.

The Circus idea is novel and different, but Leisen might proceed on the premise that some punchy sequence, or even a change of pace, to break up the menagerie takeoff idea, would be in order. The director, although preparing and producing the show on the Coast, came east with it and is still tightening it up.

Lauryssen wisely is counting on concentrated socialite attendance through the summer, what with European travel no more, inasmuch as his hostelry is a key centre for that sort of patronage. Hence the extraordinary attention given the floor shows with the succeeding seasons.

Presentation again has the band sliding back, the talent emerging from a trap-door, akin to the layout at the Bal Tabarin, Paris, which similarly introduces its personnel. A gay circus tent camouflages the trap, but the ingenuity of bringing the people on and off isn't completely blacked out, as it has good sight values for the audience.

After two seasons here, the crack Joe Rines band has been replaced by Hal Saunders' combination of 10 men. Waldospiano's Rhumba (6) is a similarly expert combination, both bands spotted in by the vet Sherbo, long a 'society' dance dispenser. Saunders was for a time at Mon Paris (N. Y.) and in 'Two for the Show' (legit revue), but is relatively new in a key spot like the St. Regis, where the usual wire buildup should count for plenty. He plays the difficult show well, especially since the band is completely blacked out by the tent effect, with Saunders alone cueing them via his baton. *Abel.*

Diamond Horseshoe, N. Y.

Billy Rose presents 'Nights of Gladness' revue in four parts, staged by John Murray Anderson; costumes and scenery, Raoul Pene DuBois; dances, Gene Kelly; technical direction, Carlton Winckler; with Blanche Ring, Gilda Gray, Eddie Leonard, Julian Eltinge, Pat Rooney, Harland Dixon, Prof. Lamberti and Co. (1), *Wini Shaw, Lane Bros.* (2), *Horton Spurr, Dave Mallen, Quartet* (*Milton Moore, Edward Hayes, Walter Nagler, Bill Quentmeyer*), *Noble Sissle orch* (12), *Don McCrane band* (7), *12 ponies, six showgirls, twice nightly, $1 minimum ranging to $4 table d'hote; $2.50 ringside location charge; no cover.*

Billy Rose had a sock show to inaugurate his Diamond Horseshoe a year and a half ago and it's a tough order to follow. He doesn't make par with 'Nights of Gladness,' sub-captioned 'a nostalgic nocturne.'

His debut effort, which ran some 18 months to solid business at this spot, was captioned 'The Turn of the Century,' with emphasis on the mauve decade. This revuette, post-Gay 90s, progresses the American scene from Election Night 1904 (Teddy Roosevelt) through 'the Wilson Mizner era,' but it misses out. Instead, what follows is St. Patrick's Night in the Old Holland House; Army and Navy whoop-de-do in the old Waldorf-Astoria; and George M. Cohan's 4th of July Party on the roof of the Astor House.

True, Rose had richer background material in Delmonico's, Rector's and the Ziegfeld Roof to set off his first frolic. This is a somewhat corny evolution, by comparison, and on its own lacks the zing and pace he has set for himself. Undoubtedly priming and pruning, with injection of a couple of comedy sockos, will impart some extra values. Rose and his new personal aide, Nicky Blair, ex-Paradise nitery generalissimo, must recognize that. Even as is, it's a fair show, albeit somewhat dated in style and tempo (and that doesn't mean the calendar motif of the nostalgic evolution).

Rose has achieved the knack of capitalizing on bourgeois nostalgia. Where his first show—again that odious comparison — was distinguished and distinctive, circa Billy Rose 1939-40, the present revue is circa Bill Hardy's Gay 90s with a Raoul Pene duBois decor. However, by and large, the customers will get a bang out of the stage vets, many of them even now immortal in U. S. show biz annals, although somehow, too, their fullest values are not realized.

Harland (Doyle and) Dixon still evidences the hoofology technique that first established this musical comedy dancing pair of the early 1920s as tops in their field.

Showfolk will hark back to one of the top press stunts in history—when Julian Eltinge allegedly mopped up a tough 42d street and 10th avenue saloon for making cracks about his female impersonations—and recall him as No. 1 in that field. He set a vogue that made possible a host of Karyl Normans ('Creole Fashion Plate'), Bothwell Brownes, et al. Eltinge today still does a good 'dame.'

Blanche Ring ('Come Josephine,' 'Rings on My Fingers,' etc.) is apparently still fresh in memory, proving one of the top applause-getters in the current cavalcade.

Pat Rooney is perennial (he announces 'my 50th anniversary on the stage') as is Eddie Leonard ('Roly-Boly Eyes,' 'Ida,' etc.).

Gilda Gray, a bit broad of girth now, still shimmys a mean spangle to 'St. Louis Blues,' and proves she hasn't forgotten the knack of the hip-and-thigh grind technique.

For the rest, Prof. Lamberti, counted on for the boff comedy spot, stalls too much with prelim gab at the xylo that doesn't quite click, and only whams 'em when his stripteuse aide gets down to her last g-string. Wini Shaw, by no means in the 'revival' class, does vocal introes; Dave Mallen his standard Cohan takeoff; Horton Spurr a Teddy Roosevelt dance specialty; and the Lane Bros. (2), opening, their solid acro-comedy dancing and rope-skipping that really makes it a bit too tough for the others to follow. Girls are lookers, food surprisingly good considering the mass production, the dansapation by Noble Sissle and the alternating Don McGrane bands compelling, and withal good value. Rose chiefly set too tough a pace for himself to match, but it's still a better-than-average floor show. *Abel.*

MEADOWBROOK
(CEDAR GROVE, N. J.)

Woody Herman Orch (15) *with Dillagene.*

Though it has been well up among the best of the current crop of bands, the Woody Herman group has been improved still further since its last VARIETY catching. Outfit is more flexible, turning a ballad with the same sureness and precision-like playing it imparts to a fast, driving number.

Such elasticity gives the band

(Continued on page 63)

15 Best Sheet Music Sellers

(Week ending May 4, 1940)

Woodpecker Song	Robbins
Singing Hills	Santly
*When You Wish Upon a Star ('Pinocchio')	Berlin
Playmates	Santly
With the Wind and the Rain in Your Hair	Paramount
*Alice Blue Gown ('Irene')	Feist
A Lover's Lullaby	Jewel
In an Old Dutch Garden	Harms
*Too Romantic ('Road to Singapore')	Paramount
Let There Be Love	Shapiro
Leanin' on the Ole Top Rail	Feist
†How High the Moon ('Two for the Show')	Chappell
On the Isle of May	Famous
*Angel in Disguise ('It All Came True')	Witmark
Tuxedo Junction	Lewis

*Filmusical. †Production.

FRANKIE CARLE'S
A LOVER'S LULLABY
New and Already One of the Nation's Best Sellers
JEWEL MUSIC PUBLISHING CO., INC.
1674 Broadway, New York

YESTERDAY'S HIT
TODAY'S REQUEST
COME DOWN MA EVENIN' STAR
MA BLUSHIN' ROSIE
Both featured in "Lillian Russell." A 20th Century-Fox Film with Alice Faye, Don Ameche and Henry Fonda.
M. WITMARK & SONS
RCA Bldg. New York City

A NEW NATURAL NOVELTY SONG HIT—THE GREATEST CANE SONG IN YEARS
WE KNOW WHERE YOU'RE GOING
[illegible]
GEORGIA MUSIC CORP. JOE DAVIS, Pres. 1619 BROADWAY, NEW YORK CITY

Costly Red Seal Highbrow Records Suffer Under Columbia, Decca Fire

Red Seal Victor discs retailing at $1.50 and $2 have suffered a serious sales beating under the competitive fire of symphonic and operatic recordings made at popular prices by Columbia, Decca and Royale. As a result new black label releases retailing at 75c. and $1 are being issued with artists and material heretofore not available under the Victor imprint at that scale.

To keep up with the regular Red Seal output, music-lovers were obliged to budget $5-$10 weekly and the present stringency of their incomes did not permit this. Victor was losing out on a straight price matter.

The first month's issue at the new prices includes recordings by John Barbirolli, leader of the N. Y. Philharmonic Orchestra, and such soloists as Toti Dal Monte, Margarete Matzenauer, Ignace Jan Paderewski, Maria Jeritza, Enrico Caruso, Fritz Kreisler, Yehudi Menuhin and Beniamino Gigli.

Nino Martini, for five years a Victor exclusive, is now a Columbia artist. Meantime many of the big foreign artists have recorded abroad, such as Pons for Columbia and Melchior, Rethberg, Panizza, for Polydor, Odeon, etc. Decca has acquired the rights to these artists and is selling them for less than half Victor's price. Marian Anderson is another in this category, her records having been issued by the Royale company, as well as Victor.

Should the Victor move increase sales, it is expected that the entire red seal catalog may be reduced in price. Victor has been able in the case of some sets recorded in countries where the price is not so high to reduce its price, but this is not frequent. For example it issued a set of 'Tosca' with Gigli starred at $2 a record, the set having been made in England where labor is high, and had preceded this set with one of 'Boheme' at $1.50 a record, also with Gigli, the recordings having been made in Italy.

Al Newman, on loan from 20th-Fox, working on the score of Samuel Goldwyn's 'The Westerner'.

SPEEDBOAT DOUBLING

Ted Straeter Leads Bands at Fair and at Nitery

Ted Straeter will alternately lead two bands under his name this summer when a Straeter group opens at the Terrace Club at the New York World's Fair Saturday (11) while his current outfit remains at Fefe's Monte Carlo, New York. He'll baton the setup at the Fair until 9 p. m. each evening, then hop a speedboat from the Fairgrounds to New York to spend the rest of the night at Monte Carlo.

Felix Ferry, M. C. manager, also directs the Terrace Club.

BAND POPULARITY POLL BAKED IN BISCUITS

Band polls via transcriptions is the latest. Martin Block's semi-annual popularity vote-taking spiel is being cut into his newest platters for circulation under the sponsorship of National Biscuit. Heretofore strictly local (WNEW, New York) his next poll, which starts May 15, will be much wider in scope.

Block started cutting the second 13 weeks of transcribed Make-Believe-Ballroom last week (1). It's been upped one outlet from the starting 10 stations.

Bob Crosby's Vaude Dates

Chicago, May 7.

Bob Crosby orchestra, closing a sojourn in the Blackhawk cafe here May 31, sets out on a route of six weeks of vaude which will take in Chicago, Milwaukee, Detroit, Cleveland and possibly Pittsburgh.

Then hops into the New York World's Fair for two weeks and then out for a siege of one-niters.

John Abbott, general manager of Francis, Day & Hunter, has obtained the British rights to 'A Lover's Lullaby' from Jewel Music. Abbott has been over here for the past several weeks.

Nebraska College Dance With Clinton Got $1,375

Lincoln, May 7.

Larry Clinton, playing for the second anniversary of the Nebraska U. student union, hauled in $1,375 at the University coliseum (1), with advance tickets sold for $1.25 and door sale, $1.60 per couple. It was the biggest band gross in town this year.

Herbie Holmes, opening Antelope Park, an outdoor pavilion, at 40c per person, brought in $240 Thursday (2), which bettered the house need by a small margin. Band went over well, but the chill outside the dance spot cut down the attendance.

HEIDT'S C.A.B. GETS 2-WK. STATE BOOKING

Horace Heidt's orchestra has been signed for two weeks at Loew's State, New York, opening June 13. Theatre is usually a one-week stand. Heidt will hold over two while the accompanying screen fare changes. (Heidt's 'Pot o' Gold' has high C. A. B.)

Harry Richman is booked for the week preceding Heidt, June 6, and Bob Hope is set for the stanza before that.

Vidacovich, Ex-WWL, Heads Hotel Hoof Group

New Orleans, May 7.

Pinky Vidacovich, clarinet and sax man, is back with new band in the St. Charles hotel. Quit job as musical director of WWL after five years to head crew.

Tony Catalano and his Dixieland Swingsters arrived Wednesday (1) to provide music for dancers on excursion steamer President. He provides the music each night. Tony Almerico and band have been signed to play for the all-day Sunday cruises from New Orleans to up-river points, while Russ Papalia and his aggregation parted to provide rhythm for Saturday all-day picnic outings for high schools on boat.

Band Bookings

Mitchell Ayres, May 31-June 6, Coney Island Park, Cincinnati.

Benny Carter, May 10-11, Williams College, Williamstown, Mass.

Happy Felton, July 8, indef., Cavalier Club, Virginia Beach, Va.

Harry James, May 28, four weeks, Hi-Way Casino, Westport, Mass.

Eddie LeBaron, May 31, Baker hotel, Dallas.

Louis Prima, May 10, week, Apollo theatre, N. Y.

Howard Woods, June 8, Terrace Beach Club, Virginia Beach, Va.

Jack Teagarden, May 29, week, Palisades Park, Fort Lee, N. J.

Horace Heidt, May 31, Strand theatre, N. Y.

Henry Busse, May 7, Armory, Streater, Ill.; 8, U. of St. Louis, St. Louis; 9, Armory, Beatrice, Neb.; 10, week, Tower theatre, Kansas City; 23, week, Eastwood Gardens, Detroit; June 1, Lake Breeze hotel, Buckeye Lake, Ohio; 10, indef; Palace hotel, San Francisco.

man Park hotel, Washington, D. C., indefinite.

Earl Hines, May 24, four weeks, Roseland Ballroom, New York.

Louis Panico, May 24, Riverview Park, Des Moines.

George Hall, July 14, week, Million Dollar Pier, Atlantic City.

Pinky Tomlin, June 8, indef, Claridge hotel, Memphis.

Duke Ellington, May 10, Turnpike Casino, Lincoln, Neb.; 11, Skylon B., Sioux City, Ia.; 12, Chermot B., Omaha; 12, Oil Capitol Club, Tulsa; 15, Aud., Houston; 28, Aud., Burlington, Ia.; 30, Gull Lake, Richmond, Mich.; June 5, Old Orchard Pier, Old Orchard, Me.; 14, Cornell U., Ithaca, N. Y.

Pinky Tomlin, May 10, Texas Union, Austin; 11, two weeks, Sylvan Beach, LaPorte, Texas; 29, Greentree Inn, Wichita; June 1, Cocoanut Grove, Tulsa.

George Hall, May 15, Mishler theatre, Altoona, Pa.; 17, Lake Breeze hotel, Buckeye Lake, Ohio; 19, Moonglow Club, Cape Girardeau, Mo.; 20, Shrine Mosque, Springfield, Mo.; 23, Century Room, Tulsa; 24, Turnpike Casino, Lincoln.

Kelton With Gilbert

Hollywood, May 7.

Frank Kelton has joined L. Wolfe Gilbert music publishing firm as general manager.

Onetime vice-prez of Shapiro-Bernstein retains his stock interest in Melody Lane publishing outfit.

SPA Wants More Tunes Air-Plugged; Present Rate 'Discouraging Writers'

10-YEAR EXCEPTION

Blue Barron Into Blackhawk and He's Not an MCA Band

Blue Barron becomes the first band not managed by Music Corporation to go into the Blackhawk Cafe, Chicago, in almost 10 years. Barron goes into the spot June 1 for four weeks, replacing the current Bob Crosby.

Outfit is currently on a one nighter and theatre stretch.

MONEY DISCORD SNAGS CARTER-FITZGERALD

Ella Fitzgerald orchestra was all set to be broken up and rebuilt with Benny Carter, bandleader sax trumpet tooter, at its head last week but the deal fell through when the money angle couldn't be settled. It would have been called 'Ella Fitzgerald and Her Orchestra,' so her position was not to be disturbed, but the tag 'Conducted by Benny Carter' was to be added. Outfit finished a stand at the Famous Door, New York, Saturday (27). Band starts on a week of one-nighters in the New England territory May 13.

Carter expected to break up his own band and use some of the musicians from that outfit in the new Fitzgerald combination, along with others from other sources. Miss Fitzgerald's group is the former Chick Webb outfit, with which she had been singing and which she took over under her own name after Webb died last summer. She has not been actively leading, confining herself to vocalizing.

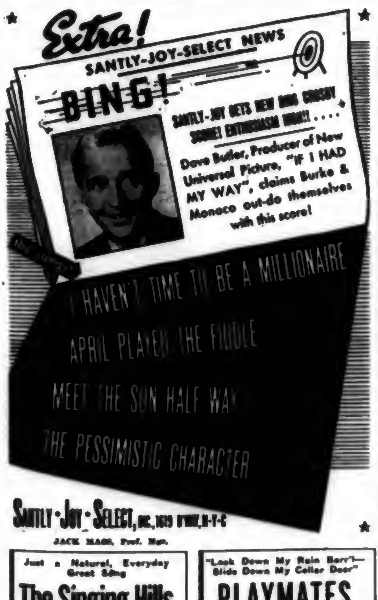
Lew Porter, Johnny Lange and Hy Heath cleffed 'Benny the Beaver,' to be sung in the Republic picture, 'Scatterbrain'.

Members of the Songwriters Protective Association, meeting at the Park Central hotel yesterday afternoon (Tuesday), authorized the executive council to take steps toward adjusting the situation on the networks which limits the number of new tunes that can receive plug attention. It was urged that the council seek, through the Music Publishers Protective Association and advertising agencies, to reduce the consideration given the weekly 'most played' lists so that more songs can get a break on the air.

Irving Caesar, SPA pres., pointed out that the intense competition which prevails among publishers to head these lists has resulted in weekly recaps that are entirely out of line with the intrinsic popularity values of the particular numbers. With the first 10 or 15 numbers piling up such huge accumulative figures each week, it has become discouraging for many writers to get their wares exploited. Caesar said that what made it still worse was that ad-agency producers, instead of using their own showmanly instincts, depended on their choice of numbers on the few tunes leading three weekly 'most played' tabulations. It's got so, he added, that people remark 'that tune must be a hit because I hear it so much,' whereas in former days hits were measured by expressions of personal preferences either via the sheet-music counter or requests made of band leaders.

Another twist to the discouraging element mentioned by Caesar is reflected in the report that the SPA, whose members are virtually 100% ASCAP-affiliated, fears that if many of the older writers don't start getting breaks on the air they may be inclined to place some of their manuscripts with Broadcast Music, Inc., which is broadcaster owned and operated. It would be done in the hope of overcoming the freeze-out.

SPA members also voted to condemn the publication of salacious songs. The mail ballot showed 375 in favor of condemnation and 24 against.


Extra!
SANTLY-JOY-SELECT NEWS
BING!
SANTLY-JOY GETS NEW BING CROSBY SCORE! ENTHUSIASM HIGH!! ....
Dave Butler, Producer of New Universal Picture, "IF I HAD MY WAY", claims Burke & Monaco out-do themselves with this score!
I HAVEN'T TIME TO BE A MILLIONAIRE
APRIL PLAYED THE FIDDLE
MEET THE SUN HALF WAY
THE PESSIMISTIC CHARACTER

SANTLY-JOY-SELECT, INC., 1619 B'WAY, N-Y-C
JACK MASS, Prof. Mgr.

Just a Natural, Everyday Great Song
The Singing Hills
For Every Singer
For Every Orchestra

"Look Down My Rain Barr'l—Slide Down My Cellar Door"
PLAYMATES
Saxie Dowell's successor to "Fishies"—A Dynamite Novelty!

TUNES OF THE TIMES
TOP SONGS ENDORSED BY TOP LEADERS

A NEW HIT . . . Mack Gordon's Most Beautiful Ballad
SECRETS IN THE MOONLIGHT
from the 20th Century-Fox film, "Stardust"

FIRST On Radio — In Sales — In Popularity!
THE WOODPECKER SONG

Today's Most Requested Rhythm Favorite
IT'S A WONDERFUL WORLD
Lyric by Harold Adamson Music by Jan Savitt and Johnny Watson

The Song You'll Want To Play Again And Again
I'M STEPPING OUT WITH A MEMORY TO-NIGHT
by the writers of "Music Maestro, Please"

Everyone Will Be Whistling-Singing-Humming . . .
the hits from Billy Rose's "NEW AQUACADE"
at the New York World's Fair 1940

Eleanor, I Adore You
•
You Think Of Ev'rything
•
When The Spirit Moves Me
•
There's A New Gang On The Way

Lyrics by Joseph McCarthy and Billy Rose
Music by Jimmy Van Heusen

ROBBINS MUSIC CORPORATION, 799 Seventh Ave., New York
MURRAY BAKER, Gen. Prof. Mgr. LEO TALENT, Prof. Mgr.

Philly Niteries Dress Up For GOP Conclave

Philadelphia, May 7.

Philly niteries are getting a new lease on life, with several spots re-opening and others lining up big names in anticipation of hypoed biz during the Republican National Convention next month.

First to unshutter is the new Club Bali on the site of the defunct Benny-the-Bum's. The new spot opens its doors Friday (10) with a show headed by Cross and Dunn, who oddly enough headlined the opening of Benny's in 1937. Others on the bill are Paul and Eve Rayes, dancers; Peters Sisters; Melba, terper; a house line of 12, and Johnny Howard, m.c. Band is not inked as yet.

The Bali will be managed by Ben Lemisch, former partner of Benny-the-Bum, and is being operated by the Kaliner Bros., owner of the nearby Little Rathskeller. The Kaliners have registered the name 'Bali' in addition to the names 'Zombie,' 'Beachcomber,' 'Aloha' in order to forestall anyone using these tags for a tropical-type spot.

Monte Proser of N. Y.'s Beachcomber was called in by the Kaliners as a consultant. The Proser food and drink menus will be used at the Bali.

Also set to roll in the near future is the Anchorage, al fresco spot on the East River Drive operated by Arthur H. Padula. After being on the blacklist of the American Federation of Musicians for the past year because of dispute over classification, Padula settled with the union Friday (3). He promised to pay a back claim of $620 due to Johnny Graff, whose band played at the Anchorage last year. Deadline for payment is Saturday (11). The spot will be placed under a 'B' classification, and the union agreed to allow broadcasting of bands without line charge. Padula said he would operate on a name band policy.

The Rainbow Gardens at Strafford, Pa., one of the most successful outdoor spots in this area last summer, will reopen May 15, with Leo Zollo's band making a return engagement.

Summer Burley Out

Pittsburgh, May 7.

Sharp decline in biz during last fortnight, at first approach of warm weather, has caused George Jaffe, operator of town's single burlesque house, Casino, to drop contemplated plans for summer stock. Spot as a result will fold June 1 until middle of September.

Casino is winding up best year in more than a decade, trade having been steadily on rise ever since getaway last fall.

N. Y. City Air Boom

Continued from page 35

the rates were steep for any kind of radio advertising. WOR has always been able to beat this idea but not until this year have the benefits really been spread around.

Furthermore, a lot of spot business was heretofore carried on WABC and WEAF-WJZ—all network-owned key stations with tough rates—and that kept the sponsors from fully using other stations, or taking advantage of lower rate-structures. But now that the network trio is loaded up with network stuff, sponsors have looked elsewhere and the gravy is oozing in all directions.

Serials Not Hot

To this general picture must be added several other pieces of detail:

(1) Until recently, sponsors have considered New York a screwball radio burg because of the curious compound of metropolitan and suburban population. Daytime serials never rate as high in New York as in the hinterland, and this fact, plus others like it, gave sponsors a peculiar angle on the town. However, stations have lately put out big barrages of trade ads, sales promotion, presentations, etc., to overcome this conception. Their talk now is phrased in nothing less than 50-mile coverage areas.

(2) New York has around 13% of all the radio sets in the U. S. and nearly 15% of the nation's effective buying power. Times being what they are, that's a mighty inducement to using radio in New York City.

(3) As in many another place, New York radio is getting a goodly share of any increased advertising budgets allotted to New York City. In other words, New York radio may be benefitting to some extent at the expense of the newspapers. Here again radio has driven home the point that buying more and more newspapers overlaps coverage rather than spreads it. That works to radio's advantage.

Taken as a composite, all these factors are pushing New York into the ranks of really great radio towns—of which Cincinnati and Des Moines have always been the foremost exponents. Some of the old feeling that New York is screwball was eradicated last year when N.Y. got its first big dose of sponsored baseball play-by-play broadcasts. These have been continued this year.

And not to be overlooked is the tendency to use multiple stations for a New York campaign. Lucky Strike has had some first-hand experience in this direction by spotting the Kay Kyser network show on WOR the night after it rides the NBC Red. Now Lucky is scattering its 200 announcements all over the New York list. Similarly Sterling Products and American Home Products are using multiple stations for rebroadcasts of their web fare, plus announcements. Peter Paul, Stanback, Gardner Nurseries, Utilities Engineering Institute, Dodge, Pall Mall, Shell Oil, Blue Ribbon Books, Ex-Lax, J. B. Williams and Pepsi-Cola are following the same strategy.

Eddie Crompton, Nitery Singer, Taken for Ride

St. Louis, May 7.

Illinois State police are aiding authorities of Herrin, Ill., near here, in an effort to solve the mysterious slaying of Eddie Crompton, 30, nitery singer, who was found dead last week on the state highway near Ziegler, Ill. Crompton, who lived in Herrin, had been shot three times.

Coroner Dave Clayton, Benton, Ill., said signs of a struggle were found near Crompton's body. He asserted Crompton had been 'taken for a ride.'

Everett Hoagland opens indefinite engagement at Bill Green's Casino, Pittsburgh, Monday (13), replacing the George King outfit.

•15 YEARS AGO•

(From VARIETY)

Jack Dempsey signed for four weeks at Berlin's Luna Park at $7,000 per. Means that he was quitting the ring for a year.

An ambitious radio program undertaken by ASCAP in memory of Victor Herbert on the first anniversary of his death.

Isham Jones slated to write some of the music for the next 'Ziegfeld Follies.' Gene Buck was to do lyrics and Milton Weil to publish the music. Jones was financially interested in the Weil firm.

Earle Boothe, Ernest Truex and James Gleason formed new legit producing combine. 'The Sheepman' was to be their first Broadway try.

Some sort of a record was being set by Mme. Schumann-Heink, who was to appear for the 20th straight year with the Met opera.

There seemed to be a scramble for Clara Bow among the producers, but the 'It' gal was under contract at $350 per to B. P. Schulberg, who was asking $2,000 weekly for her services.

Frances Howard, wife of Sam Goldwyn, was retiring from stage and screen. She was released from her contract with Famous Players.

Shirley Temple

Continued from page 1

she would again step into Fox films in five or six years, although how this would be possible has not been worked out. In the meantime, he said, he wants to see her have a normal child's life which she has missed during the seven years and 23 pictures she has made for Fox.

Zanuck expects to return to the Coast by the end of the week with William Goetz his exec. assistant, and Sol M. Wurtzel, exec. producer, who accompanied him east. He has spent much of the time since his arrival on Monday (6) with attorneys giving depositions in a personal trust suit in which he is a witness.

He revealed that the two pictures a year which Howard Hughes will make for 20th will be sold separately from the regular product and will be in addition to the normal output of the lot. Hughes and Howard Hawks are working on the story for one film now and it will go into production in a few weeks, Zanuck said, assuring at least one Hughes picture for release during 1940-41. No other similar deals are now being negotiated, but the company would not be adverse to them if the proper ones came along.

In the odd moments during his stay here at the Sherry-Netherlands, Zanuck is conducting by telephone and telegraph the management of the 20th Century-Fox studio at Westwood. He has picked up the routine of remote control where he left off less than a month ago when vacationing at Sun Valley. Studio writers, directors and producers moved to and from Sun Valley in endless succession of conferences.

Portion of executive duties are being shunted to William Goetz and Sol Wurtzel, who accompanied Zanuck east.

New Acts

YVETTE
Songs
10 Mins.
La Martinique, N. Y.

Yvette is a young, blonde looker, with a nice singing style and unusual sight values as a cafe chanteuse. This is her nitery debut. Considering that NBC has been builder-upping her, it's surprising that the affiliated Rainbow Room didn't grab her first. Instead she winds up here, fresh from a Sunday afternoon ether series, and more than impresses as acceptable cafe talent.

She has graciousness, nifty-looking hands which she knows how to use, a natural blondine personality that's fetching, and a Frenchy manner that's boxoffice. Hailing from Louisiana, she's not 'cajun' by any means, sounding authentically Gallic in her French opener. Thereafter 'Wind and Rain' and a novelty swing revival version of 'K-K-Katy' and off. Latter isn't exactly to her best style, Yvette being more in the ballad school, although it's patent that a change of pace is in order.

There are a few new and promising cafe personalities to come along with the passing seasons. Yvette is one of them, particularly good for class rooms, although likely also for rostrum work. Her NBC buildup should have its b.o. values in both niteries which be clicked equally as well.
Abel.

GUILI-GUILI
Magic
8 Mins.
Roxy, N. Y.

Billing himself similarly to Gali-Gali, who was at the Rainbow Room this winter, Guili-Guili may be easily confused with that magico. Guili-Guili has a couple of good tricks and should get along satisfactorily.

His burning of a strip of cloth and the elaboration on the old East Indian needle mystery, which Houdini first did, are both effectively performed. On the needle trick, Guili-Guili adds a flag to the needles, which are drawn out of his mouth half-way across the big Roxy stage.

Got over okay here when caught opening night (3). He has worked niteries.
Char.

THE GRACELLA DANCERS (4)
Dancing
8 Mins.
Roxy, N. Y.

This act is an outgrowth of Gracella and Theodore, an offering of five people which played vaudeville for some years, specializing in adagio. Now made up of four persons, the combination is three men and one femme.

The girl is a bit wooden, particularly at the opening, and the handlers toss her a little too much on occasion, but the tosses, in which she is thrown with the ease of a rubber ball, are outstandingly effective. The catches are virtually perfect, the finish sending the act across in strong fashion. Adagio work is more along the oldtime lines than usually seen now, and to some extent that is better.
Char.

GOLDEN GATE QUARTET
Songs
12 Mins.
Cafe Society, N.Y.

This all-male colored foursome scores heavily with its 'spirituals in rhythm.' It's a real class turn, boys taking their work seriously and, despite what might be implied by the 'rhythm' billing, making a very dignified appearance. That's carried out further by the tails in which they are tagged.

Large part of their repertoire is made up of spirituals which are practically classics. They are all presented, however, in fresh and unique fashion, with arrangements that are sometimes so conservative they seem to lack some of the punch they might have. General setup is to have one of the crew carry the lyrics, with the others providing a humming, rhythmic background.

Quartet has appeared on CBS 'Pursuit of Happiness' and at Carnegie Hall concerts. It's superior in engagements like that and in its present nitery spot than it would be for ordinary theatre engagements, unless hypoed with more salesmanship through motion and blatancy.
Herb.

SIMONE SIMON
Songs
12 Mins.
State, Hartford

This youthful vet of the screen and more recently of an ill-fated stab at legit has no outstanding qualities to put her across on the boards. First third of her turn—at showing caught—is devoted to none-too-effective crossfire patter and gagging with Milton Berle, show's m.c. The introductory gab is more of an audience warmup for her before she starts pitching tunes.

She holds herself to three tunes canaried in a weak but cute voice. At ease on the stage, she is attired in a black gown with large white cuffs and a Queen Elizabeth collar that makes her look like a highschool sophomore suddenly matured.

First two numbers done are 'Do I Love You, Do I?' and 'Sav Si, Si.' Encore number is 'Je Vous Beaucoup,' done in French and introed by her in 'Love and Hisses,' with Berle back for some more comedy business.
Eck.

Saranac Lake

By Happy Benway

Saranac, N. Y., May 7.

Actors Colony springtime incidents: Charlie ('Juggling') Barrett being paraded down the mainstem in his wheel-chair, telling the natives that his dad, Harry, is holding his own. The string of out-of-state cars unloading the curious at the Will Rogers memorial hospital who want to ogle this famous institution. The lawn-parties given at Camp Intermission by Mrs. William ('Mother') Morris. The grit and stamina of Chris Hagedorn, who mastered three 'rib' operations. The comeback of Marion ('Flying') Donovan, who is joining a carnival to do an outdoor act. The return to good health of Bobby Graham. The weekly town band concerts, with numbers dedicated to the Colony's strictly abed patients. Seeing Ben Schaffer downtowning with cane and spats, telling the gang what a hard winter he had in bed. The yearly report of the Actors Colony medicos that shows a 75% advance in the 'cures.' The fighting spirit of Marion Cannon, who has seen so much illness and bed. The awaiting of Xray spring report that gives the ozoners an inkling of the past year's progress. The real thrill of knowing that pneumonia weather has left us.

Bill Fletcher, who trombones in Phil Harris' orch, shot in for a look-see and general check-up. They couldn't find a thing, so back tromboning he went.

Thanks to Jake Bernstein, of Rochester, N. Y., for his timely suggestion in getting a mess of magazines for this Actors Colony.

Grace MacDonald is perking up at the Rogers after many minor setbacks.

Forrest Glenn, Charlie Ahearn's ex-seven-foot-comic, parading downtown.

Tim O'Hara, local amateur producer, was in that Little Falls, N. Y., railroad wreck, but received only minor scratches.

The Ed Ridels, who wintered in Florida, are back here remodeling their Floridel Club.

Albert Hewley, ex-New England film salesman and successful ozoner, lost his appendix.

Leo Massimo, who recovered up here, now in business in Alexandria, Va., and toots the tube on the side.

Write to those who are ill.

The THEATRE of the STARS
Marcus Loew
BOOKING AGENCY
GENERAL EXECUTIVE OFFICES
LOEW BLDG. ANNEX
160 WEST 46TH ST. NEW YORK
Bryant 9-7800
J. H. LUBIN
GENERAL MANAGER
SIDNEY H. PIERMONT
BOOKING MANAGER

Best Coffee in England
QUALITY INN
Leicester Square
LONDON, WEST-END

WE'RE RIDIN' AG'IN WITH BUCK BENNY!!
at PARAMOUNT THEATRE
NEW YORK
JOHNNY ROWENA
MASTERS and ROLLINS
Personal Management: AL GROSSMAN

ARA Burns Over AGVA 'About-Face' On the Enforcement of Agent Rules; Old Franchises Another Sore Spot

A meeting scheduled for late yesterday (Tuesday) afternoon between committees representing the Artists Representatives Assn., and the American Guild of Variety Artists in New York was expected to either heal or further aggravate the growing breach between the agents organization and variety actor's union. Agents were expected to demand that the AGVA live up to the recently arrived-at basic agreement which set up reciprocal enforcement rules in the managing and selling of talent. The meeting wound up late yesterday (Tuesday) evening without a definite decision. Another confab will be held later this week.

New York agents' group is especially burned up over AGVA's about-face on the charging of license fees to those agents who are not members of the ARA and had no hand in the basic agreement. Chief burner-upper for the ARA is that it went to so much expense and gave so much of its time to negotiating the agreement, only to have AGVA virtually pull the props out from under it by allegedly failing to enforce the very rules it so urgently requested.

Another sore point with the ARA is AGVA's failure to revoke its old franchises to agents which did not carry, as does the basic agreement, specific stipulations on the amount of commissions agents may charge. This leaves the way open for these agents to get any amount of commission they can, whereas the basic agreement sets a maximum of 10%. One of the features of the agreement stipulates that AGVA cannot give any agent a better deal than tendered the ARA.

'Failed to Enforce Ruling'

AGVA, according to the ARA, has also failed to enforce the ruling that its members must do business only with franchised agents. On the other hand, ARA has been carrying out as far as possible the agreement's stipulation that its members agent only such acts as are AGVA members. Some ARA members, in fact, claim that they went to all lengths to break down certain performers' resistance against joining the variety performers' union.

At a council meeting a couple of weeks ago, AGVA passed a rule licensing all agents outside the ARA, fees to be $50 for each agent and $25 for each associate, which is the same schedule as ARA's dues. Soon after, however, the union reversed itself and decided against the licensing fees. Some in the ARA see this as definitely weakening their group.

An ARA board meeting Monday night (6) decided upon putting the matter squarely up to AGVA. Committee named to meet with the actors' union yesterday included Billy Kent, president; Samuel Shayon, treasurer; Herman Bernie, William Morris, Charles Miller (Music Corp. of America), and I. Robert Broder, ARA's counsel. Sitting in for AGVA were Hoyt S. Haddock, executive secretary, and Henry Jaffee, AGVA's attorney.

Thus far the only rule in the basic agreement that's operating is the automatic one of restoring the 5% booking fee to those ARA members who are agent-bookers, as of May 1. Agreement stipulated that these agent-bookers were to again charge booking fees on May 1 if the AGVA failed to get the vaudeville circuits to waive the booking commission by that time. The circuits and AGVA are still wide apart on this matter, as they are on AGVA's demands for a maximum of 28 shows weekly in the variety houses.

B.&K. NAMES HOLDEN AS MGR. OF CHICAGO

Chicago, May 7.

William Holden, manager of the State-Lake theatre here, has been named manager of the Balaban & Katz Chicago theatre, replacing Roy Bruder, who resigned to open a recreation center in East St. Louis in partnership with Johnny Perkins.

Charles Cottle, now manager of the Marbore, comes to the Loop to take over the State-Lake managerial reins. Cottle was formerly manager of the Oriental when it was owned by Balaban & Katz.

2 New Levey Spots

Seattle, May 7.

Len Mantell, local Bert Levey manager, reports Tower theatre, new Warner house in Bend, Ore., is opening with vaude, two nights per week, May 15, and the New Civic Arena (2,500-seater), in Nanaimo, B. C., is another addition to the circuit, opening May 17 for two nights weekly.

Arena is a new spot, costing $102,000, with Don Mills as manager, and is primarily for hockey. The burg has only 10,000 population, but 40,000 drawing area.

Masters-Rollins Get Full Pay From N.Y. Par For Prepping New Routine

Masters and Rollins were in the unique position last week of drawing a full salary at the New York Paramount for rehearsing a new bow-off routine. Mixed comedy-dancing team opened at the house April 24, but played only one show when it was found that the pit stage was too shallow for their adagio knockabout.

Act, on full salary, was then permitted the use of the stage early every morning to rehearse a jitterbug variation that could be maneuvered on the pit platform. They went back into the show April 30, after being out for six days.

Current Par show toplines Connie Boswell and Gene Krupa's orch, with 'Buck Benny Rides Again' (Par). Combo started third week today (Wednesday) and will stick for a fourth.

Dust Off N. O. Dauphine As Burlesque—Nitery

New Orleans, May 7.

The old Dauphine, once the scene of the town's most torrid burlesque, is being shined and dusted for reopening early in June. This time it will be a combination nitery, burlesque and film house. Workmen Thursday (2) began replacing seats with tables where customers can sit and drink while the entertainment warms up the asbestos on the stage.

Reopening of the Dauphine will result in closing of the El Toro, French Quarter nitery. Spot's present managers are bankrolling the Dauphine rejuvenation.

Bands' Biz Cues K.C. Tower to Book Busse

Kansas City, May 7.

Tower theatra has booked Henry Busse and orchestra for week of May 10, on strength of returns from recent band dates of Don Bestor and Jimmy Lunceford and of a stand by Busse here over a year ago.

For the Busse date house is forsaking its regular 25c straight admission for a 35c tariff at night, with matinees at the regular quarter. Since its reopening last August under management of Barney Joffee, Tower has maintained an admission of 25c at all times.

State, Hartford, Closing

Hartford, May 7.

Summer shuttering of the vaudfilmer State here has been set for June 7.

House is booked by Eddie Sherman in New York.

Magic Unit Cancels

Lincoln, Neb., May 7.

'Magic in the Air,' vaude unit composed entirely of magic acts, cancelled engagements here at the Liberty last week (4-5) when a report of the advance sale on the unit was said to be unsatisfactory.

Howard Federer, manager of the house, had already spent over $100 in ads when the cancellation came through.

Cartoon Vaude

Continued from page 1

tons, William Courtleigh, Will Rogers, Kalmar and Brown, Elinore Sisters, W. C. Fields-juggler, John Fuller Golden, Kitty Gordon, Houdini, Dolly Sisters, Savoy and Brennan, Rooney and Bent, Chic Sales, Four Marx Brothers, Avon Comedy Four and Bert and Betty Wheeler.

Also, Stevens and Hollister, Mason and Keeler, Carter DeHaven and Flora Parker, Empire City Quartet, Doyle and Dixon, Frank Crumit, Billy Van and Beaumont Sisters, Frank Tinney, Bessie Clayton, Toto, Five Columbians (Marilyn Miller), Clayton, Jackson and Durante, Aileen Stanley, Joe E. Howard's Revue, Horace Goldin, Joe, Myra and Buster Keaton, Hyams and McIntyre, Joe Welch, Bonita and Hearn, Lew Dockstader, Marie Dressler, Annette Kellerman, Senator Ford, Laurie and Bronson, Bostock's Circus, Joe Hart and Carrie DeMar, Walter C. Kelly, Rae Samuels, McKay and Ardine, Ed Wynn, Fannie Brice, Grace LaRue, Jim and Marion Harkins, Harry Langdon, Bert Williams, Breitbart, Williams and Wolfus, Singer's Midgets, McIntyre and Heath, Bedini and Arthur, Jim and Bonnie Thornton, Charles Winninger and Co., Honey Boy Evans, Lillian Shaw, Conlin, Steele and Carr, Vesta Victoria, Georgie Jessel, Joe Frisco, Jarrow, Morton and Glass, Kolb and Dill, Montgomery and Stone, Joe Cook, Vera Michelena and Fred Hildebrand, Bison City Four, Fred and Adele Astaire, Gallagher and Shean, Paul Armstrong, Johnny Ford and Mayme Gerue, Orth and Cody, Lulu McConnell and Simpson, Mr. and Mrs. Vernon Castle, Jack Norworth and Nora Bayes, William Lytell and Co., Adelaide and Hughes, Jimmy Savo, Gaby Deslys and Harry Pilcer, Ina Claire, Harry Lauder, Stan Stanley, Eva Fay, Jones and Hare.

Although the strips portraying this have not yet been published, Branner says he intends calling the troupe the 'Jolly Pals All-Star Vaudeville Co.' In Monday's (6) issue, the troupe's guiding light, a character portraying a broken-down old vaude performer, came up with the slogan for the troupe, 'Bring Vaudeville Back Alive.' In Tuesday's (7) cartoon, this same character put columnists playing vaude on the pan as non-entertainers. Ed Sullivan, columnist with the greatest penchant for stage dates, is also syndicated by the Chicago Tribune.

According to Branner, the troupe will eventually find the going too tough and break up in the midwest. Then Winnie Winkle and her husband-dance partner will get a berth on a Mississippi River showboat, eventually winding up in a New Orleans nitery. From the latter they'll go to the Coast and Branner hopes they'll star in pictures.

OLD SHAY, PITT, GETS ONLY $50 BOOZE FINE

Pittsburgh, May 7.

Old Shay Gardens, top-flight local nitery, got off lightly on charges of booze-cutting and improperly advertising its entertainment brought by State Liquor Control Board. Spot drew only a five-day suspension in its license, or a $50 fine. However, since place was forced out of present quarters a week ago and won't go into new location for at least three weeks, temporary lifting of permit will have worked itself out in absentee.

Downstairs room, formerly occupied by Joe Hiller's Music Box, is presently being redecorated by Old Shay owners, who plan to be ready for opening by Decoration Day. Isn't known yet whether old name will be retained or not.

Outside of Plaza Cafe, which had its license revoked completely, town's leading niteries came away untouched during annual licensing period. Couple of small out-of-the-way spots drew suspensions ranging from 30 to 60 days, most of them keeping going by paying fines amounting to $10 for each day of suspension.

Decision hasn't been handed down yet in case of Associated Artists Grill, swanky drinking club connected with Pittsburgh Playhouse, on charges of selling to non-members and maintaining improper accounts. Socialite-backed spot had three prominent citizens appearing in its defense at hearing in Harrisburg last week and not more than a slight suspension at most is indicated.

Pitt's 1st Rhumba Spot

Pittsburgh, May 7.

Town's ace hotel, Statler-operated William Penn, doesn't plan to operate its summer spot, the Urban Roof, for dancing this year. Last summer, it was open for only a month. Instead William Penn contemplates turning its small Continental Bar, which is air conditioned, into a rhumba room and installing a small South American combo to play for dancing. Doesn't currently have a dance floor, and one will be built in next couple of weeks.

It'll be Pittsburgh's first rhumba room, with burg just beginning to go for the Conga stuff. Room presently employs quartet of strollers under Billy Catizone. Hotel's regular supper dance room, Chatterbox, folds for season June 1.

Edgewater, Chi, Put On AGVA's Unfair List For Doubling Actors

Chicago, May 7.

Edgewater Beach hotel here has been put on the unfair list by the local American Guild of Variety Artists following failure of the northside inn to get together on a satisfactory agreement with AGVA's Chi chief, Leo Curley, and his committee.

Complaint against the hotel is that acts were being forced to double from the regular Marine Room nitery to private dining rooms, banquets and parties. William Dewey, of the hotel management, is reported to have refused to confer with AGVA officers.

Hilton Twins Double Up One-Night Stands

Seattle, May 7.

Playing one-night stands and two towns on the one night, too, is the unusual stint Daisy and Violet Hilton, the Siamese Twins, have been doing in the northwest. The twins have just finished a four-month tour of one to three-night stands in burgs and villages of this section.

With Arnie Hartman, accompanist, the gals are now headed for the midwest, with dates through Montana and the Dakotas being arranged by Ed Lamb, out ahead.

The 'two towns in one night' sometimes called for matinees and night shows. Usually, however, just night performances were played when the towns were around eight to 12 miles apart; such as Monroe and Sultan, played Thursday (2).

F&M Shifting Bandshows From Fox to the St. Louis

Fanchon & Marco is shifting its occasional band show policy in St. Louis from the 5,000-seat Fox to the 3,800-seat St. Louis, where the operators claim they get a better audience reaction. Kay Kyser opened at the Fox Friday (3) and Orrin Tucker-Bonnie Baker are scheduled for this spot May 17, but after that all shows will play the St. Louis.

House was tested a couple of weeks ago with Ted Lewis and the response was fine. Ozzie Nelson's orch and Sammy Kaye's will play the house in the near future.

The Kyser and Tucker orchs are playing the bigger Fox because of previously set percentage arrangements.

Roberto (Yacopis) Hurt

Roberto of the Yacopis, teeterboard acrobatic troupe with the Ringling, Barnum and Bailey circus, was hurt during the performance in Boston Saturday (4) and was placed in the Massachusetts General hospital with a fractured ankle.

Accident occurred when the act was concluding a five-high somersault stunt. Topmounter fell and Roberto attempted to break the fall.

Tax Men Raid Virtually All Philly Niteries for Social Sec. Claims On Acts, Musicians; Hint N.Y. Next

Philadelphia, May 7.

Virtually every Philly night spot has been raided within the past fortnight by agents of the U. S. Department of Internal Revenue and had their cash tills tapped toward payment of delinquent social security taxes for musicians and entertainers. This system of collection was ordered by the Treasury Department when the nitery nabobs failed to pay up after repeated demands by the department.

The agents were sent here from Washington and it was reported that New York gay spots were to be the next stop.

No estimate of the amount collected by this method could be obtained from the local office of the Revenue Department. Walter D. Rothensies, head of the Philly office, refused to comment on the raids, but it was learned that treasury officials have become exasperated by night club owners ignoring written and verbal demands for payment of taxes for 1938 and '39.

The club operators claimed they were not liable for tax contributions for musicians and performers on the ground that members of those professions were 'contractors' and not regular employees. The cabaret owners also declared they had never deducted the 1% contribution from the wages of bandsmen and entertainers.

Rule Tax Liability

A recent ruling of the attorney general's office, however, declared the niteries were liable for taxes whether they deducted the employees' share or not. Further, the decision held, musicians and actors were employees as defined under the Federal Social Security law. Treasury officials have estimated that taxes owed by niteries in the Philly area totaled between $300,000 and $500,000. The club owners claim that forcing them to make immediate restitution would plunge all of them into bankruptcy.

The raids are bringing back memories of the prohibition era to the patrons of the gay spots. Like the forays of the '20's, the T-men do their raiding in the early morning, when the agents expect to find the cash registers bulging with the night's receipts.

The T-men are accompanied on their rounds by a uniformed policeman. They make their appearance unexpectedly, show their credentials to the manager, quickly hop behind the counter and empty the cash bins.

Persons in the know have declared that collections haven't been up to expectations. A visit to one of the leading downtown spots on Friday night brought the raiders a total of less than $6. Either business is hitting rock bottom, or else the nitery owners have taken to carrying their receipts in their jeans.

Meanwhile it was learned that the State Unemployment Compensation Division was cooking up another tax headache for the cabaret owners. In most cases, it is said, they have neglected to make any returns for unemployment insurance for bandsmen and entertainers. This totals 2.7% of the payroll. The state department is said to be getting ready to take the cafe men to court in the matter.

COPS TRYING TO MAKE BUM OUT OF BENNY

Philadelphia, May 7.

Benjamin (Benny-the-Bum) Fogelman, erstwhile nitery operator, was arrested Wednesday (1) on the charge of being 'idle and disorderly person and suspicion of gambling.'

Benny was pinched when a cop said he saw 'about 50 persons' come over, whisper in Benny's ear and hand him something. From this, the copper deduced that Fogelman was accepting horse race bets.

Fogelman was discharged at a hearing before Magistrate John J. O'Malley, who was a frequent visitor at Benny's old hot spot. Fogelman told the Court he was now in the scrap iron business.

Andrews Sisters move into the Casa Manana, Culver City, Calif., June 7 for two weeks.

STATE, N. Y.

Joe E. Lewis, Parkyakarkus, Adelaide Moffett, Harrison & Fisher, Cardini, Four Comets, Ruby Zwerling House Band; 'Young Tom Edison' (M-G).

State this session keeps pretty well within the beaten path, having gathered up a flock of standard and approved turns. Result, as might be expected, is good, with the added spice provided by Joe E. Lewis pushing it into the topnotch bracket while he's on, which is often. Only dubious part of the booking is including Parkyakarkus the same week as Lewis. Although Parky's turn is strictly dialectic, presence of two male comedians means one could easily be dispensed with, and Lewis no doubt has the edge on staying. Show ran badly overboard on length as the result of Lewis' response to the overpowering demand for encores at this catching.

Lewis m.c.'s, but does considerably more of a turn than a mere introduction between other acts, which, of course, extends the running time plenty. His material is very little different from what he used at his last visit to the State. Only standard omitted when caught (last show Thursday) was 'Sam, You Made the Pants Too Long.' Included were 'She Went to the Catskills,' 'Genius, Genius' and other familiars. Peculiar thing about Lewis, however, is that these oldies don't become boring even after repeated catchings.

Parky, of course, does the Greek mouthings he has made familiar on the air. He gets off a few fairish gags in a short session that winds up with a neat parody, 'South With the Boarder.' Comes back for an ancient con-man, money-changing bit with Lewis that falls completely flat.

Miss Moffett, a Blue-Booker, adds more class to the layout with her looks than her warbling. Tall, blonde and niftily groomed, she's got what it takes to score on that end. Not quite as much can be said for her pipes, which lack flexibility and fluidity. She's okay while consciously sticking to the low registers, but uncertain of her notes in the higher tones. Does 'Got Eyes on You,' 'Wish Upon a Star,' 'Blue World' and 'Woodpecker Song.' She's more distinctly a class nitery booking, where her vocal range isn't as important. Miss Moffett has figured in the public prints of late in an elopement and her 'Blue World'—'Wish' medley takes on extra values through her publicized private life.

Cardini's a whiz at his specialties of producing cards and cigarets out of space. He's plenty showmanly, too, although the card manipulations are exceedingly hard to follow from farther than a third back in this big house. They'd be a lot better for niteries.

Terp duo of Harrison and Fisher stand out for their tricky lifts, which, however, were slightly unsteady at this show. They open with a waltz, go into a Latin-American rhythm number and finale with a flirtation that scores well. Miss Harrison works in the latter in ballet slippers, the routine having a kind of Dutch boy and girl twist, although, of course, not in costume.

Four Comets, rollerskating turn, open the bill. Comprising two blondes and two males, they rank high for this type of turn. Naturally limited in what can be done on wheels, they provide a few fresh angles. *Herb.*

EARLE, WASH.

Washington, May 7.

The Honeys, Shaw & Lee, Hildegarde, Tommy Riggs, Gae Foster Girls (16); 'Dark Command' (Rep).

With two strong radio names not only taking care of the marquee but solidly satisfying the customers after they're in, house has a smart little revue this week. Air fans of both Hildegarde and Tommy Riggs (and Betty Lou) were obviously sold on 'em in advance, but just as obviously got more out of their respective personals than they hoped. Each, in a totally different way, stopped show.

Line launches layout with nice taps in black and white evening gowns, two of gals taking the bow to introduce The Honeys. Three women, in yellow gowns and tricky orange-hood capes, and three men, in tails, open act with mass tapping, highlighted by group somersaults and handsprings. Although bulk of routine is tumbling and acrobatics, top stunts being two and three-high business with gals doing the heavy work at the bottom, it's all done with smoothness and tempo which, helped by the evening clothes, gives act class definitely above usual athletic workouts.

Three linegals present Shaw and Lee, the big guy in the brown derby and the smaller 'dope' in the black derby, whose oft-corny patter and oldstyle comedy ditties are still sound enough to get by. It's their pantomime, built around the handshaking and finger-stuck-in-hat, however, that gets 'em off to real returns.

Travelers open on full-stage set with two pianos, and Hildegarde, handsome blonde in green satin gown, gets nice reception. Gal goes right into 'Got My Eyes on You,' at footlight mike, tricking up second chorus by pointing to individuals in audience. For 'All Things You Are' she piano accompanies herself in nice arrangement with solo pit fiddler. Next comes 'a medley in blue,' featuring 'Alice Blue Gown,' 'Blue Skies' and 'Blue World.' Her vivaciousness, impromptu wisecracks and informal cueing of orch have her solidly established by this time and she tops it by walloping out 'Oh Johnny' and 'Smoke Gets in Your Eyes' in swing-concert style on the neon-lighted keyboard.

Hefty reception from his fans, plus fact that his quietly pleasant manner is antithesis of Hildegarde's bounding enthusiasm, enables Tommy Riggs to follow her perfectly. He's introduced by three Roxyettes in gingham kid dresses and goes right into conversation with "the little girl who just sort of tags along with me all the time—if I can get her out of my pocket.' Dialog is built around Betty Lou's chair 'with the hole in the middle,' how Uncle Petey cut the cat's tail off 'up to the neck' and what the castor oil said to the hot dog. Every time Betty Lou's voice comes out of the big, usually booming-voiced Riggs, it gets a giggle. A 'duet' with Riggs and Betty Lou doing every other line of 'Jeepers Creepers,' winds up act with show's top applause. Line, which had socked earlier with Puss 'n' Boots novelty number, closes bill with so-so musical comedy routine, half in evening gowns and half in tails.

Biz at show caught was good. *Craig.*

MICHIGAN, DETROIT

Detroit, May 3.

Marx Bros. (3), Frazee Sisters (2), Darlene Walters, Bob Grandon, Ann Lee, Sethma & Rudolph, Chorus (20), House Orch; 'Seventeen' (Par).

Plenty rough in spots, the freres Marx sampling of what America is laughing at this season finds audiences in this vaudeville-hungry town liking it. With a rough sketch of five acts, the Marxes romp through their shows here, varying the gags from performance to performance, tossing out that which leaves the house cold and building on the biggest laughs. They don't seem to be fooling about testing material for their next Metro picture, 'Go West.'

Biz good at the opening and, in view of dearth of vaudeville, away overboard in its appreciation. Irv Brecher and Eddie Buzzell, Marxes' writer and director on the forthcoming film, are traveling with the trio while the script is being auditioned in the flesh.

They're working in their pat stuff, with Chico at the piano, and Harpo at the name tells it. Not intruding on the specialties, the Marxes still take over most of the show from the opening set, Grand Central Station, where they get into some hilarious horse-trading as Groucho equips the other pair for a journey westward. Opening gag carries them well into this since the audience, seeing live actors for the first time in these many months, gives them a huge response which brings on Groucho's observation, 'Nobody's that good.'

Well set, adorned with a nifty chorus gathered in Hollywood, the brothers move into a rocking stage coach, in two, for more business, the pantomimic tangling being a big part of the laughter engendered. The going is tough there, with Harpo keeping it alive. But the audience has been leveled by this time and it's hard to catch the gags, for almost anything goes, including plentiful blue shading.

There's a burlesque of a western saloon, the spot picked for Chico and Harpo to do their musical specialties; movement into another full set where the brothers get in their most hilarious business and gags, which includes mixing with three dance hall sirens, and varies from show to show, as they attempt to burgle a safe with a cannon and slide into the whole-hearted romp, which is their ace. They finish in an Indian camp uproar which brings on the rest of the company for the finale.

As a revue, its continuity is pretty much shattered, but as a background for the Marxes' stuff, it's perfect and better than well received. While experimenting, the impromptu appearance takes nothing away from the Marx style but probably enhances it. The vets are giving them their money's worth at that, spilling a wealth of gags.

Threaded through the show are the Frazee Sisters, most polished of the specialists, taking the opening 'Go West' number with Bob Grandon and being spotted for two others, 'Ma' and 'My Heart is Taking Lessons.' Ann Lee sells her song well enough although unable to settle down completely, and Darlene Walters, with her lively tap-acrobatic numbers, should have another encore. Sethma and Rudolph didn't dance in the opening show because of the scrambling as the unit, trying to fit a time schedule, adapts itself to the gag-busting purpose. *Pool.*

STRAND, N. Y.

Guy Lombardo and Royal Canadians (13) featuring Carmen, Lebert and Victor Lombardo, Mert Curtis, Fred Higman, Francis Henry; 3 Nonchalants, Gower and Jeanne, Vic Hyde, Mary Small; 'Saturday's Children' (WB), reviewed in VARIETY, *April 10, 1940.*

(From VARIETY, April 12, 1939)

A lusty western meller on the screen and the smooth, soothing Lombardos on the Broadway Strand's stage are a happy couplin- that seems to augur strong b.o. It's a good blending of contrast, and from the name band perspective undoubtedly a welcome relief compared to the run of recent jive exponents. In Lombardo, too, there lies a showmanship object lesson anent the salon or longhair music, despite some deprecation from the 52d street disciples of murder music. Guy Lombardo and his smooth team of 12, which numbers three other Lombardo freres among 'em—Carmen, Lebert and Victor—have been right up on top of the kilocycles, hotels, niteries and theatres for more than a decade, and still well out in front. That speaks more for itself than anything else.

It's patent that it's not being done with mirrors; that unadulterated dansapation isn't something that has proved lasting just by accident. The Lombardos, for one thing, know that the melody is the thing for the masses, whether in the radio abstract or even for more vivid dance purposes. There can be rhythm without cacophony and, coupled with a basic knowledge of how to mix 'em up, it's as effective as any of the solid-sending and out-of-this-world 'ride' stuff.

The Lombardos have also capitalized a Tin Pan Alley showmanship of not being afraid to tackle new, worthwhile tunes. When they click, the band takes pride in having been the first to introduce this or that new ditty. In between, of course, Carmen vocals solos or the trio breaks it up vocally. . . .'

Stet the above with little addenda. The cycle to 'sweet' is even more pronounced, but otherwise the Lombardos are just as solid boxoffice and competent showmen. In personnel Guy paces his freres' talents well, with emphasis on Carmen's medley of pop songs, but only after Francis Henry, the guitarist, who authored 'Little Girl,' gets a plug on this plus a personal bend.

Again pointing up the Lombardo inclination to introduce new tunes, they reprise 'Imagination,' first teed off by them on their Lady Esther show and in between a good array of specialties combine into a nifty 50-minute presentation. Differing from their last Strand date 13 months ago, the supporting acts are stronger in aggregate. The 3 Nonchalants, just closed in 'Vanities,' are a sock acro-comedy threesome who can play cafes, vaudfilmers and revue with equal facility. More comic than acrobatic, their knockabout stuff keynotes the verbal crossfire. The three boys spoof the gymnastics and themselves, and wind up with a solid personal score. One is a particularly facile funster in handling lines.

Mary Small, now quite a young lady, but still in little-girl getup, opens with 'Woodpecker Song,' then a conga-rhumba medley of pops, followed by 'Old Man River' and forced to encore with 'Wish Upon a Star.'

Gower and Jeanne, who started at the Rainbow Room with their class terping, and landed into 'Streets of Paris,' are now a polished pair, doing unusual routines. In streamlined attire, inspired by mid-Victorian garb, their opening gavotte segues into a rhythmic routine. Their cleancut terping to 'Dardanella' and thence into a 1940 version of a cakewalk make this pair appear one of the freshest dance combinations in a long time. Their qualifications for class niteries, legit musicals or variety houses are given support by their past record in all three fields.

Vic Hyde, the 'one-man band,' who was caught by this reviewer a couple of months back at the Teatro Nacional, Havana, where he proved that he didn't have to savvy Spanish to click, is naturally even more effective on Broadway. His small talk is ingratiating, even unto the plugs for his father and brother's farm products business in Niles, Mich., wherefrom he hails. Hyde is given excellent support by the Lombardos, so that his versatile exhibitionism is not one bit detracted by the main musical attraction. Good presentation has Hyde's elaborate traps rise on separate platform, to the left side, formerly the Wurlitzer's corner, Hyde doing his specialty on that segregated rostrum, away from the band. Not until his multiple horn tooting and other fife-and-drum nonsense does he leave that pedestal.

Lombardo has a handsome presentation this session, and in total the Strand's general mounting has been on the ascension in quality. Heralding Sammy Kaye next, for instance, a good cartoon trailer is a bright touch to this sort of thing. Present bandstand is neat and class looking. Maestro is in tux, his Royal Canadians in appropriate maroon mess jackets. Biz good, the house starting to grind five shows from the opening day. *Abel.*

OLYMPIA, MIAMI

Miami, May 4.

Lowe, Hite & Stanley, Tony Sharabba, Fayne & Foster, Beatrice Howell, Cherie & Tomasita, House Orch; 'Two Girls on Broadway' (M-G).

Although billed as 'Red Hot and Swing,' this opus isn't likely to create a fire hazard or cause any ickie antics in the aisles. It's just an average vaude bill and, as such, okay at current tariff.

Cherie and Tomasita spring the lineup with a tepid adagio routine. Fillies would fare better in scanties. As it is flowing skirts so veil their lifts and bends that at times it appears as though they're trying to fight their way out of a clothes hamper.

On the strength of his socko warbling several weeks ago, Tony Sharabba is back again to garner a major share of the palm-patting. Singer has been tonsiling production tunes at Royal Palm Club for past several years. In this stand he dips into an extensive repertoire, working over several ballads and semi-classics in a mellow, well-controlled baritone that draws a heavy response.

Beatrice Howell prefaces her mimicry with a candid camera angle, but it's still standard stuff. Lenses the usual group, but it's done with some glossy finish chatter which seems to hit the house right.

Olympia could run a crockery shop as a sideline with assistance of glass rubbers and bottle blowers it has housed this season. This week it's Fayne and Foster getting in some delicate caressing on the glassware and tossing in a bit of fancy bell chiming for good measure. Presentation is a shade zippier by this duo, and well received by an audience that, to judge from the applause, must have included entire local chapter of retired glass blowers association.

In the nitecap are Lowe, Hite and Stanley with their pan-punching, head-slapping, breakdown routine. Three zaneys, ranging from dwarf to giant, are veterans of the roughhouse school, but manage to survive long enough to toss off a neat hoofing finale for a howl.

Full house when caught second show Friday (3). *Les.*

TOWER, K. C.

Kansas City, May 4.

Royal Swedish Bellringers (4), George Downey, Chilton & Thomas, Lester Harding, Wadsen Hayworth & Marie Mistlie, House Line, Herb Six Orch; 'Jones Family on Their Own' (20th).

'Penthouse Party' label is keyed by the setting and a sophisticated opening by the house line to 'Blue Orchids.' Lester Harding aids the production with his baritoning, and as m.c. sees the show through a well-knit 43 minutes. This one classifies as a variety bill with music, dancing, novelties and pantomime filling the regulation pace.

Swedish Bellringers (4) are distinctly out of the ordinary and spotted nicely as regular opening act. Foursome have their hands full clapping 'Bells of St. Mary' and a full-sized overture out of some 206 bells which weigh from two ounces to 15 pounds. Musical results are no more fascinating than the precise timing required of the four. There is the inevitable 'Beer Barrel Polka,' and the leader adds a novelty by getting tunes out of a collection of stemmed wine glasses variously filled with water.

Management has a duo of amateur juves in the Hayworth and Mistlie girls, who have their own singing and dancing version of 'Between 18th and 19th on Chestnut Street' and front the line in closing.

George Downey contributes an outlandishly costumed, pantomimic tramp and gets laughs out of a collapsible bicycle. Appeal is more to the juve patrons. Girls' mid-show number has them in chef's costumes terping and clacking wooden spoons to a medley of culinary tunes.

Harding follows to contribute a medley of Irving Berlin compositions. 'Say It With Music,' 'Pretty Girl Is Like a Melody,' 'Blue Skies,' 'Remember' and 'Alexander's Ragtime Band' bring highly deserved applause, and the m.c. obliges with encore of 'Careless.' Pleasant manner and singing ability rate Harding as the best m.c. of the present Tower regime.

Closing spot is taken by Carole Chilton and Maceo Thomas with modern tap interpretations. Act has a bit of production flavor, with both doing some vocals, piano specialty by Miss Chilton and fast dance specialties by both including a steeplechase takeoff and a duet on a series of three pedestals.

Wind-up is a modern number, with the girls fronted by juve dancers. *Quin.*

ROXY, N. Y.

Bud Abbott & Lou Costello, Guili-Guili, The Gracella Dancers, Gae Foster Girls, Paul Ash House Orch; 'Star Dust' (20th), reviewed in VARIETY, *April 3.*

With the sock comedians, Bud Abbott and Lou Costello, heading this week's layout here, the stage show becomes one of the best to play the house in a long time. Also, there is draught for the b.o. This week, as well as last, the Roxy does somewhat of a switch from the routine type of presentations the house has been in the habit of using. The change of pace augurs well.

Abbott and Costello were here sometime back but they are more powerful b.o. lures now than then, following the advances they have made on the stage and air. Pair were recently in 'Streets of Paris' and are to open with that show at the N. Y. World's Fair Saturday (11). Now on Kate Smith's CBS program, the comedians this summer take over the Fred Allen show.

Following their opening crossfire routine, Abbott and Costello do the shell-game sequence and, for a howl closer, the hospital scene with which they raised a lot of laughs in 'Streets.'

In support of the pair are two turns, Guili-Guili (New Acts) and The Gracella Dancers (New Acts), former a magician, the latter a dancing quartet. They serve satisfactorily.

Gae Foster line opens in a novelty routine, employing the same little pianos they used last week to play 'Pretty Baby.' They again employ their feet to kick out a musical number. Gals appear on two other occasions, an offstage voice singing 'Isle of May' for the second routine. A tap sequence in striking white costumes precedes the final appearance of Abbott and Costello.

Whole show has been well staged, being compact and nicely paced all the way. *Char.*

APOLLO, N. Y.

Ethel Waters, Willie Bryant, Raymond Wilbert, Leon Abbey Orch. (14), Julia Gardner, 'Hotcha' Drew; 'Wolf of New York' (Rep).

Tab version of the legit stage show, 'Mamba's Daughters,' eliminates much of the usual line of fare here this week, cutting out comedy bits and otherwise slicing time. Miss Waters' late song contributions also curtail the work of the Leon Abbey orchestra to only a few numbers; this, of course, doesn't give much chance to get a line on the band. Abbey is supposed to have been well known in the Harlem section years ago, but has been in Europe for over a decade.

Condensed writing of 'Mamba' uses only Miss Waters, Willie Bryant, both of whom were in the original, and an unbilled ofay playing the plantation overseer. It's well written and acted, using only two sets, a scene in the overseer's office and the second in the cabin of Willie Bryant, the portion wherein he's slapped around and finally throttled by Miss Waters.

Miss Waters' make-believing is convincing, but the lines she uses don't conform with the general idea of the way colored folk of the south actually speak. In fact several of her utterances here drew snickers. Bryant's portrayal of the blackmailing seducer of Miss Waters' daughter is smoothly handled.

Bryant does a bit in one, while the band shifts from the pit to the stage, for the only laugh relief in the layout. He adlibs in laughable fashion about the way Miss Waters hammers him around in the show, his travels and experiences while the legit version was on the road, etc. He also introes Miss Waters near the finale for a series of vocal deliveries that easily explain why she's an established draw. Singer does 'Baby, What Else Can I Do' and several spirituals with a trio of girls from the original version of 'Mamba,' and an unbilled double entendre tune, her usual stuff.

Abbey's orchestra works in an attractive setting. It's a driving group that doesn't impress favorably, using four weak saxes, three trumpets and two trombones that frequently are guilty of poor intonation, and a rhythm section based on solid but annoying drumming. Latter is too heavy and inclined toward incessant cymbal banging. Arrangements, too, could stand great improvement. Unbilled girl singer handles 'It Had to Be You,' in weak, high pitched voice, and 'Sylvia,' with the bandmen behind her as a choral group.

Raymond Wilbert is a standard but different juggler. He clicks solidly here with his bicycle rim hoop routine. Various stunts, capped by tossing one of the rims onto the bottom one of four strings, then making it jump each string to the top one, is socko. Holds four ends of the strings in one hand, the other end of them anchored in spaced, fan-like manner beyond the wings at the other side of the stage. Chatter helps, too.

Julia Gardner and 'Hotcha' Drew team as singers and dancers with the house line. Not too much attention was paid to the latter phase this week, also due probably to 'Mamba.' *Wood.*

OPTIMISTES, PARIS

Paris, April 20.

Germaine Montero, Marguerite Gilbert, Alice Hernold, Yolanda, Monbar Sisters, Gabriello, Jack Wilson, Billy Bourbon, Max Dearly, Monique Rolland, Jeanne Saint-Bonnet, Leo David.

With its opening revue of the season ('Quelque Part a Paris') completed after a successful run, the Optimistes (ex-Folies 20) has staged a vaude show to carry on until another revue is prepared. It's right down the groove, as the fill-in show is the best thing of its kind in the capital and puts the Optimistes in the ABC class as the only worthwhile music halls in Paris.

Like most of the current variety shows here, it's heavy on singing, since foreign talent is kept out and the French are weak in other aspects of vaude entertainment. In this particular case, however, vocal offerings are stamped with so much class as to give stub-holders a run for their money.

Topping the bill is a one-act sketch featuring perennial Max Dearly and Monique Rolland. The class of the show, however, are Germaine Montero and Marguerite Gilbert in two of the remaining eight numbers.

Miss Montero makes her music hall debut after doing the rounds of the capital's hotspots and intime boites. Highly talented and possessing rich, husky voice, songstress gives a highly sophisticated performance which goes over. She introduces Francis Carco's 'Mme. Coco,' which is all about a tough, hard-hearted, man-hating moll who finds herself in someone's arms after an all-night spree and tries to argue herself out of the ensuing heart beats, but unsuccessfully so. She does two other songs of the same genre and clinches act with three Spanish folk-song numbers.

Miss Gilbert shares honors with Montero in a fast, zesty number in which pantomiming plays a major part. She gives a French star's reactions to an interview on the Lambeth Walk and mimics Gaby Morlay and Elvire Popesco neatly. In the Mistinguett pantomiming she displays legs hip-high which should be able to do well on their own.

The sketch 'La Soupente' (best translated as 'Get Out') is amusing but hoary with age. Amusing when seen for first time, although present performance is weaker since Max Dearly, who wrote it, is getting on in years and has practically lost his voice. Attractive screenster, Miss Rolland rates well in acting talent and voice quality. It's all about an old duke who is conscious of the comeliness of his mistress' maid and awaits his mistress' absence to put some of his idea into execution.

Numbers are presented by Alice Hernold, who also introduces show with several catchy numbers. She is followed by fairish magician, Yolande, who lacks assurance or stage personality to put herself across. Next comes a passable Spanish dance number executed by Monbar Sisters. Show really gets on its feet with Gabriello, clownish songster. He sings, jokes and grimaces with expertness, although some of the gags are rather antique.

British singer Jack Wilson follows with four numbers which lose most of their appeal since he's been singing same repertory for some time. Billy Bourbon closes show with acro dance expertly done, intermixing with mimicry and slow motion stunts. *Reve.*

KEITH'S BOSTON

Boston, May 3.

George Cortello's Hollywood Canine Mimics, Ruth Petty, Senor Wences, Three Samuels & Harriet Hayes, Walter O'Keefe with Roberta Robinson, Renee Carroll, Lin Borden & George Haggerty, Larry Flint House Orch; 'Sky Bandits' (Mono) and 'Outside Three Mile Limit' (Mono).

Walter O'Keefe calls this booking his return to vaude. By whatever name, he demonstrated at the opening show how to extend the running time for the bill to 45 minutes past its scheduled hour.

Introduced by a screwy trailer showing him arriving in town by freight, etc., O'Keefe comes on stage from the orchestra floor and takes over the m.c. assignment, doing about a 10-minute act each time he appeared to introduce one of the other turns. Presumably this was corrected in subsequent shows.

One of the coldest morning crowds of the season gave O'Keefe spotty attention, but, nevertheless, stayed with him through the grind. His vocal of 'A Place in the Country' could well be eliminated; a hokum skit involving Renee Carroll and George Haggerty in some conga could also be shelved. A quiz program satire, with Carroll, Haggerty and Lin Borden giving accurate answers to O'Keefe's far-fetched questions, is nifty, and Borden's airing of unfunny jokes, which he brands 'the paragon of inertia,' is another okay bit. Roberta Robinson (Mrs. O'Keefe) sings 'Heart Stood Still.' O'Keefe's smart blue stuff may slay the supper mob in an intimate nitery, but to the breakfast set it's too elusive.

Four reasons why this is one of the top shows viewed here this season are two acts new to this town, Cortello's Canines and Senor Wences, plus the Three Samuels and Harriet Hayes and Ruth Petty, who always click on these boards.

Samuels trio really tie up the show in their ace precision dancing, being among the tops in their division, while the customers are hungry for the terps by the time they come out for the next-to-close workout. Miss Hayes is well received in her high-kick acro. The military precision finale is still sockeroo, with the comedy handled skillfully.

Miss Petty, singing with a nasal blues timbre, whams with 'Stormy Weather,' 'Mother Come from Ireland?' and 'Ma, He's Making Eyes.' Opening number is a medley of 'What's New?,' 'Havin' Fun?' and 'Darn You, Smile.'

Senor Wences, ventriloquist and juggler, still puts over his unique standard act.

Cortello's Hollywood Canine Mimics, another new act for Boston, is also novel. Pups are introduced singly, walking on their hind legs in tricky costumes to give the impression of such film players as Mae West, Ginger Rogers, Stepin Fetchit.

O'Keefe brings on the other acts for a finale bow by leading them across the boards in a conga line. Special nod goes to the customers who entered the house at 10 a.m., sat through two features and a newsreel then stood by while O'Keefe tried out an hour of material on which he expects to base an act for a return tour of the vaude circuit after eight years in radio and musicals. Opening stage show ran 165 minutes and broke at 2:55. *Fox.*

EMBASSY, N. Y.

(NEWSREELS)

First eyewitness pictures of the Nazi invasion of Norway, hitting screen here for first Friday (3) show, constitute the most graphic coverage of the European struggle since films on the Poland invasion. Paramount has the ace story, getting clips from Arthur Menken. He also was in on the Finnish-Russian conflict. Paramount claims the clips are exclusive, strictly American-made news films and 'uncensored.' Movietone admits its pictures were taken from the German side of the line and to be Nazi-censored. These show German troop ships, an attack by a British airplane, reply by Nazi ship anti-aircraft guns and landing in some Norwegian port. Clips do not show many troops landing or any unfavorable German scenes.

Paramount develops a story, first showing Mrs. Harriman, U. S. minister to Norway, escaping to Sweden, the French ambassador doing the same, American field hospital workers ready for action and Menken being halted by casual Norwegian sentries as he drove closer to Oslo. Native volunteers are shown placing logs on the road to halt advancing Germans. Menken's comment and most of the films indicate the state of unpreparedness and absence of discipline in Norwegian ranks. One sequence depicts a young lieutenant attempting to drill a small group of volunteers in the rudiments of war. Another group is seen scurrying to cover as German bombing planes suddenly appear and begin dropping 'eggs.'

Camera found Elverum in smoking ruins the night Menken arrived. Desolation is grippingly pictured in daylight shots. His most dramatic pictures are of a smaller nearby community being bombed. Local firemen are shown extinguishing flames in one small building, but the reappearance of another wave of Nazi bombers soon has much of the town ablaze. Menken claims it was unwarranted blasting of an open town.

After these scenes, remainder of newsreel footage seems mild. Embassy introduces its own 'War-o-Grams,' described as a summary of the week's news carried out via commentary culled from dailies' headline yarns, maps, charts and library clips. Audience reaction seemed favorable because it provided a chance to give Hitler and his cohorts the Bronx cheer, with a sprinkling of hisses this week for Chamberlain. Opening subject is handicapped because library shots obviously have been duplicated (not too well) from originals. Thus, to carry out the verbal description of Nazis pouring into Norway, the audience gets scenes of German's invasion of Poland. Spieler uses press reports for his tabbing of a boatload of troops as green Canadians headed for Norway.

Fox Movietone treats the German occupation of Denmark well enough but unexcitedly. Paramount shows the flight of diplomats from war-torn Europe. Movietone has the Ile de France showing off from N. Y with a $20,000,000 cargo. A rather dismal picture on the outlook for the Allies, as a result of the Norway expedition's failure, is painted by Raymond Gram Swing, authority on European war news, who remains a great favorite with audiences here.

New York's 1940 World's Fair figures prominently in the news, with the parachute high-dive stunt spotlighted by Paramount. Clip carries a tag line for a hefty laugh as a dummy actually takes leap. News of Day does the General Motors futurama effectively. *Wear.*

DOWNTOWN NAT'L

(YIDDISH)

Hymie Jacobson, Anna Lubin, Chaim Tauber, Aaron Lebedeff, Freidele, Paula Lubelska, Jacob Zanger, The Bernays (2), Muriel Asche Fleurettes (8), Jacob Stillman's Symphony Orch (7); 'Yes, My Darling Daughter' (WB).

This is the new Yiddish vaude house on New York's east side, Jack Rovenger, the operator, having moved the policy over from the Clinton St. theatre, which is several borscht bowls away. The debut took place Friday night (3), the house thereafter operating the stage shows only on the three-day weekends, with straight pictures the rest of the week. Films are being mixed between English and Yiddish, as for instance the debut of the 'Americaner Shadchen' Monday (6). Admission is 25c. for anywhere in the house.

Inasmuch as there's never been a strictly Yiddish variety, the acts are being culled from Second Avenue's legit and musical comedy field. This show's headliner is Aaron Lebedeff, who was a juve and leading man in east side drama and musicals for more than 30 years before he outgrew such roles. Hymie Jacobson, the m.c., is another once prominent in Yiddish legit, while Paula Lubelska, prima donna, is now just about getting places. Others in the show's Yiddish complement are Chaim Tauber, who is from Yiddish radio; Ann Lubin, billed as the 'Yiddishe Hot Mama'; Jacob Zanger, character comedian; and Freidele, called the 'one and only girl-cantor' and a sister of Moishe Oisher, one of the Jewish theatre's reigning favorites.

Intermingled are the Bernays, personable ballroom dance team, and Muriel Asche's Fleurettes (8), a tired line of girls also looking as though they wouldn't know a matzoth from plaster of paris. The band is Jack Stillman's Symphony of seven, four of whom have hair and few of whom play together.

Opening night the show ran nearly two hours, including an afterpiece tagged 'A Wedding on the East Side' and being just that. A twist on the appellation corny, might be to say this show is all knishes. There's little variation in any of the talent, all of them being singers (with the exception of the non-kosher looking team and line). And m.c. Jacobson never varies his intros; every act is 'your beloved and my beloved so-and-so.' However, there was a capacity-house on hand for the preem and they sounded as though they were all relatives or close friends. Every act whammed.

Another item very noticeable about the show is that all of the Yiddish turns are singles and not until the afterpiece do they all get together. The finale's only production is in the costuming, the wedding scene taking place in front of the band set on the stage. House scenery is poor and lighting terrible. Both these items could easily be corrected.

There are no acrobats in Yiddish legit, so this show has no acrobats. *Scho.*

STATE-LAKE, CHI

Chicago, May 4.

Johnnie ('Scat') Davis Orch (15) with Julie Sherwin & Bill Owen, Jimmy Burns, Sammy Cohen; 'Man from Dakota' (M-G).

With the Chicago, across the street, holding its show over, the State-Lake is only house that has a new variety lineup in Chicago currently.

It's a good boxoffice bill with two capable names. Davis orchestra has plenty of weight with the younger element, which is still hot enough for jam stuff, and Davis satisfies that demand to a large degree. Sammy Cohen rates as a picture name of immediate value, and he has proven himself a real stage entertainer in his many vaude appearances in past years.

Cohen is on top of the band booking, and on his own delivers the click of the performance with his clean-cut showmanship. Does extremely well on his hokum clowning, in which he burlesques an old-time meller, playing the hero, heroine and villain, and winding up with a hokum prizefight. Throughout he impresses particularly with his clever comedy falls, sure laughs anywhere. Had to speech away when caught.

Davis' band also includes two vocalists and hoofer Jimmy Burns, the latter a mugging dancer with an over-emphasis on gestures and style. He does two numbers, which he sells well to a family audience. Second number is without musical accompaniment, the first to the omnipresent 'Tea for Two.' If that number was ever restricted, 80% of the tap-dancers seemingly would be thrown out of work.

Bill Owen is a lackadaisical singer. He could make a good appearance and a strong entertainment item, but he can't do it with his apparently careless attitude. Sings a couple of pops. Miss Sherwin still does best with that Hawaiian war chant number, but it is getting dated rapidly. She is overdoing the cutey and little-girl approach, too.

Business satisfying at the last show Friday (3). *Gold.*

GOLDEN GATE, S.F.

San Francisco, May 7.

Ada Brown & Co., Terry Howard with Jack Talley, Novak & Faye, Oehman Twins, Tenner & Swift, Al Belasco Orch, Peggy O'Neill Chorus; 'Escape to Paradise' (RKO).

Off to a slow start but gaining momentum as acts roll along, revue at Golden Gate this week is generally well balanced, and pleasing. In headline spot, Ada Brown holds up nicely against close competition.

Dusky singer packs a powerful voice and personality which she uses to full advantage in 'The Laziest Gal' and 'Oh, Johnny,' but tops this with a house-howling strutting swing number. Terry Howard clicks heavily with kid babble and gags, most of them pertaining to her short skirt. Jack Talley straights.

Novak and Faye maintain a steady chuckle with a tangling acrobatic routine, getting involved in funny positions. Applause comes at their close when the two handle some nifty stunts.

A smooth song-dance routine is worked out by the Oehman Twins, brother and sister, with nice timing and enough variations to sell it for a neat reception. On opening spot, lariateers Tenner and Swift go through tricky numbers, handle themselves well enough, but lack punch. They bow off to mild response.

Solos by violin, piano and saxophone, followed by Al Belasco's usual gagging and imitations, comprise part of the house orch's contribution. Closing number of line is more effective in costume and routine than opening.

Vaude's running time this week is longer than usual.

HIPP, BALTO

Baltimore, May 5.

Lew Parker & Co. (3), Kanazawas (4), Henri Therrien, Elaine Arden, Dr. 'Think a Drink' Hoffman, Phil Lampkin House Orch (12); 'Primrose Path' (RKO).

Lineup of standards makes for smooth playing nicely paced by Lew Parker, who also holds down a spot assisted by his brace of comic stooges. Parker has been here before, but he has wisely refrained from using his old stuff and has on tap some fairly potent new material.

There's a fast and flashy opening by the Kanazawas, Jap risley foursome, who contribute some intricate three-high stuff, barrel-tossing and diversified acros. Make good spot for setto of legit warbling by Henri Therrien. Possessed of well-trained pipes, he wangs out an Irish ballad, an aria from 'Rigoletto' and the inevitable 'Donkey Serenade.' Encore of number announced as self written, titled 'My U.S.A.,' waves the flag lustily and attracts considerable handclapping.

Elaine Arden follows with some Greek dialect crossfire with Parker after which she gives out with a parody on a potpourri of pops that is good for laughs. Sets matters for Parker in a blackout of a hotel bit reminiscent of burley but sufficiently cleaned up for family trade here.

Dr. 'Think a Drink' Hoffman closes with session of drink-mixing, with water the only liquid visible. Serves notables to audience via s.a. femmes. Sells exceptionally well, employing adroit patter and timing most skillfully for effect. Makes for ideal closer here.

Biz fair. *Burm.*

Jimmy Walker

Continued from page 1

eral counsel for the Motion Picture Theatre Owners of America, Inc. He led off with some humorous anecdotes of film politics as played by industry factions during his time on the fighting line, carrying the banner for 'the down-trodden exhibitor,' as he called him.

In rare form, Walker warmed up before the group, among whom were close intimates of many years. He was recalled for a second talk, after a short breathing space, and it was in the second stanza that he let go. He turned back the pages of the past few years, delved into the nostalgic '20's, touched lightly on personal matters and finished on a friendship note which brought the diners to their feet, cheering.

Under various circumstances and auspices most of those present had heard Walker talk a score of times during his career, but comment was general that he touched a new high in earnestness, vocabulary and delivery. His analysis of the film industry, its public relations currently and his plea for Governmental understanding of its problems struck sympathetic response.

STATE, HARTFORD

Hartford, May 4.

Milton Berle, Simone Simon, Five Jansleys, Sid Gary, Ruth Daye, Sam Kaplan House Band; 'Crooked Road' (Rep).

Milton Berle has taken this flyweight show and tied it together into a neat package. Although Simone Simon (New Acts) also carries a considerable share of the b.o. draw, burden of entertainment is carried by Berle, who's on boards nearly half of the show's running time of about 60 minutes.

Working with all the turns, Berle adds materially to their bits. Show opens with a trailer consisting of comic shots from several pictures in which the comedian appeared. With the screen going up, Berle comes out and has the mob eating out of his hand thereafter.

Berle, as emcee, has a score of gags that he puts over at a nifty pace that makes them go over. Has the facility of weaving his gags about patrons that gives them a certain up-to-date flavor. After a flag-waving song, 'It's My Land,' contrasting conditions here with those abroad, he brings out the Five Jansleys. Males go over neatly with their sock risley, Berle joining in a comic simulation of their endeavors. This last is by now standard, because of frequent simultaneous bookings of the two acts.

Ruth Daye, neat looker, contributes a couple of tap routines, interspersed with pirouettes, that are okay. Miss Simon, of films, and more recently of 'Three After Three,' Shubert musical that never reached Broadway after an intensive road tour, gets by in a gagging exchange with Berle, also doing three songs.

Baritone Sid Gary is socko with his vocaling. Trades heavily on the popular-song list and encores with 'Old Man River.' Herein Berle jumps into pit and takes over direction of band for comic results, while Gary tries to sing 'If I Had My Way.'

At late show caught Friday, biz was off. *Eck.*

Unit Review

FOLIES D'NUIT

(LYRIC, INDPLS.)

Indianapolis, May 3.

Eva LaBastien, Bernhart & Ketrow, Alphonse Berg, Oxford Boys (3), Grandma Perkins, Waller & Lee, Line (8); 'Stardust' (20th).

Trading on the naughtiness of the French title, and display of flesh in the newspaper ads and lobby displays, bill lures customers into show with promise of risque exhibition, but only flesh on stage is timidly disclosed by Eva LeBastien in two strip tease numbers which have been tamed plenty. Rest of bill is collection of vaude acts.

House band plays on stage and is augmented by several musicians who travel with troupe, making a combination of two pianos, drums, bass, two fiddlers, four trumpets, two trombones and four sax. Group sounds full but at several spots in show caught trumpet section was off. Line of eight girls whose routine suggests short acquaintance with each other, appears in three spots, at opening, center, and close of bill. Their presence helps give bill revue flavor but they don't add anything on their own.

Bernhart and Ketrow hold down deuce spot with some nice upside-down work by man. Girl is strictly an assistant. He goes through the muscle work in tails, simulating drunk, and works gags of pulling jiggers of liquid supposed to be liquor from his pocket and drinking it. Turn is okay but vaude here is ready again for an acrobat to appear in trunks in a sober display.

Waller and Lee review old vaude jokes, with male half using the fiddle-milking bit. It's strictly Joe Miller, with standard tap finish thrown in to make it pure corn.

Alphonse Berg uses linegirls to drape cloth into dresses in short order on stage. Does two dresses, then finishes with three at the same time. He looks French and women get styles from Paris, maybe that's why he's in the show.

Oxford Boys are standouts. Three boys with help of guitar imitate style of almost every pop band on the air waves. At show caught they ran into extra time with begoffs, adding band after band to their routine. Also do two nice rhythm tunes, 'Ghost Goes to Town,' with vocal sound effects, and 'Does Your Heart Beat For Me.'

Grandma Perkins comes out in black dress and gray wig. Compares modern times to old days for just passable comedy. Has elderly man in box to heckle her but the fine spray emitted when he laughs takes the comedy out of it for the people sitting beneath him.

Any promise of flesh usually brings out the natives for opening, but if bill lacks talent, the word gets around quickly. This is another case of where the cashier will be lonely on the week days. Biz just fair at third show opening day Friday (3). *Kiley.*

Variety Bills

THIS WEEK (May 3)
NEXT WEEK (May 10)

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
State (9)
3 Samuels & Hayes
Goldsmith Bros
Jean Murphy
Gertrude Niesen
Milt Britton Orc
WASHINGTON
Capitol (10)
Blue Barron Orc
Wells & 4 Faye
Johnny Woods

Paramount

NEW YORK CITY
Paramount (8)
Gene Krupa Orc
Connie Boswell
Margery Daye
Masters & Rollins
BUFFALO
Buffalo (10)
Wayne King Orc
Gene Sheldon Co
3 Tanner Sis
CHICAGO
Chicago (10)
Marx Bros Co

RKO

BOSTON
Keith (10-16)
Emerald Sis
Lewis & Van
Jerry Lester
Bell's Hawaiian Fol
CLEVELAND
Palace (3)
Joe Sevitt Orc
Novak Sis
Harry Savoy
Sunny Rice
SYRACUSE
Strand (10-13)
4 Pavells
George Prentice
Ruth Petty
Harry Savoy
4 Norses

Warner

NEW YORK CITY
Strand (10)
Guy Lombardo Orc
Mary Small
Nonchalants
Gower & Jeanne
PITTSBURGH
Stanley (10)
Hollis Helmstead
Velma & R Stone
Jack Durant
Skyrettes
(3)
Wayne King Orc
Lynn, R & Vanya
3 Tanner Sis
Chick & Lee
READING
Astor (7-9)
Blue Barron Orc
WASHINGTON
Earle (10)
Red Skelton
Jay & Lou Seiler
Christianis
Gae Foster Gls
Sims & Bailey
(3)
Tommy Riggs
Hildegarde
Honey Fam
Shaw & Lee
Gae Foster Gls

Independent

NEW YORK CITY
Music Hall (9)
Henrietta Schumann
Valya Valentinoff
Frank Paris
Robert Landrum
Laura Kellogg
Corps de Ballet
Rockettes
Erno Rapee Symph
Roxy (10)
Merry Macs
Whitey Co
Bill Bailey
Ada Andrews
Conrad & Dolland
WORLD'S FAIR
Dancing Campus
(10)
Clyde Lucas Orc
(11)
Johnny Green Orc
BALTIMORE
State (13-15)
Burns Bros
Victory Revels
(One to fill)
(9-11)
3 Olympics
Fenwick & Cook
Juvenile Rev
Hippodrome (10)
Dave Apollon Co
CAMDEN
Towers (10)
Kemis Pros
Everett Sanderson
Yorke & Tracy
Dixie Dunbar Co
Arnaut Bros
4 Lamadors
HARTFORD
State (11)
4 Ink Spots
Whitey's Jitterbugs
Ralph Brown
Smiles & Smiles
PHILADELPHIA
Carman (10)
Large & Morgner
Bert Nagle Co
Henri Therrien
Al Norman
4 Sidneys
(One to fill)
Fay's (9)
Cass Bros
Harry Holmes Co
Madge Carmyle
Virginia McNaghten
(2 to fill)
Woodside Park
(12 only)
Henri Therrien
PITMAN
Broadway (11 only)
Fulton & Wells
Ruskin & Norman
Vox & Denning
6 Graces
WILLOW GROVE
Willow Grove
(16 only)
3 Olympics
Ruskin & Norman
Vox & Denning
Abbott & Robey
Gray Fam

Britain

Week of May 6

ABERDEEN
Tivoli
Jack Jackson Orc
Sirdani
Leslie Abrew Co
Harry Terrani
Dudley Co
DUNDEE
Palace
Turner Layton
Frank Wilson
EDINBURGH
Royal
Trafe Co
Armour Co
Donald Stuart
LIVERPOOL
Shakespeare
Jimmy Charters
Dorothy Penny
Beth O'Hare
Audrey Foster

Cabaret Bills

NEW YORK CITY

Armando's
Frank Mandella Or
Pedrito Orc
Adelaide Moffett
Barney Gallant's
Ann Palmer
Irene Barclay
Nellie Paley
Carter & Bowie
Beachcomber
Sonny Kendis Orc
Faith Little
Juanita Rios
Chavez Orc
Bill Bertolotti's
Don Sylvio Orc
Angelo's Rh'mba Ens
Marion Wilkins
Virginia Gibson
Dorothy Blaine
Loretta Lane
Freda Sullivan
Billy Cascade
Russell & Farrar
Bill's Gay 90's
Charles Strickland
Gus Wicke
Ethel Gilbert
Billy Lorraine
Dave Maris
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer
Arthur Behim
Cafe Social
Eugene Gordon Orc
Meryna Dale
Ann Gale
Cafe Society
Joe Sullivan Orc
Hazel Scott
Albert Ammons
Pete Johnson
Joe Turner
Casa Maria
J de Huarte Orc
Vera Saneff
Hotel Edison
Gray Gordon Orc
Hotel Essex House
Nick D'Amico Orc
Cole Coleman
A Murray Dancers
Hotel Lexington
Lani McIntire Orch
Honolulu Maids
Hotel Lincoln
Charlie Barnet Orc
Hotel McAlpin
J Messner Orc
Jeanne D'Arcy
Hotel New Yorker
Al Donahue Orc
Peter Kent Orc
Lopez & Harvel
Paula Kelly
Giovanni

PRESENT PLAYING
CASINO ATLANTICO
RIO DE JANEIRO
JACK POWELL
VIA
MARK J. LEDDY

Juan Marcelo
Gypsy Romanie
Reyes & Zina
Flamenta & Reina
Portarolla Trio
Celebrity Room
Geo Lloyd
Martha Burnett
Yascha Bunchuk
Alex Mehofka
Howard & Revelle
Club 47
Sascha Friedman O
Jack Laurie
Paris Green
Club Gaucho
Don Miguel Orc
Maria del Carmen
Roberto & Lola
Sedra Madera
Luis Rodriguez
Tamara Charle
Cotton Club
Andy Kirk Orc
Marchito Orc
Nash & Dubbins
Tip, Tap & Toe
June Richmond
Vic Terell
Allen Drew
Tommy Wilson
Edna Holley
Cuban Casino
Consuelo Moreno
Las Ojedas
Dolores Lazrell
Don Casanova
Diamond Horseshoe
Noble Sissle Orc
Don McIlvaine Orc
Blanche Ring
Gilda Gray
Eddie Leonard
Julian Eltinge
Pat Rooney
Harland Dixon
Prof Lamberti
Wini Shaw
Lane Bros
Marion Spurr
Dave Mallen
El Chico
Rugo Mariani Orc
Dorina del Sol
Helen Estrella
Charita & Valero
Carlos Salazar
El Morocco
Dick Gasparre Orc
De Marcos
Lois Elliman
Famous Door
Red Nichols Orc
Doris Rhodes
Greenwich Village Casino
Diana Del Rio
Ruth Kidd
Mary Jane Brown
Linda March
Frank McCormick
Sylvia Harry
Havana-Madrid
O De La Rosa Orc
Juanito Sanabria Or
Natalie A Cape
Tony Tapia
Arturo Cortes
Hickory House
John Kirby Orc
Hotel Ambassador
(Trianon Room)
Larry Siry Orc
Vincent Bragale Or
Renaldo & Sevilla
Hotel Astor
Dick Kuhn Orc
H'tel Belmont-Plaza
Basil Fomeen Orc
Robinson Twins
Grace Drysdale
3 Musicaloons
Hotel Belvedere
Roy Perry Orc
Hotel Biltmore
Sleepy Hall Orc
Oscar Gay Orc
Corinna Mura
Lysbeth Hughes
Phyllis Jeanne
Johnny Cook
Paul Dillon
Ford Harrison
Hotel Bossert
(Brooklyn)
Eddie Lane Orc
Hotel Brevoort
Herbert Fernal
Aileen Cook
Paloma
Marley & Gearhead
Wally Blacker
Hotel Park Central
(Cocoanut Grove)
Del Courtney Orc
Marc & Marilynne
Helene Standish
'Brat' Powell
Charley Bourne
Gypsy Lee
Danny Howard
Hotel Pennsylvania
Jimmy Dorsey Orc
Helen O'Connell
Ray Eberle
Hotel Plaza
Eddy Duchin Orc
June Forbes
Paul Draper
Hotel Roosevelt
Frankie Masters Or
Hotel Savoy-Plaza
Emile Petti Orc
Dwight Fiske
Hotel St. George
(Brooklyn)
Don Arthur Orc
Tommy Taylor
Hotel St. Moritz
Eddie Varzos Orc
Juan Makula Orc
Ann Paige
Fawn & Jordan
Glenn Pope
Hotel St Regis
Hal Saunders Orc
Waldemar Rheinhold
Mary Parker
Billy Daniel
Carolyn Cromly
Kay Scott
Elizabeth Dow
Rita Lupino
Virginia Duff
Barbara Woods
Hotel Taft
Don Bestor Orc
Hotel Waldorf-Astoria
(Starlight Roof)
Orrin Tucker Orc
Bonnie Baker
Hacienda
Eddie Bush Orc
Fernando Conay Or
Harrison & Fisher
Sara Ann McCabe
La Conga
Nano Rodrigo Orc
Eliseo Grenet Orc
Diosa Costello
Desi Arnaz
Rosita Rios
Poppy Campillo
Cesar & Rosita
Alda Alvarez
Florence & Alvarez
La Marquise
William Palermo O
Muriel Welch
Frances Connelly
Jeanne Jordan
La Martinique
Val Olman Orc
Fausto Curbelo Or
Danny Kaye
Yvette
Pancho & Dolores
Larue
Eddie Davis Orc
Joseph Smith Orc
Le Coq Rouge
Michel Raymond Orc
Don Marton Orc
Ann Francine
Tisdale 3
Le Ruban Bleu
Elsie Houston
Haywood & Evans
Rasha & Mirko
Paula Laurence
Leon & Eddie's
Eddie Davis
Lou Martin Orc
Emil Coleman Ed
Renita Royce
Caryl Gould
Lee Sullivan
Tondaleyo & Lopez
Una Cooper
Geraldine & Joe
Monte Carlo
Ted Straeter Orc
Ray Morton Orc
P & G Hartman
Christina Lind
Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent de Costa
Art Tubertini
Tino Donelli
Queen Mary
Joe Ellis Orc
Consuelo Flowerton
V McNaughton
Jeanette Miller
Easterbr'k & Carter
Rainbow Grill
Barry Winton Orc
Marilyn & Michael
Rainbow Room
Eddie LeBaron Orc
Marty King Orc
Jacqueline Solier
Eugene Von Grona
Lew Rossiter
Sylvia Marlowe
Jimmy Rae
Russian Kretchma
Ilona Roshaer
Sergei Ignatenko
Kirlandrchnik
Simeon Karavaeff
Nadia Mirova
Nastia Poliakova
Michel Michon
Misha Usanoff
Volodia Kriloff Orc
Stork Club
Ernie Holst Orc
Ann Keen
Versailles
M Bergere Orc
Panchito Orc
Harry Richman
Gomez & Minor
Village Barn
Jack Deane Orc
Klaine & Harry
Bill O'Neill
Harry Blackwell
Nelson's Cats
Sons Purple Sage

LOS ANGELES

Beverly Wilshire
Henry Halstead Orc
Biltmore Bowl
Stanley Kirkman
Eddy Rio & Bros
Fred Scott
Nelson's Marionettes
Grace Poggi
Elizabeth Tilton
Larry Kent Orc
Yvor
Ardel & Monet
Cafe La Maze
Greta Keller
Helene Carroll
Mary McIntyre
Tommy Howard
Club Ball
Bros Fletcher
Nellie Lutcher
Cocoanut Grove
Ira Ventiling
Joe Reichman Orc
Earl Carroll
Bob Bromley
Bob Williams
Red Dust
Walter 'Dare' Wahl
Stevens Sis
Bill Brady
Lolita & Ardo
Zelaya
Joan Tighe
Amos & Arno
Edward Aguilar Or
Manny Strand Orc
Florentine Gardens
NTG & H'wood Rev
Billy McDonald's O
Grace Hayes Lodge
Charlie Foy
Joe Frisco
Peter Lind Hayes
Sammy Wolf
Jeffrey Gill
Johnny Black Orc
It Cafe
Daryl Harpa Orc
La Conga
Masie & Tolya
Paul Neighbors Or
Phillip Lopez Orc
Paris Inn
Dancing Camello's
Dorothy Helfer
Dominic
Marg'ta & M'rtinez
Ken Henryson
Eric Massey
Henry Monet
Helen Miller
Chuck Henry Orc
[illegible]
Kay Kelly Orc
Seven Seas
Hawk Shaw
Jimmie Lovell
Lillian Gibson
Bob Mathews
Pua
Sam Kahl Orc
Slapsy Maxie's
Lewis & Moore
Margie Gerrison
Gubins & Leary
Mason Rosenstein
Ray Redfield
Jerry Brandow
John Brett Orc
Somerset House
Harry Ringland
Una Wyte
3 High Hats
Les Hollee Orc
Swanee Inn
Cleo Brown
Charlie Evans
Topsy's
Dan & R Jennings
Ray Rogers
Sterling Young Orc
Victor Hugo
Henry King Orc
Jerry Lester
Wilshire Bowl
Don & Beverly
Phil Harris Orc
Ruth Robins

CHICAGO

Ambassador Hotel
(Pump Room)
Pablos Andre Orc
Virginia Hayes
Bismarck Hotel
(Walnut Room)
Hedney Gls
Art Kassel Orc
Marion Holmes
Nell & Nelson
Blackhawk
Bob Crosby Orc
Marion Mann
Vicki Allen
Orvis & Betty
Blackstone Hotel
(Balloon Rm.)
Dale Evans
Flaner & Karl Orc
Brevoort Hotel
(Crystal Room)
Florence Schuman
Cecile Pillman
Joan Taylor
Vito Mancini
Bill Blaisdell
Broadmoor
Jack Farrell
Patsy Gale
Jane LaVonne
Jane Talbot
Danielle
Herb Rudolphs Orc
Chez Paree
Georges & Jalna
Sophie Tucker
Everett West
Evans Gls
Mimi Kellerman
Lou Breese Orc
Club Alabam
Ethel Brown
Marion Moore
Radio Ramblers
Bernard & Henrie
Bernie Adler
Effie Burton
Paulette La Pierre
Jules Novit Orc
Dorothy Dale
Edwin Roth Orc
Club Minuet
Peter Mar
Betty Sevan
Mickey Sheridan
Jeanne Bell
Sherry Wynn
Phyllis Noble
Annette Kennedy
Art Fisher Orc
Del Estes
Colony Club
Carmen Miranda
3 La Playas
Bobby Ramos
Carlos Molina Orc
Colosimos
Jack Prince
Molly Gray
Jerry Bergren
Inga Borg
Weber Sis
Promenettes
Club DeLisa
Dorine Bradley
Sam Theard
Marion Abernathy
Wesley Long
Chippie Hill
6 Jitterbugs
Rhythm Willie
Charlie Isom
Pastelle Gls
Red Saunders Orc
Congress Hotel
(Glass Hat Rm)
Johnny Gange Orc
(Peacock Rm)
Joe Vera
Edgewater Beach Hotel
(Beach Walk)
Fred Martin Orc
R & Verna Pickert
Clyde Rogers
Glenn Hughes
Dareen Gls
Herb Foote
885 Club
Dan Arta Orc
Fara Hayes
Johnny Honnert
Frankie's Casino
Mary Camp
Diane Clifton
Don & Lee
Kay Katrol
Helen Fox
Buddy Kirby
Dick Conrad
Bob Tinsley Orc
Gay 90's
Harriet Norris
Tampa
Juanita Willis
Gloria Knight
Ginger Woods
Bob Sanders Jr Or
Graemere Hotel
(Glass House Rm)
Hal Munro Orc
Wynn Faire
Nord Richardson
Harry's New York
Ralph Cook
Margie Kelly
Jane Gilroy
Hart & Allison
Alan Rogers
Dorothy Johnson
Mel Cole Orc
Three Taloms
Hovler Gls
Hi Hat
Willie Shore
Mary McCormick
Mary Grant
Conway Sis
Keraten Gls
Jimmy Cassidy Orc
Ivanhoe
Kit Kat 4
Al Trace Orc
Holly Swanson
Helen Sumner
Al Vettra Orc
L'Aiglon
Mary W Kilpatrick
Nanette Chiaraldi
Don Quixote Orc
Emile Boleganini Or
Hotel La Salle
(Blue Front Room)
Jack Chapman Orc
Liberty Inn
Valeria
Roma
Ann Helm
Idalita
Jack Taylor
Don Dunn
Jimmie O'Neil
Karl Wiley Orc
Millionaires
Flo Whitman
Nora Lee
Sharon Sisters
Patsy Du Bose
Genevieve Val
Muriel Joseph
Rae Collie
Bob Wray Orc
Morrison Hotel
(Boston Oyster House)
Manfred Gotthelf
Old Heidelberg
Old Heidelberg O
Murray Ostell
Rosalie Kostrow
Sally Sharrat
Helen Westbrook
Herbie Orc
Palmer House
Empire Room
Hal Kemp Orc
Romanticos
Mae Irvin
George Tapps
Bob Allen
Janet Blair
Jack LeMaire
Abbott Dancers
Phil Dooley Orc
Sherman Hotel
(Celtic Cafe)
Gene Kerwin Orc
Jatoo Sis
(Panther Room)
Ben Pollack Orc
Alice Keran
Alec & Bonita
Hal Russell
Armida
Jitterbugs
Gloria Faye
Carl Marx
Silver Cloud
Jimmy Ames
Leo Fields
June Veil
Mignon
Roberta Gls
Ray Bischof Orc
Homer Daniels
Hazel Zaine
606 Club
Billy Carr
Margaret Faber Gls
June Hare
Lill Lowe
Maxine De Shon
Carol Chappelle
Roberta Roberts
Joel & Annette
Bernice Lind
Don & Betty Lynne
Sherwins
Honey Horne
Dolly Sterling
Alyce Kerf
Carrie Finnell
Del Lake Orc
Tripoli 3
Stevens Hotel
(Continental Room)
Griff Williams Orc
Walter King
Bob Kirk
Buddy Marino
Suzie 'Q'
Dick Buckley
Milt DeWitt
Crystal Cook
Jerry Gerard
Red Wilson Orc
Swingland
Johnny Long Orc
George Gould
Pope & Lorie
Butterbeans & Sue
Nick Brooks Gls
Thompson's 16 Club
Ray Reynolds
Steve Ruyland Orc
10 Noel Twins
Louise Shannon
Thelma Marlowe
Pat Thomas
Marsh McCurdy
Yar
Darius Wittich Orc
Jonica LeRada
Claudio Caralli

PHILADELPHIA

Arcadia
Hawthorne
Frank & Alma
Freddie Fisher
Johnny Curtis Orc
Burgundy Room
Bellevue-Stratford Hotel
Dick Wharton's Orc
Fred Sindland
Cadillac Tavern
Eddy Thomas
Grace O'Hara
Chadaireba
Darlene
3 Little Words
Hendriques & A
6 Cadillac Crackers
Billy Hayes Orch
Cedarwood Cabin
(Malaga, N. J.)
Pat Everett
Nikki Nikita
Betty Williams
Frankie Schluth
Walt Temple Orc
Club 15
Debonaires
Dick Thomas
David & H Cooper
Dorothy Hellinger
Jerry Delmar Orc
Cotton Club
Myra Johnson
Bobby Evans Orc
Rodo & Curley
Sue & Sonny
Dusty Fletcher
Valda
Nortons
College Inn
Peggy Shields
Lillian Chaplin
Joe Armstrong
Viola Klaiss Orc
Crescent Log Cabin
(Gloucester Hghts, N. J.)
Joe Kraft Orc
June Eldridge
Sterba & Dorne
Beryl Walker
Dubbin's Rathskeller
Marie Hollis
Frank Pianti
Lillian Ryans
Barbara Jean
Jane Patterson
Jean & Jolie
Frances Dean
Irving Bruslow Orc
Embassy
Gus Clifford
Sue Carlyle
Betty Carlyle
Mildred Fenton
Emily Jewel
Cliff Hall
Adele Norville
Florence Vestoff
Judy Barrett
Billy Maples
Curt Weller Orc
Virginia Renault
Kay Kenny
Stephanie Snyder
Dorothy Murphy
Mary Williams
Trudy Martin
Pedro Blanco Orc
Evergreen Casino
Ramon & Renita
Milton Heiligan
Faith Lee
Jean Woods
Winona Ralph
Nathalie Wynn
Dolly Reckless
Earl Leach
Josephine Leach
Jimmy Castillo
Von Ames Gls
1523 Locust
Pula Montaya
Beth Challis
Muriel Harrison
Sue & Pepper
Helen Wilson
Bubbles Shelby
Evelyn Bradley
Molly Stone
Dolly McKee
Ka La Verde
Kings of Swing Or
Hotel Ben Franklin
Garden Terrace
Tony Dion
Jack Lanyer
Art Moser Orc
Randy Beale
Gay 90's
Chic Williams Orc
Lindy Hoppers (4)
3 Thunderbolts
May Joy
Black-Eyed Peas
Carl Neil
Rhythm Giants (3)
Gruber's Hof Brau
Johny Bauer
Mona & Vidali
Nadine
Monte Alba
Gruber Hof Brau O
Marie
Hearl's
Andre & Frances
Ray O'Day
Al Blank
Bruce McRae
Chas Verne's Orc
Hildebrand's
Louise Sis
Mario & Theresa
Billy Brill
Pete Hays
Lydia White
Blossom Gls
Abe Shery
Maurice Belmont
Bobby Lee Orc
Hildebrand 3
Hotel Adelphia
(Hawaiian Roof)
Al Vierra Orc
Jack Lynch's
(H Walton Roof)
Vincent Rizzo Orc
Tamara
Josephine Smallwood
Leon & Mace
Bob Russell
Uli Lamb
Tommy Sanford
Ned Florence
Walton & O'Rourke
Jimmy Blake
Glamour Gls (16)
Herb Dubrow
Nell Fontaine Orc
Jam Session
Billy Krechmer O
Charlie Hinkle
Mel Spector
Jim Tharpe
Hotel White Way
(Atco, N. J.)
Page & Cady
Garvey
Dottie Small
Johnny Kraus Orc
Latimer Club
Michael Travis Orc
Grace Devine
Jean Sargent
Beverly Fisher
Tommy Monroe
Barbara Bradley
Lexington Casino
Charlie Gaines Orc
Ruby, Johnnie, Ed
Jackie Costello
Lillian Fitzgerald
Kitty Wolfe Rev
Pete Hayes
Frankie Richardson
Tubby Blake
Tiny Moore
Karl Kay
Mike Jaffree
Sheader & Marge
Harry Ross
Lido Venice
Ben Perry
Jolo Ellis
Marilyn Marne
Nacki & Nacki
Johnny Joseph
Pen Raymond
Little Rathskeller
Ruth Wayne
Dolly Reckless
Frances Faye
Jackie Miles
Gardner & Kane
Victor Hugo Orc
Mimdel Tavern
Bella Belmont
Ed McGoldrick
Margie March
Connie Loftus
Marriott's R'm Orc
Manna Inn
Wayne & Kenna
Covans
Marie Kavelli
Johnny Bowers
Jack Hutchinson
Dee Dorea
Dianne Rochelle
Frank Cuneo Orc
Edythe Sellade
New Lamar Cafe
Virginia Lee
Tony Mayo Orc
Lenny Burkie
Charlie Stuff Orc
Johnny Flynn
Janice Rose
Rose Gillen
Peggy LaMarr
Open Door
De Mayne
Johnny Leary
Marie Latell
Shirley Leslie
Jackie Granville
Thelma Teller
Marenettes (6)
Frances Drake
Dorsey Wray
Dolly Dane
Ted Oliver Orc
Palumbo's
Howard Reynolds
Ed Rocker
Edna Thompson
2 Tones
3 Little Words
Harry McKay
Bonnie Stewart
Manners & Abbott
Velez Dancers
Blackbirds
Bobby Evans Orc
Philadelphia Room
6 Pralinettes
Billy Keane
Red Rodgers
Lee Lamont
Sally McDonough
Hope Watson
King's Jesters
Betty Barr
Fred Chapelle
Ruth Hanson
Purple Derby
Jackie Horner
Irvine
Marty Burke Orc
Poodle
Helene Rose
Sunny Lee
Jean LeMar
Billy Newsome
Nan Getty & Ann
Margie Healy
Betty Healy
Alice Gormley
Red Lion Inn
Day Sis
Ed Chambers Orc
Kitty Smith
Jack Griffin
Sansom House
Milt Myers
Ed Stanton
Buddy Nugent
Bill Pangbon
Rendezvous
(Hotel Senator)
Beale Street Boys
University Trio
Spatola's
Hall Haller
Nina Nanni
Jack Arnold
Sally La Marr
Dorothy Allen
Stork Club
3 Heat Waves
Palmer & Parrone
Billy Daniels
Nelson & March
Grace O'Hara
Alan Gale
Henry Patrick Orc
Swann's Cafe
Bert Lemish Orc
Paul Mohr
Mary Healy
Helen Wilson
Swing's Trio
Barrett & Barclay
Billy Rock
Nora Williams
Silver Lake Inn
(Clementon)
Alice Lucey
Rex & Betty Powers
Michael & Marida
M Pandilone Or
George Reed
20th Century
Sunny Tufts
Ginger Lyne
Gray
Wharton Sis
Hollie Duck
Terry James
Hal Thompson Orc
Venice Grille
Burns & Burnette
Vic Nelson Orc
Ed Berry Gavin
Viola Klaiss
Harry Breen
Rose Venuti
Fay Wray
Viking Cafe
Chic Mullery
Helen Wilson
4 Rockettes
Judy Cummings
Billy Lee
Cortello's Canines
Lindsay Sis
Sunny Rae
Jimmy Nearo Orc
Warwick Hotel
Herb Hagenor Orc
Weber's Hof Brau
Camden
Jules Pierre Orc
Bob Merrill
Leonard Cork
Fenwick & Cook
Pat Sullivan
Jack Smith
Orlo & Olga
Vicki Vare
Red Thornton
Ted & Julia
Dave Peterson
Glenn Beltow
Gus Hart
Bruders Alpine Tr
Syd Golden
Rathe's Hildergarten
Wilson's
Joe Hough, m.c.
3 Guardsmen
Marlon
Texas Tommy
Jordan & Grace
Clayton Johnson
Harry Johnson Or.
Gus Rabey
Yacht Club
Mary Nevis
Frances Carroll
Miriam Brame
Jimmy Evans
Peggy Mann
Teddy Parrent

PITTSBURGH

Anchorage
Maurice Marton Orc
Maynard Deane
Nita Norman
Arlington Lodge
June Gardner Orc
Belvedere
Phil Cavezza Orc
Dave Lucas
Frannie Rage
Bill Green's
George King Orc
Happy Howard
Don Chuck
Bud Dorking
Club Petite
Piccolo Pete Orc
Betty Page
Caroline Moore
Ted Blake
Flo Parker
Eddie Morris
Bernie Lambert
Cork and Bottle
Jack Davis
Hotel Henry
(Silver Grill)
Nelson Maples Orc
Beverly Bennett
George Weber
(Gay 90's)
Dorothy Nesbitt
Hungarian Gardens
Frank Jay Orc
Daisy, the Horse
George Martin
Mlle Yvonne
Lyken Sis
Hotel Roosevelt
3 Suns
Hotel Schenley
Billy Hinds Orc
Carol Mansfield
Hotel Wm. Penn
(Chatterbox)
Lang Thompson Or
Peggy Nolan
Pen Martin
Chuck Eaton
(Continental Bar)
Billy Catizone
Harry Martin
Johnny Fritz
Al Dalessan
Kennywood
Brad Hunt Orc
Margie Owens
New Penn
June Gardner Orc
Nita Raymond
Virginia Lee
Audrey Arden
Eddie Miller
Bob Paton
Frankie Castle
Rockettes
Nixon Cafe
Al Marsico Orc
Bob Carter
Theodora Joseph
6 Whirlwinds
Dorothy Byton Gls
Angelo Di Palma
Nut House
Jim Buchanan
Harry Komchoff
Bishop Bros
Whacky Wayne
Joe Klein
Hood Walden
Alice Brooks Orc
Orchard
Jimmy Gamble Orc
Joy Loring
Chuck Miller
Plaza
Ray Englert Orc
Riviera
Will Gard Orc
Yacht Club
H Middleman Orc
Jackson & Clifford
Barbara Lane
Naida & Perez
Shirley Heller
H'wood Blondes (6)
Sky-Vue
Marty Gregor Orc
Helen Young
Union Grill
Art Yagello
Frank Natale
Mike Sandretto
Webster Hall
Michele Bertero

CLEVELAND

Alpine Village
Otto Thurn Orc
Don Francisco
Clemons & Rolling
Cardenas & Carlene
Mildred Smith
Myrna Ryan
Margaret Aemmer
Herman Pirchner
Airway Club
Troy Snapp Orc
Judy Black
Cedar Gardens
Duke Melvin Orc
Lethia Hill
Sparkplug George
Nan Shaw
Hilda & Millie
College Inn
Norman Brill Orc
Hy Barron
Freddie's Cafe
Ralph Lewis
Carinne & LaVelle
Velva Wyte
Golden Gate Gls
Freddie Carlone Or
Gourmet Club
E Robinson Orc
Bill Lochman
Hanna Grille
Joe Robinson
Lenny Colyer
Pat Ryan
Pete Rama
Hotel Allerton
Grant Wilson
Hotel Cleveland
Ted Fio Rito Orc
Frank Flynn
Candy Candido
Hotel Sterling
Marty Lake Orc
Hotel Hollenden
Sammy Watkins O
Duane Janis
Barrie & Novello
Wilfrid Guilbeault
Romany 3
Hotel Statler
Frank Gagen Orc
Frank Owens
Jack & Eddie's
Broadway Billie
Robertine, Roberto
Helen Sherman
Sammy Lippman
Arlene Rice Orc
Lindsay's Sky-Club
Una Mae Carlisle
Roy Raymer
Pearl DeLucca
Judy Preston
Harold Simpson
Monaco's Cafe
DeMar & Denise
Jean Marlow
George Paderewski
Kay Whitney
Bob Opitz Orc
Southern Tavern
Lee Allen Orc

DETROIT

Book-Cadillac Hotel
(Book Casino)
Jack Meyers Orc
(Motor Bar)
Vic Abbs Orc
Bowery
Morris & Rogers
Talent Winners
Curtis & Claire
Francine
Chet Harden Or.
Jitterbugs (8)
Rowerettes (12)
Johnny King

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'Express' Crash Cost Backers 20G; Refugee Revue Folds 15G In Red

'Heavenly Express,' fantastic drama about hoboes which closed suddenly Saturday (4) at the National, N. Y., although slated to play this week, is said to have involved a loss of $20,000. Most of the coin was raised by Kermit Bloomgarden, it being his maiden production venture. He has been manager of Group Theatre attractions and most of the cast were of the group.

Included in the bankrollers were John Garfield, who was featured, and Clifford Odets, who wrote most of the Group's plays, but who was not concerned with 'Express.' Odets saw the drama after the premiere, visited backstage and learned that fresh money was needed, following mixed notices. Author suggested to Garfield that they each put up $2,500 to help out the situation. Odets and Garfield drew high salaries in Hollywood, the latter before the camera and the former for his scripts.

'Reunion'

Refugee revue 'Reunion in New York,' which also stopped at the Little Saturday, wound up in the red for slightly more than $15,000, after playing 10 weeks. Takings had dropped to around the $2,500 mark, average having approximated $4,000 weekly. Show was backed by New York businessmen who are said to have declared out, but retain an interest in case of eventual profit. Deal pends whereby the Shuberts may take over the revue, summer hotel circuit appearances also being planned.

Report that the ownership had been turned over to the refugees is stated to be incorrect. That move was supposed to have been designed to reduce operating expense. Under Equity rules all are supposed to get not less than $40 weekly, and no complaint was filed with Equity to the contrary. Understood the players wished to appear cooperatively, a system frowned on by Equity unless all concerned are actually in on the ownership.

Refugees have a special classification in Equity, dues consisting of $1.50 per month when working in such ventures as 'Reunion.' When taking regular engagements they come under the alien rules, which call for a percentage of salary weekly, minimum being $10 weekly.

LUNTS' $60,000 ADVANCE SALE

Regarded as the most impressive drama of the season, 'There Shall Be No Night,' starring the Lunts, which opened at the Alvin, N. Y., last week, claims an advance sale of $60,000. Around the agencies the demand for tickets was not exceptional, probably because two a.m. daily reviews were somewhat critical of the work as to its dramatic form, but the balance of the notices were of the rave variety. Line at the boxoffice was continuous, capacity being registered and more than 300 standees attended last week.

Drama was presented by the Playwrights and the Theatre Guild. Robert E. Sherwood, who wrote 'Night,' is of the Playwrights, while Alfred Lunt and Lynn Fontanne assented to cancelling their vacation provided the Guild participate in the presentation. Lunts are closely associated with the Guild, having also appeared for the latter and John C. Wilson in the Pulitzer prize-winning 'Idiot's Delight,' also a Sherwood play. Noel Coward and Wilson are understood to have an interest in 'Night,' too.

Extra-space ads were used for 'Night' in a.m. dailies, with quotes from the critics, about $2,000 being expended for such insertions. In addition, a stunt ad in one morning paper and the afternoon sheets followed. That insertion was away from the drama section, Times running it first column, page two. Copy carried excerpts from the review of Sidney Whipple of the World-Telegram, also from the columns of Raymond Clapper, one of that paper's special writers, whose comments on the play from a war angle attracted considerable attention.

LTC WINS IN EQUITY ARBITRATION ON CLAIMS

Claims of salary by some players in 'On Borrowed Time,' which toured one-nighters this season, were denied when an arbitration award was handed down Monday (6) in favor of the Legitimate Theatre Corp. Matter necessitated three sessions and plenty of testimony. There were 14 in the cast, some stating that LTC promised them four weeks' work after closing for a similar period. Others are reported saying they had been given no such assurance and one declined to testify.

Play sought a longer concession prior to the mid-year holidays because of booking difficulties. Reopening was first assured, but when the dark time was extended to a seven-week period, LTC was advised that, instead of a lay-off arrangement, to post a definite closing notice. When such notice is made, the management is not liable for further salary and the arbitrators so ruled.

PASS-SELLING PROBLEM UP AGAIN

Abuse of pass privileges for legit shows has again been brought to the attention of the managers, particularly the evil of selling courtesy admissions. Matter was brought up when it was learned that an outfit which deals in hotel and cafe duebills has added a theatre department for the sale of passes.

James F. Reilly, secretary of the League of New York Theatres, gathered the data that was placed before showmen, it being estimated that the average ducat is sold for $1.25, but the percentage of passes issued that are peddled is not known. In addition to actual paper sold, another system or racket is worked mostly by telephone. Customer of the pass-seller is told to ask for tickets at the boxoffice at time of performance, a name appearing on the pass list being given.

Check on the number of ducats given out recently showed that there were 830 free admissions on a single night for seven attractions, only one of which was a failure. That indicated that the average number of passes used on that evening was 56 pairs, since ducats usually call for two admissions. There is, too, a type employees' pass which eliminates any chance of a tax payment.

Principal fault is believed to be the issuance of passes to suburban and neighborhood papers, since it is believed that not a little of that type of paper falls into the hands of persons who sell that kind of 'merchandise.' Most passes are issued by press agents and company managers, but there is no evidence that show staffmen are in any way connected with the pass-selling racket.

Press agents are familiar with the voices of newspapermen, people who make courtesy requests and none such passes are known to have been used illicitly. When the voices are not recognized, which happens when a phoney makes the request, the p.a. calls back to verify, with the result that this gag has virtually disappeared.

Paris May See 'Margin'

Paris, May 7.

Irvin Marks is negotiating for the Paris production of 'Margin for Error,' acting for the Leland Hayward agency.

Clare Boothe recently closed for the London production of 'Margin for Error,' which is to be presented by Sachs & Bolis shortly.

'Eden's' Coast Breakin

Los Angeles, May 7.

'Back to Eden,' a stage melodrama dealing with conflict in Palestine, is slated to open here in autumn, with Dwight Taylor, currently scripting at Paramount, as director.

Arthur Beckhardt, producer, figures on taking the piece to New York. Play was authored by William Bowers.

N.Y. TICKET LAW NOT YET IN OPERATION

Although the Mitchell bill limiting the premiums on all tickets of admission to 75c over the boxoffice price has become a law, there has been no move to start it functioning. It appears that N. Y. License Commissioner Paul Moss, who will have control of agencies through the issuance of licenses, has not yet received a certificate from Albany officially empowering him to act. Until the commissioner takes over there can be no attempt to test the law's constitutionality.

It is possible that the new law, which has the same price limitations as the legit ticket code, but takes in all amusements, will not become operative until the end of the year. Agencies now have licenses issued by the state that are dated to expire Dec. 31. There appears to be no provision in the new law for the revocation of these licenses and pro-rata refunding to the agencies. Caustic comment is heard in ticket circles over the severe penalties carried in the Mitchell bill.

Regulation meeting of the code enforcement board was held last week, at which time it was determined to continue the control system, regardless of the Mitchell bill.

Treasurers Consulted

For the first time last week Broadway boxoffice men were called in for advice on ticket-selling procedure by the League of New York Theatres, but the session had nothing to do with the ticket code. It had to do with the drive to 'organize audiences' in the suburbs and it is stated that the nucleus of a modified, general subscription system has been attained.

Around 400 persons have signified their willingness to purchase tickets along the lines set forth. Idea is quite similar to that of agencies whose customers order reservations by telephone, tickets generally being picked up at the theatre near curtain time. League's system would be to have patrons call boxoffices directly, purchasers identifying themselves probably by means of a number, list of all such customers being supplied the ticket sellers.

Suggested to boxoffice people that calls from the 'subscribers' should be received with exceptional courtesy. Then inquiries were made as to the number of persons who order tickets by telephone who actually call for their reservations. There was considerable variance in the answers. One treasurer said that not more than 15% of sales by phone were picked up, but another stated that around 30% were consummated.

Nomination of Tallulah Bankhead For Equity Council Will Likely Result in Unexpected Dissension

Dissension within Equity is believed to be unavoidable following the filing of a petition Friday (3) placing Tallulah Bankhead in nomination for the council instead of Sam Jaffe, who was regularly named. The move is figured to be a slap at the militant group in Equity, which has been quiet for some time, except for the objections to the recent resolutions aimed at the Theatre Arts Committee, alleged to be a 'front' organization for radicals.

The petition, aimed at TAC sympathizers in Equity, was steered by 'regulars,' there being 60 signatures, mostly players appearing in current Broadway attractions. Named as steering the petition are Clyde Fillmore, Hans Robert and Winifred Lenihan. First two are in 'Too Many Girls' (Broadway), while the latter is active in Equity affairs. The filing created a big stir among Equity leaders and, despite the ruling that keeps Jaffe on the ballot, the militants are expected to retaliate. Names of Miss Bankhead and possibly others go on separate slips.

Equity officials deplored the manner in which the petition was worded in that it singled out Jaffe, who is highly regarded in professional circles. An orderly proceeding was anticipated at the election which is dated for May 24, but with the Bankhead bombshell agitation is likely. There had been a flurry over the presidency, but when Bert Lytell accepted the nomination, fear of strife was dissipated. The officers nominated will probably be unopposed, but a contest over new councillors now seems certain.

More Candidates Expected

Expectations are that the group will come forward with a number of candidates for council and clutter up the ballot. Jaffe was not identified with being with the militants, but was acceptable to them. He is bound to get their full support, according to those close to the situation. Nomination by petition is permissable under the rules, within two weeks of election, so that filings by next Friday (10) could place additional candidates on the ticket. Such nominations need but 15 signatures of members in good standing.

Indicated feeling in the association appears to date back to the Finnish Fund benefit performances, which were opposed by TAC. Miss Bankhead, who is in 'The Little Foxes,' was then at the National, N. Y. When no benefit by that drama was arranged, the star spoke her mind about Herman Shumlin, who produced the play, and Lillian Hellman, its author, both of whom opposed an extra performance for Finnish sufferers.

Indications are that through that action Miss Bankhead would be favored by the group and TAC element. Why Jaffe was made a target is not clear and it may have a racial angle. Petitioners could have nominated Miss Bankhead without mention of Jaffe, or any other candidate for council.

When the filing was made there was an inquiry whether it is permissible for man and wife to be on the council and, although that has never happened, there is no rule against it. Question came up because John Emery, Miss Bankhead's husband, is among those regularly nominated. With the petition was a telegram from the star, her message being regarded only as a provisional acceptance of the nomination. She pointed out that 'Little Foxes' has a long tour booked and that she would be on the road for a number of months, therefore being unable to attend council sessions if elected.

The petition was somewhat irregular in seeking the withdrawal of Jaffe's name. Ballots were sent the membership about two weeks ago and there can be no change in that ticket. If more council candidates are to be added, the additional ticket must be sent out to members, too, and whether that can be done within the stipulated time limit is not certain.

The TAC matter was again discussed at last week's council session, but the resolution ordering Equityites not to attend meetings of that faction nor participate in its activities, was not reconsidered. Paul Turner, as counsel for the association, placed on record his opinion that Equity was within its rights in prohibiting its members from TAC meetings, but the subject is debatable. No mention was made about Equity members who belong to TAC and friction from that group is figured to result.

Film Names Sought, but Not Being Found by Strawhats

Strawhats this summer are facing a dearth of playable new Broadway hits and a shortage of strong boxoffice names. Less than half a dozen Broadway successes of the last two seasons are likely to be done in the summer stock circuit, while there isn't a single top Hollywood name available. Male names, even without a film reputation, are in demand. Only adequate supply appears to be femme names from legit, but even there the difficulty is that likely vehicles are scarce.

Several factors appear to be responsible for the shortage of recent Broadway clicks. For one thing comedies are generally figured better than dramas for strawhat presentation, but comedy clicks are nearly always bought by Hollywood and, after the picture version is released, are dead for legit for several years afterward. For another thing, the single-set, small-cast successes most in demand for summer stock are the kind of shows that are best for regular road engagements, so the original managements usually collect most of the out-of-town profits on extended tours. That frequently keeps the stock rights off the market until the play is more or less dated.

All Want Names

Shortage of top names seems mostly due to the growing demand for the boxoffice draws. Policy of using Broadway and film names on a guest-star bill has become almost universal in the summer circuit in recent seasons, and the supply of players simply isn't large enough to go around. Top price for the

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Coast 'Dinner' Claims Going to Arbitration On Equity Technicality

Contest over salary claims of actors in the Coast company of 'The Man Who Came to Dinner,' which went off in San Francisco because of Alexander Woollcott's illness, will probably go to arbitration. Cast claims it should be paid a week's salary in lieu of closing notice, but show's producer, Sam H. Harris, contends that, since Woollcott was a featured player, he is not liable under Equity's rules. It is the first time that Harris has ever been involved in salary claims.

Equity's claim appears to be technical. The manager ordered the show closed after one performance with an understudy only after consulting Equity officers, who said that when a star or feature player is forced off by illness the players are not entitled to pay other than for performances given. Later Equity examined Woollcott's contract, which did not stipulate that he be featured. This led to the claims being entertained and Harris was advised that a week's salary was due.

Harris is said to have been con-

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RAIN CLAUSE HOLDS UP FAIR CONTRACTS

Although basic agreements between actor-artist unions for the major shows at the World's Fair were signatured, most individual contracts with the various attractions have not been consummated. Point in discussion pertains to performances called off because of rainy or inclement weather and concerns only the choristers.

Liability to pay when such cancellations are made would apply only to performances in addition to the 23 regularly scheduled for all shows involved, that meaning three daily and four on Saturdays and Sundays. Chorus is to get $1 more per performance beyond 23, with added coin to extras.

Last season, if players reported within 30 minutes before curtain time and no show was given, they were paid. The half-hour condition has been dropped and this season if the show starts and is then called off, there shall be no deduction of pay, even if money is refunded to the audience. Minimum pay for chorus must be $40 weekly.

'Railroads on Parade,' after ironing out its contracts, announced that the spectacle will not open until May 25.

Plays on Broadway

Love's Old Sweet Song

Comedy in three acts presented at the Plymouth, N. Y., May 2, '40, by the Theatre Guild in association with Eddie Dowling. Written by William Saroyan; Walter Huston starred, Jessie Royce Landis featured; staged by author and Dowling; settings by Watson Barratt; $3.30 top.

Ann Hamilton	Jessie Royce Landis
Georgie Americanos	Peter Fernandez
Barnaby Gaul	Walter Huston
Tom Fiora	James B. Elliott
Demetrios	Angi O. Poulos
Cabot Yearling	Arthur Hunnicutt
Leona Yearling	Doro Merande
Newton Yearling	Eugene Fitts
Velma Yearling	Barbara Hastings
Selma Yearling	Ardele Hastings
Al Yearling	Thomas Jordan
Henry Yearling	Eric Roberts
Jesse Yearling	Jackie Ayers
Lucy Yearling	Patsy O'Shea
Ella Yearling	Mae Grimes
Susan Yearling	Patricia Roe
Maud Yearling	Carol Roe
Lemmie Yearling	Bob White
Mae Yearling	Eleanor Drexler
Harry Yearling	Michael Artist
Wilbur Yearling	Gerald Matthews
Richard Oliver	Lloyd Gough
Elsa Wax	Beatrice Newport
David F. Windmore	Alan Hewitt
Daniel Hough, a farmer	John A. Regan
Mr. Smith	Nick Dennis
Mr. Harris	George Travell
Sheriff	Howard Freeman
Stylianos Americanos	Alan Reed
Pericles Americanos	John Economides

Comic to a certain extent, it's questionable whether the latest Saroyan play is generally appealing enough despite the furore over what the author has on the ball. He won both the Pulitzer prize and the N. Y. critics' award with 'The Time of Your Life,' also produced this season. This may be of some b.o. assistance for a spell, but not enough.

Pretty nearly everything is in the show, except the kitchen sink. Here and there are pot shots at persons with whom Saroyan is tiffing. He lugs in a whole family of Okies, refugees from the dust bowl, who like many others figure that California will solve all their problems. The migratory bunch, whose handle is Yearling, straggle onto the lawn and into the house of a spinster at Bakersville, Cal., who has been waiting for love.

Ann Hamilton is 44, as programed, and that is an unusual feature of 'Song'—that those principally concerned are identified as to age. She saw a guy pass her house many years before and because of the wiles of a Postal Telegraph messenger boy, whose father is a Greek wrestler, she thinks that 'Dr. Greathouse,' a medicine man, better known as Barnaby, is the same mugg.

The pitchman thinks it is about time to settle down or something, and just at that point Yearling and his locusts from Oklahoma move in and louse up the romance. The doc moves out and Ann is so beset that she pays little attention to the goings on of the Yearlings, who raid her larder and clothes closets.

Barnaby who wants to be called Jim, comes back to make a pitch, which is one of the funny parts of the play, then vamps again. The messenger boy is the guiding light of what goes on and directs all hands to his house. Perhaps that spot is the most comic of the situations, but it is a broad jump from what precedes.

The 41-year-old wrestler, none other than Stylianos Americanos, and his old man Pericles, who talk of Smyrna and such, are hosts of the Oakies and the lovers. And all because their messenger boy Georgie says it is all right.

On Ann's lawn, where papa Yearling, with a front name of Cabot, sprawls, comes a magazine writer and a girl photographer who can be identified. There's also a solicitor for Time, the weekly. Salesman starts with Henry R. Luce and mentions all the editors, an astonishing number, plus their assistants, and the names are authentic. To those in the know that may be laughable, but to the average playgoer probably not.

After he signs—with two XX's—a subscription for the mag—Cabot's eldest children, twin girls, doll up in Ann's duds and are off to town. He blames it all on motion pictures and the girls' yen for romance is placed right on Clark Gable's doorstep. The twins return with a couple of fellows who are going to put them on the stage, but the inference is that they are procurers.

An able and eager cast has been assembled, with Walter Huston, one of the most versatile players on the stage, playing the romantic Barnaby. His best bit comes when he makes the pitch to sell his cure-all medicine. As he lights three candles as part of the come-on lure, a little redheaded Yearling pipes 'happy birthday to you' and it is a solid laugh.

Huston's business with Alan Reed, who plays the wrestler, is another highlight, especially when Stylianos whammies him with grappling holds. Reed's part, too, is excellently portrayed. Jessie Royce Landis turns in another fine performance as the spinster who finds her man. Peter Fernandez, as the messenger boy; Doro Merande, as the fecund mother Yearling; Arthur Hunnicutt, who plays the lazy midwestern father, and Angi O. Poulos, a little Greek, are good and funny. *Ibee.*

GREY FARM

Melodrama in three acts, by Hector Bolitho and Terence Rattigan. Stars Oscar Homolka; features Evelyn Varden, John Cromwell. Staged by Berthold Viertel, setting designed by Raymond Sovey. Presented by Irving Cooper, at Hudson, N. Y., May 3, '40; $3.30 top.

Mrs. Iren	Evelyn Varden
Stephen Grantham	John Cromwell
Judith Weaver	Jane Sterling
James Grantham	Oscar Homolka
Mavis	Maria Temple
Lady Weaver	Adrienne Morrison
Ellen	Vera Mellish

Oscar Homolka, who was a star on the Berlin stage and in European-made pictures, makes his U. S. legit debut in this psychological horror piece by Hector Bolitho and Terence Rattigan. Faced with an agonizing part in a hopeless script, he shoots the histrionic works but doesn't bring off the impossible, so the show is a boxoffice dodo. It's not for pictures, either.

Play is a kind of homicidal 'Green Bay Tree.' Deals with the mental disintegration if a possessive father whose jealousy is turned to mania by his only son's love for a Cambridge University co-ed. It seems the old man just can't control his thumbs, which, ever since his wife died in childbirth 19 years before, have been itching to squeeze someone's neck. He sits on the dimly-lit stage, brooding and staring at his thumbs until the third act, when he throttles a former chambermaid, then grovels about the floor, with his hair in his eyes, and makes little animal noises. The police, his suicide, the curtain all arrive together—and about time, too.

Homolka's performance is profitably a technical triumph. Certainly he doesn't spare either himself or the audience. And very likely there's nothing he could do with the part but turn it into a barnstormer's emotional debauch. It's all pretty trying, however, and seems an unfortunate waste of effort and talent. Evelyn Varden turns in another of her always dependable supporting performances, but John Cromwell seems rather uncomfortable as the dashingly British son who is the cause of all the outbursts. Jane Temple is a decorative ingenue, Adrienne Morrison (the play agent and mother of Constance and Joan Bennett) is properly chattery as the addle-pated lady neighbor, while Maria Temple and Vera Mellish are the standard Britishy maids whom no London playwright seems able to avoid.

Part way through the first act the son leaps out of reach just as his father's fingers are about to wring his neck. If he hadn't, it might have been painful for him, but it would have been two acts simpler for everyone out front. *Hobe.*

OUT FROM UNDER

Comedy in three acts presented at the Biltmore, N. Y., May 4, '40, by Brock Pemberton; written by John Walter Kelly; John Alexander and Ruth Weston featured; staged by Antoinette Perry; settings by John Root; $3.30 top.

Bessie Dodge	Margaret Douglass
Amy	Viola Dean
Helen Parker	Ruth Weston
Marian Parker	Tina Thayer
Joe Parker	John Alexander
The Rev. Dr. Chester	G. Albert Smith
Humphrey Williams	Philip Ober
Lawrence Thomas	James Corner
Claire James	Vivian Vance
Paul Manning	John Robb

'Out From Under' is farcical. It might have been made more promising with further preparation, but the work of a new author was somewhat disappointing to first-nighters.

There is a good bunch of players present, and they register a fairly good laugh count, despite the distinct tapering of the play's third act. Premiere was set back three days for more rehearsals, but evidently these were not enough, nor was the reaction among preview audiences satisfactory.

Locale is the living room of Joe and Helen Parker, prominent residents of a small Indiana town, he being editor of the daily paper there. Using a pen name, he has written a best seller, 'Out From Under,' Helen having no idea that Joe is the novelist whom she liberally quotes. Hero of the story is supposed to break away from all conventions, sail off to Tahiti and frisk about with the dusky belles there.

But it turns out that Joe prefers blondes, as indicated when Claire James arrives in town, sent by the book publisher to coax Joe into making a lecture tour. Helen is having a flirtation with a New Yorker, supposed to be something of a banker, and she takes it seriously until discovering her husband is an all-around fellow, once he is inspired.

That comes about when Joe partakes of several gin drinks. He had been aboard the wagon since their early wedded days, and the stuff works rapidly and most effectively. The gin is provided by their colored maid, Amy, the play's most comic character. She is in on the secret about the book, thereby being immune to getting fired, for the moment, although Helen objects to the maid's taste for booze.

There is romance provided by their daughter Marian, engaged to a young reporter. That lad postpones their wedding because the prospect of a better job is set back. When Joe hears Marian wants to be married at once, he rushes back from a roadhouse, where he was having a time with Claire. Parson is summoned and at the finale the youngsters make their vows.

John Alexander and Ruth Weston play Joe and Helen to fair purpose, but the former's columnist in 'Kiss the Boys Goodbye' last season was a funnier characterization. Vivian Vance sparks the play, especially in the second act, making Claire likeable and attractive. She recently left the cast of 'Skylark' to join up with the new Brock Pemberton show. Viola Dean is the funny Amy, a colored comedienne who is likely to get other parts. Margaret Douglass plays an aunt, whose dry wit helps. Tina Thayer, as Marian, and Philip Ober, as the New Yorker, are the best of the others. *Ibee.*

THE STRANGLER FIG

Mystery melodrama in prolog and three acts adapted by Edith Meiser from book by John Stephen Strange. Directed by Frank Coletti, setting by Frederick Fox. Presented by William Herz, at Lyceum, N. Y., May 6, '40; $2.75 top.

Mamma Chloe	Musa Williams
Mrs. Stella Drew	Paula Marlowe
Jacob Grass	Royal Beal
John Stuart	James Todd
Daniel Lace	William Beattie
Lydia Vaughn	Edith Meiser
Solomon [illegible]	John Lorenz
Madeleine Huntington	Madeleine Clive
Adele Huntington	Margaret Curtis
Frankie	Lesley Wilson
Bolivar Brown	Eddie Nugent

Edith Meiser, a successful radio scripter for several years and before that a writer and/or actress in musical comedy, vaudeville and radio, has taken a double swat as author-lead in this adaptation of John Stephen Strange's whodunit, 'The Strangler Fig.' She's only half right, missing rather widely on the writing end, but clicking neatly as the comedienne-villainess of the piece. Play itself is a dubious prospect, even at the $2.75 top and considering that the management will probably cut-rate the house.

Play is stereotyped whodunit, with a stageful of suspects, plenty of spooky tropical terrors, offstage sound effects, a tremulous heroine and a Rover Boy sleuthing reporter. No use going into the plot, which has enough material for a year's daytime radio serial. There's a killing each for the first and second act curtains, and the suave murderess, who has meanwhile snapped across most of the show's mild laugh lines, is uncovered and commits suicide at the finale. It's Class B picture stuff.

Besides Miss Meiser's performance, which has agreeable variation and pace, the others are hogtied by transparent parts. Eddie Nugent is reasonably attractive as the gumshoe newspaperman, but he isn't right for the sort of a romantic go-getter. Royal Beal is properly sinister as an alley-cat politician, but it's single dimension scripting. John Lorenz is sincere as one of the suspects, which is no mean achievement under the circumstances. And Margaret Curtis is occasionally believable as a gasping ingenue. But the others are pretty much routine.

Frank Coletti has given the performance stock company direction and the setting by Frederick Fox has the look of summer theatre budgeting. William Herz is billed as presenter, but Jules J. Leventhal, who recently cut-rated a run out of 'When We Are Married' at the same house, is reported the backer. *Hobe.*

Plays Abroad

NEW FACES

London, April 18.

Revue in two parts (30 scenes); book and lyrics by Eric Maschwitz; music, Jack Strachey, Arthur Young, Manning Sherwin, Jose Norman; dances and ensembles, Jose Davis; produced and designed by Hedley Briggs; features Betty Ann Davies, Zoe Gail, Hazel Jennings, Judy Campbell, Charles Hawtrey, Frith Banbury, Bill Fraser, Jeremy Hawk, Eric Micklewood, John Bentley; presented by Archie Parnell and Jack Davies at Comedy theatre, London.

With no pretensions to elaborate production and not a single marquee name, the management has devised and assembled for twice-nightly assimilation a topical revue which gives indication of commercial success. There are 30 items calculated to appeal strongly to sophisticates. The skits are wittily pointed and will be much more appreciated when some of the members of the cast learn to speak up so that all the clever lines can be heard. Music isn't especially distinctive, and none of the numbers promises to be popular.

Possibly the biggest laugh is a sketch titled 'Practically No Activity.' A trench occupied by three Tommies, who are knitting for the Women's Auxiliary Army Corps at home. The general enters with a boy in an Eton jacket who picks up a gun and fires a shot into the air. They are fall on their faces, believing they have been bombed. Upon recovering, they upbraid the lad, and on looking over the top, one of the soldiers yells: 'You shot Basil Dean!' (Ed. note: Help!.) Whether this will be as funny to the general

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Plays Out of Town

KEEP OFF THE GRASS

Boston, May 1.

Revue in two acts, 27 scenes, presented by Shuberts. Jimmy Durante, Ray Bolger, Jane Froman, Ilka Chase featured. Music by James McHugh; lyrics by Al Dubin and Howard Dietz. Sketches by Mort Lewis, Parke Levy, Alan Lipscott, S. J. Kaufman, Panama and Frank; choreography by George Balanchine. Book direction and lighting by Edward Duryea Dowling; costumes and scenery designed by Nat Karson; orchestrations by Hans Spialek and Don Walker; vocal arrangements by Anthony Morelli; musical director, John McManus. At Shubert, Boston, April 30; $3.30 top.

Cast: Betty Bruce, Sunnie O'Dea, Nan Rae, Maude Davis, Larry Adler, Virginia O'Brien, Alexander D'Arcy, Jack Gleason, Jose Limon, Daphne Vane, Marjorie Moore, DeTuscans, Robert Shackleton, Sid Walker, Peanuts Bohn, Hal Neiman, Emmet Kelly, Dodson's Monkeys.

Long on talent, slightly short on sketch material, adequately supported musically, and enhanced by some bawdy bits and novelty performers which will stir up ticket-selling word-of-mouth, 'Grass' shapes up as a good contender for a summer run in New York. The preem here ran past midnight, and most of this over-time can be plucked from the first act to advantage.

Durante fans gave him a resounding ovation at his first entrance, but groaned at some of the material handed him. Yet, Schnozz never did a better piece of trouping by sustaining interest in skits that would have flopped long before the punch line if guided by a less-accomplished comic. Happily, some of Durante's doings are right in his special groove and these practically allay the general after-impression that he was short-changed by the book.

In 'The Tree Doctor,' which is fundamentally okay but in need of condensation, the Big Nose is a breezy quack tree surgeon getting obstetrical results; as a 'Fugitive from Esquire' he has a hefty, flashy wardrobe, but can't make Lucius Beebe's column; and he's at his tops in a burlesque of 'Romeo and Juliet' with Ilka Chase as balcony stooge. This scene, and the vocal trio of Durante, Miss Chase and Ray Bolger in 'Rhett, Scarlett and Ashley' are two of the revue's standouts. 'Life with Mother,' a take-off on the Roosevelt family, looks good as it opens up with Durante and Ilka Chase impersonating FDR and the First Lady, but fizzles as it unfolds. The idea of Durante in the role of guide in a museum featuring a huge Adam and Eve painting flanked by cubist works is funny, but the development of this sketch is disappointing. There are other skits like his symphony conductor bit (leading with his nose) and his m.c. chore in the 'Information Please' satire with Dodson's Monkeys as the experts, that hang together only on the thread of Durante's stellar trouping.

Ray Bolger is co-carrier of the show and gets better breaks. Impression is that he's on for a song and dance about every 20 minutes, either solo or in partnership with Sunnie O'Dea or Betty Bruce. He gives customers their fill of his rubber-legs hoofing, plus a range of dancing that includes rhumba, standard eccentric, pseudo-ballet and cake walk strut. 'Crazy As a Loon,' sung and danced by Bolger and Miss O'Dea, as the first stopper in the first act; later in the same act, Bolger and Miss Bruce tie it up with 'Latin Tune'; and another Bolger-O'Dea sockeroo is 'Old Jitterbug,' aided by some of the best production and choreography in the show.

Jane Froman sings the ballads with background assistance by the Morelli Singers (six girls) and frequently is supported by Robert Shackleton. Although Miss Froman sings six numbers, all alike in tempo, and has no opportunity to display other talents, she is well received throughout. In trying to diversify the settings and theming of the ballads, Miss Froman is posted in a Central Park set twice, once in a taxi seat, and once, unfortunately, on a park bench around which flit four twisting, twitting, entangled ballet dancers in a routine that distracts. This tune, 'In the Mood,' sounds okay when attention is focused upon it. 'Clear Out of This World' and 'Look Out for My Heart' are other pleasers vocaled by Miss Froman.

Ilka Chase, the fourth featured player, is given short shrift in the book, and it's just too bad that she is not given more. Making every appearance count, Miss Chase proves her worth as a smart comedienne. In addition to the Juliet and Roosevelt bits, she gets over as mainstay of a trio singing 'Three Little Topical Debutants.' Nan Rae and Maude Davis, from vaude, and recently here in 'Folies Bergere,' assist in this eye-brow raising patter lyric (by Howard Dietz); but probably it would be funnier and more seething if Miss Chase took it as a solo.

Outstanding novelty of 'Grass' is show-stopping Virginia O'Brien, whose dead-pan swing singing takes the audience by surprise. Stepping out in one to sing an occasional after-piece to the Froman ballads, Miss O'Brien, in a low, semi-growling voice and expressionless face, gives these tunes a laugh-provoking rendition. Winning over on her first appearance, she tied up the show with her second and third numbers. First noticed in 'Meet the People' on the Coast, it is a fairly safe guess that Miss O'Brien is now on the brink of becoming a.w.k. in the east. A special and goes to Durante for his generous, showmanly gesture of waving Miss O'Brien on for several extra bows as the ovation to her singing of 'Out of This World' swamped the opening of his museum skit, which immediately followed. Durante got extra laughs on opening night by shooing off stage all the people in this sketch and starting all over again when the applause had subsided.

Another single act that stands out in the roster is Larry Adler, swing harmonica player. Adler receives an exceptional response for this type of work and clicks solely on his musical ability and showmanship. Also works in some of the musical scenes, including 'The Cabby's Serenade' and 'The Old Park Bench.' First is the show's opener and emphasizes a punch-line about 'a horse with a hansom behind'; and the other scene has to do with park bums lazily philosophising about the easy life they lead. Jack Gleason (the show's ablest utility man), Adler, Peanuts Bohn, Hal Neiman, Emmet Kelly and Sid Walker are the sextet for these two good numbers.

Sunnie O'Dea and Betty Bruce both rate special mention for their dancing capabilities. De Tuscans, fencers, add novelty to the show in a featured bit spotted in a production number.

'Old Jitterbug' and 'Cops and Robbers' are Balanchine's best routines for this type of show, otherwise it's overboard on ballet. Jose Limon, highly regarded by the ballet following, is featured, but appeared uncertain in the preem. Margery Moore, taken out of the chorus of this show by Balanchine, is another specialty ballet dancer who gets attention.

Either the lighting equipment had not fully arrived opening night, or it was used too sparingly on some of the big production numbers, but in any case more juice would help. One of the outstanding production assets to 'Grass' is the skillful routining of the scenes. The choice Howard Dietz lyrics, specialty performers, pretty girls, blue comedy, chorus numbers and the stars are brought on at the right moment so that the total effect is that of maximum variety and contrast. Nat Karson's scenic-and costume talents show to good advantage where the budget permits. *Fox.*

Louisiana Purchase

New Haven, May 2.

Musical comedy in two acts, 15 scenes, based on a story by B. G. DeSylva. Presented by DeSylva, starring William Gaxton, Vera Zorina, Victor Moore; featuring Irene Bordoni. Book, Morrie Ryskind; music and lyrics, Irving Berlin; ballets, George Balanchine; dances, Carl Randall; sets and costumes, Tom Lee; book staged by Edgar McGregor; musical direction, Robert Emmett Dolan; orchestrations, Russell Bennett; vocal arrangements, Hugh Martin. At the Shubert, New Haven, May 2, '40; $3.30 top.

Secretary	Georgia Carroll
Sam Liebowitz	John Eliot
Col. Davis, Sr.	Robert Pitkin
Lee Davis	Nick Long, Jr.
Abner	Nicodemus
Col. Davis, Jr.	Ray Mayer
Dean Manning	Ralph Riggs
Police Captain Whitfield	R. A. [illegible]
Jim Taylor	William Gaxton
Emmy-Lou	April Ames
Beatrice	Carol Bruce
Drunk	John Panter
Marina Van Linden	Vera Zorina
Madam Bordelaise	Irene Bordoni
Senator Loganberry	Victor Moore
Alphonse	Charles LaTorre

Martins—Hugh Martin, Ralph Blane, Jo Jean Rogers, Phyllis Rogers.

Buccaneers—John Panter, John Eliot, Don Cortes, James Phillips.

In order to grind out his second musical of the season, Buddy DeSylva has poured a heap of talent and coin into the hopper. When the final preliminary crank is turned, there should emerge a topflight production to take its place among the season's ace contributions to Broadway. If names ever meant anything to the success of a musical, this one is set beyond any question of doubt. DeSylva has virtually lined up a 'Who's Who' of show biz, both from entertainment and technical angles. Even an ordinary show would stand a good chance with a cast headed by William Gaxton, Victor Moore, Zorina and Irene Bordoni, but when you add to this some of Irving Berlin's best music, Carl Randall's knockout dance routines, Morrie Ryskind's clever libretto, Tom Lee's neat-looking sets and costumes, George Balanchine's classic ballets and Edgar McGregor's competent staging, it gives an idea of the smash hit that's in the making.

Current problem, and it's a stiff one, is to hack enough minutes off the running time to bring it down within reason without losing standout values. Book is actually good enough to fill an evening as a straight comedy; score is crammed with ace tunes that allow small leeway for discarding, and both ballets and modern dances are vital segments of the production. Maybe DeSylva can get the answer with an ouija boar

(Continued on page 30)

HEPBURN BEST IN CHI AT $20,000

Chicago, May 7.

One show closed Saturday (4), another moved out of town on the same day and yesterday (Monday) the Grand relighted with 'Margin for Error.' Foldie was the local tryout of an all-colored swing version of Gilbert & Sullivan, tagged 'Tropical Pinafore.' Tried it at same house, the Great Northern, that housed Federal Project's 'Swing Mikado,' but the 'Pinafore' crowd couldn't hold out long enough until the show might have caught on, as did the previous G.&S. swingeroo.

Scramming the burg was 'Romeo and Juliet' after 17 mediocre days in the mammoth Auditorium. Stay was saved financially by added help of American Theatre Society subscriptions. No show was given April 29 due to Miss Leigh's laryngitis.

Best coin mark of the town is still being held by 'Philadelphia Story,' starring Katharine Hepburn. 'Little Foxes' picked up at the Selwyn because of fine notices and word-of-mouth.

Estimates for Last Week

'Life With Father,' Blackstone (11th week) (1,200; $2.75). Fine money show still excellent at $16,500 last week.

'Little Foxes,' Selwyn (2d week) (1,000; $2.75). Started mildly and improved last week, with general comment distinctly laudable. Rated $12,000.

'Man Who Came to Dinner,' Harris (19th week) (1,000; $2.75). Making substantial profit week after week and continues to hold to around $10,000.

'Philadelphia Story,' Erlanger (3d week) (1,400; $3.30). Leading the town and price evidently no detriment here. Crept above $20,000.

'Romeo and Juliet,' Auditorium (3d and final week) (4,000; $3.30). Had a 17-day stay locally, but needed ATS subscription backing to get semblance of decent coin. Missed one performance last week due to Miss Leigh's indisposition. Took $20,000 for finale.

ADDED

'Tropical Pinafore,' Great Northern (3d and final week) (1,200; $1.20). Folded after three weeks of struggle and meek trade.

'WILDE' SLIM $2,500, 'PEOPLE' $6,000, IN L.A.

Los Angeles, May 7.

Legit is struggling along this week, with the downtown Biltmore shuttered until Maurice Evans relights (9) with 10 days of 'Richard II.'

'Meet the People' continues to draw excellently at the Hollywood Playhouse, garnering better than $6,000 last stanza, while 'Oscar Wilde' is holding out at El Capitan, where it is in on straight rental, grabbing another meagre $2,500 the past week.

Evans Pulls Big $9,000 In 4 Twin City Shows

Minneapolis, May 7.

Maurice Evans, in 'King Richard II,' last week grossed approximately $6,500, big, at 2,200-seat Lyceum at $2.75 top for two nights and a matinee—around $2,000 less than his takings at the same house in a three-performance 'Hamlet' engagement two months ago. A single night at the St. Paul Auditorium yielded an estimated hefty $2,500.

Legit season ends with Raymond Massey in 'Abe Lincoln in Illinois' May 24-25.

$12,000 to Milw.

Milwaukee, May 7.

Unpredictable as this town is where show business is concerned, it certainly does go for the Maurice Evans and Shakespearean drama combination.

Although this star was here only last February in 'Hamlet' and grossed slightly more than $12,000 in four performances, he came back last week (29) to the 1,500 seat Davidson theatre for a three-day repeat in 'King Richard II' and, at $3.30 top, again went over the $12,000 mark, according to estimates.

'Count's' U.S. Tryout

Cleveland, May 7.

'I Killed the Count,' new mystery play by Alec Coppel, is being tried out by Play House's civic rep players, who preem it tonight (Tuesday).

Whodunit piece had a run in London, but never reached any American stage before.

Local Cleveland Show Hurts 'Henry,' $9,000

Cleveland, May 7.

'Springtime for Henry,' the Hanna's last roadshow of semester, was melted to approximately $9,000 for eight performances by too much spring last week and by sales emphasis placed on current home-town musical revue tagged 'Down in Front.' Latter is an annual institution by the Hermits Club, wealthy businessmen's organization, which has been putting on similar tuneshows for 15 years.

Advance ticket sales on it was so strong that the Edward Everett Horton show suffered. Although Carl Hanna's house was open only two-and-half weeks out of the last 10, it came out in the black on 70% of the season's plays, according to owner.

'GRASS' HIGH $20,000 IN HUB

Boston, May 7.

'Keep Off the Grass' cleaned up in its first seven performances here last week and remains through this week and maybe a third for shaping up before Broadway. Garnered approximately $20,000 in the opening week, with a $3.85 top on opening night, and $3.30 top for balance of run. Consensus of press comment was that the new musical has the talent, but that the book material needed condensation and elimination in spots. That is why the show will stay at least two weeks.

Edward Everett Horton, in 'Springtime for Henry,' opened Monday (6) for two weeks. 'Hold on to Your Hats,' new musical starring Al Jolson, is penciled in for tryout soon.

Plays Abroad

Continued from page 58

NEW FACES

public as it was to the 'wise' first-night audience, is a question.

Those who stand out are Charles Hawtrey, Betty Ann Davies, Bill Fraser and Zoe Gail. There's scarcely a dull moment. Show opened cold in London, but when it gets going at top speed and is edited, there will be little with which to find fault. Jolo.

UP AND DOING

London, April 23.

Revue in two parts ([illegible] scenes); dialog, Douglas Furber, Reginald Purdell, Richard Hearne, Vernon Sylvaine; songs, Manning Sherwin, Phil Park, Lorenz Hart and Richard Rodgers; dances and ensembles, Freddie Carpenter. Features Leslie Henson, Binnie Hale, Stanley Holloway, Patricia Burke, Cyril Ritchard, Hedli Anderson, Enid Lowe, Graham Payn. Presented by Firth Shephard; staged by Leslie Henson and Robert Nesbitt, at Saville theatre, London.

Plenty of tightening of the material, especially the sketches, is needed for this, the first revue in which Leslie Henson has ever appeared. Show consumes three hours.

First half superior to the second in that the skits and monologs after the interval are prolonged unnecessarily. Twenty-five to 30 minutes deleted would make this probably the best revue current in London. It has a wealth of material plus an exceptionally competent cast. In addition, scenery and costumes are artistic and praise goes for lighting.

Henson and Binnie Hale are the particularly bright stars. They should be. Henson's clowning in his storytelling and Miss Hale's burlesque fan dance are high spots, though in need of slicing. Cyril Ritchard continues to show promise of becoming a musical comedy star. He started this promise some half dozen years ago, but never quite seems to have made the grade.

Then there are Stanley Holloway, Patricia Burke and a company capable of interpreting minor roles effectively. All this is augmented by Carroll Gibbons' orchestra, which gives herculean musical support.

'Strangler Fig' Poor $3,300 in Balto Tryout

Baltimore, May 7.

Last week, 'The Strangler Fig,' mystery meller by John Stephen Strange and Edith Meiser, tried out at the Maryland to mild critical and poor audience response, garnering an estimated $3,300 for its efforts at a $2.22 top. Brought total of legit weeks for current season to 33 as against 18, last year.

Gradually waning season of legit here has one more booking listed in 'It's a Girl,' by Joseph L. Hochman, featuring Lulu McConnell and William Kent, due for a pre-Broadway preem May 13 at the Maryland.

Current Road Shows

(Week of May 6)

'Abe Lincoln in Illinois' (Raymond Massey)—Curran, San Francisco.

'Keep Off the Grass' (Jimmy Durante, Ray Bolger)—Shubert, Boston.

'Key Largo' (Paul Muni)—Geary, San Francisco.

'Life with Father' (Lillian Gish)—Blackstone, Chicago.

'Little Foxes' (Tallulah Bankhead)—Selwyn, Chicago.

'Louisiana Purchase' (Vera Zorina, Victor Moore, William Gaxton)—National, Washington.

'Man Who Came to Dinner' (Clifton Webb)—Harris, Chicago.

'Margin for Error'—Grand Opera House, Chicago.

'Meet the People'—Playhouse, Hollywood.

'No Time for Comedy' (Katharine Cornell)—Albee, Providence (6); Majestic, Brooklyn (7-11).

'Oscar Wilde'—El Capitan, Hollywood.

'Philadelphia Story' (Katharine Hepburn)—Erlanger, Chicago.

'Return of the Vagabond' (George M. Cohan)—Nixon, Pittsburgh.

'Richard II' (Maurice Evans)—Municipal Auditorium, Kansas City (6); Biltmore, Los Angeles (9-11).

'Springtime for Henry' (Edward Everett Horton)—Wilbur, Boston.

'Tobacco Road' (John Barton)—Cass, Detroit.

Cohan's 'Vagabond' Fair $11,500 in Washington

Washington, May 7.

George M. Cohan, who was at Cap's only legit house last fall in ill-fated 'Madame Will You Walk?,' returned last week for a second try in his own play, 'Return of the Vagabond.' Reviews were guarded and $3.30 was too steep a top for non-musical. As a result it got only dyed-in-wool Cohan following for approximately $11,500, fair.

Current is 'Louisiana Purchase,' new Berlin-Ryskind-DeSylva musical with Victor Moore, William Gaxton, Zorina and Irene Bordoni. It will wind up season for National.

'Night,' B'way's New Drama Leader, Gets $23,000; Biz Off, But 'Higher,' 'DuBarry,' $27,000, 'Hellz,' 24G, Big

Estimates for Last Week

Key: C (comedy), D (drama), R (revue), M (musical), F (farce), O (operetta).

'DuBarry Was a Lady,' 46th St. (22d week) (M-1,375; $3.30). Eased off last week along with field; takings approximated $27,000; about tied for leadership with 'High and Higher.'

'Grey Farm,' Hudson (1st week) (CD-1,094; $3.30). Opened Friday; drew distinctly adverse notices and chances quite doubtful.

'Heavenly Express,' National. Withdrawn Saturday after two and one half weeks; rated under $5,000; 'The Return of the Vagabond' with George M. Cohan follows next week.

'Hellzapoppin,' Winter Garden (85th week) (R-1,671; $3.30). Still up in the chips and slated to continue through summer; went off like others; virtually $24,000.

'Higher and Higher,' Shubert (5th week) (M-1,375; $4.40). Not complete sell-out, but as good as anything in town for coin; somewhat off with others; $27,000.

'Ladies in Retirement,' Miller (6th week) (D-940; $3.30). Meller holds to excellent patronage and likely to be summer stayer, too; rated well over $14,000, which was under normal.

'Lady in Waiting,' Beck (6th week) (C-1,100; $3.30). Looks set to make the grade what with comedy strength and good performance; rated over $12,000 last week.

'Love's Old Sweet Song,' Plymouth (1st week) (CD-1,075; $3.30). Opened Thursday (2) drawing mixed notices; drew rather goodly attendance for balance of week; about $7,000 in four times.

'Life With Father,' Empire (26th week) (C-1,068; $3.30). Not mentioned as contender for the prize awards, but likely to outlast anything on list with better than $19,000 weekly.

'Man Who Came to Dinner,' Music Box (29th week) (C-1,012; $3.30). Very little affected in offish going and again topped the $20,000 mark; certain summer holdover.

'Margin for Error,' Majestic (27th week) (C-1,715; $1.65). Off early in week, but made strong comeback later and shaded the $9,000 mark again; okay at scale.

'Medicine Show,' New Yorker (D-1,363; $1.65). Final and fifth week less a few days; propaganda drama could not climb over $5,000 mark after first week.

'Morning Star,' Longacre (3d week) (C-1,012; $3.30). Lowering the scale drew more people, but gross not up to operating nut; rated around $5,000.

'My Dear Children,' Belasco (13th week) (C-1,077; $3.30). Weekend attendance keeping pace around $12,000; advertised 'The Circus is still in town,' what with John Barrymore.

'Out from Under,' Biltmore (C-991; $3.30). Opened Saturday (4) and drew thumbs down from reviewers; chances appear doubtful.

'Separate Rooms,' Mansfield (6th week) (C-1,014; $3.30). Cut-rating gives this one chance to stay for while; estimated around $5,500, which is profitable for one-setter.

'Skylark,' Morosco (28th week) (C-961; $3.30). Although due for road dates soon, is still turning weekly profit; approached $12,000 last week; very good considering the going.

'Suspect,' Playhouse. Taken off Saturday after playing three weeks less one night; got very little; $3,000 with cut rates.

'The Fifth Column,' Broadhurst (9th week) (D-1,142; $3.30). Last two weeks announced; could stay longer but for cast defections; rated over $11,000.

'The Male Animal,' Cort (17th week) (C-994; $3.30). Again slipped but still figured having a chance for summer stay; around $13,000 which provides goodly profit.

'The Strangler Fig,' Lyceum (D-1,006; $2.75). Presented by William Herz; written by Edith Meiser; melodrama opened Monday (6) to weak press.

'There Shall Be No Night,' Alvin (1st week) (D-1,357; $3.30). Broadway's newest sensation; strong press; capacity plus throughout initial week with takings around $23,000; would be bigger but for Theatre Guild subscriptions.

'To What Red Hell,' Barrymore. Was slated to open this week, but after tryout performance set back for two weeks; maybe longer. Renamed 'The Hands of the Clock.'

'Tobacco Road,' Forrest (342d week) (C-1,107; $1.65). Longest staying drama takes a loss now and then, but keeps on going anyhow; again looking for Fair business; $3,000.

'Too Many Girls,' Broadway (29th week) (M-1,900; $3.30). Agency call off since scale was halved, but business about the same as first week in new spot; $15,000.

'Two for the Show,' Booth (13th week) (R-704; $4.40). Intimate revue continues to draw class audiences and turns weekly profit; last week somewhat off, but okay at $13,000.

'When We Are Married,' Lyceum. Closed Saturday after playing 20 weeks; never got real grosses; average around $3,000 and stayed because of small operating cost.

ADDED

'Liliom,' 44th St. (6th week) (CD-1,326; $2.75). Last weeks announced; revival did well during early weeks; slipped to around $10,000 last week.

'No Time for Comedy,' Majestic, Brooklyn (1st week) (C-1,820; $3.75). Over the river date of five days (opened Tuesday, 7) tried with scale under that on road and Broadway.

'Reunion in New York,' Little. Closed Saturday after gross dropped too much; played 11 weeks; refugee revue ended in red.

'Romeo and Juliet,' 51st Street (1,800; $3.30). Shakespearean work with Vivien Leigh and Laurence Olivier; started on coast; Broadway debut Thursday (9).

'Pins and Needles,' Windsor (127th week) (R-961; $1.65). Last two months announced; unionists' revue has been off lately and road figured for better money; $5,500.

'Purchase' Gets Record $13,000 in New Haven

New Haven, May 7.

Shubert relit with preem of 'Louisiana Purchase' after a lengthy eclipse. Show was in for four week-end performances (2-4) and turned away hundreds. Walked off with house record by topping an estimated $13,000.

House is dark currently and it may mean season's finale, unless proposed tryout of new Joe Cook show materializes.

Inside Stuff—Legit

First-nighters at 'There Shall Be No Night,' at the Alvin, N. Y., remarked upon the unique playwrighting technique employed by the author, Robert E. Sherwood. About half-way through the first act the leading character, a Finnish scientist played by Alfred Lunt, broadcasts a talk to the U. S. It's an excoriation of the Nazi policy of barbarism and, like the theme stated in the opening of a symphony, expresses the author's underlying idea for the play. Also like the composer's theme in a symphony, it is developed through the ensuing two acts. So far as is known, it's the first time such a method had been used.

Scientist's speech was obviously an expression of the playwright's faith, and it held the audience spellbound. Performance is generally regarded as one of the finest in Lunt's career.

A reply to the recent symposium on what's wrong with the theatre will be carried in the June issue of the Official Journal of local 802, New York musicians' union. It was written by Jacob Rosenberg, president of the local. He chides actors, producers, directors and theatre owners for blaming the stage unions and their leaders because seeking a living wage. Article claims most of what was printed is a 'great mass of tripe'.

Frank Gillmore was criticized for his criticism of unions in the same monthly mag. The comment on the fact that he is head of the Associated Actors and Artistes of America, in itself a union.

He spoke as a member of Equity, but it was not clear to those of the latter body how Gillmore could disassociate himself from the Four A's to digress on a controversial subject.

Old-timers on Broadway are laughing at Sam A. Scribner's visit last week to Robert Campbell, who is recuperating from a hip fracture at the Lenox Hill hospital. When Scribner entered the room Campbell bellowed: 'No sympathy, no sympathy,' adding some of his pet words. Scribner, using similar terms, assured the patient that he had come to find out if Campbell wanted him to make final arrangements.

When last seen, Campbell was in a wheel chair smoking one of Scribner's black cigars. Latter is treasurer of the Actors Fund and the patient is its secretary. Both are well up in their seventies.

Recently the Theatre Authority advised the various theatrical guilds and charities that $10,000 was available, to be divided among those organizations for relief usage. Not generally known that two other bodies are theoretically in on the split. When TA splits the 'dividend,' 78% goes to the guilds, while 22% is split evenly between the League of New York Theatres and the Dramatists Guild.

Neither is believed to have accepted such monies, that being definitely true so far as the managers' League is concerned. League invariably advises TA to send the money, in this instance $1,100, to a stage charity it designates, or some other theatrical organization in need.

Reason for William Saroyen joshing the magazine Time in his 'Love's Old Sweet Song,' which opened at the Plymouth, N. Y., last week, dates back some months during the engagement of the author's 'The Time of Your Life,' which had moved from the Booth to the Guild theatre. Mag wanted to interview the writer, who blithely remarked that it was worth $5,000.

'Time's' press agent and an interviewer from Time called on Saroyen at the Guild and lunch was suggested. Author chose a little eating place nearby. He enjoyed the repast, but the others claim the food was so spicy they couldn't down the stuff.

Newman's agency, N. Y., which was suspended for two weeks by the ticket code's enforcement board, is now getting regular allotments from legal theatres. Agency resigned from the Associated Theatre Ticket Association, when those fellow independent brokers changed their minds about 'striking'.

The Newman office, however, did not withdraw as signatory to the code. There have been no recent charges of code violations.

Plays Out of Town

Continued from page 58

Louisiana Purchase

Book is virgin material, theme being based on financial jockeying among Louisiana politicos of the Huey Long regime. Notable, however, that Long himself is not characterized, presumably considered in poor taste to do so since his demise. Gaxton is Jim Taylor, head of the Louisiana Purchasing Co., a group of assorted racketeers including a police captain, a southern colonel and a college dean who put over on the people such cute little deals as diverting a shipment of lumber from a WPA project, then selling the same lumber regularly to the state each month at a neat profit to themselves. When the setup becomes too brazen, Congress sends Yankee Senator Oliver P. Loganberry to investigate the situation. This is Moore, who fumbles his way through a series of tricks and counter tricks that get the politicians on the ragged edge. In order to embarrass Loganberry into dropping the investigation, the grafters frame him by photographing him in an undignified pose with a glamorous femme, Marina (Zorina). Previously, however, Loganberry had arranged to bring Marina's mother over from the old country and the kind deed causes her to repent and render the snappy photos useless by announcing that she and the senator were an engaged couple.

It's Greek to the senator, but he falls in line and all goes well till Taylor and Marina go for each other, which complicates things. A second frameup on Loganberry is arranged, this time by planting three femmes, including Madam Bordelaise (Bordoni) in his hotel room. It turns out that Loganberry and the Madam really are married, however, and a picketing stunt put over by Taylor straightens out everything so that wedding bells are in order all around. Book is not only timely, but good for many laughs.

As Loganberry, Moore clicks from his first entrance. He had the throng at his mercy with lines, rug-cutting and a nostalgic ditty tagged 'What Chance Have I?' Gaxton gets a better break here than in his last one, 'Leave It to Me,' and, incidentally, smartly abandons most of the over-enthusiasm that didn't help him any in that opus. Comedian milks a lot of good material for all it holds and introduces a bit of girdle-donning business of his own that's socko. Zorina, in the part originally intended for Marlene Dietrich and subsequently planned for Hildegarde, offers a performance that causes wonder why anybody else was ever considered for the role in the first place. Displaying a figure that had baldhead row, and even the femmes, gasping in admiration, dancer lends a nifty touch to the proceedings. Her work seems even more polished than in her last show, 'I Married an Angel.' In something resembling a comeback role, Irene Bordoni is aces. Has three songs, two of which are distinct clicks, and her comedy moments are handled with skill. Added standout contributors are Carol Bruce, on vocals; April Ames and Nick Long, Jr., on taps; Charles Laskey and Harold Haskins, assisting Zorina in the ballets; and Nicodemus, on hoofing. The Buccaneers and The Martins are in for several harmonizing specialties.

Two ballets, with choreography by Balanchine, lift the terp angle to a high level. First, in which Zorina doubles as Queen of the New Orleans Mardi Gras and Queen of the Creoles, gives star an opportunity to display two entirely different types of dancing in the one ballet. A note of novelty is added to second ballet by having dancer ponder aloud in keeping with the ballet motif. Carl Randall, coming in on short notice when Robert Alton became ill, worked out some five modern dance routines. A production number in the Negro spiritual manner is the highlight in this branch of hoofing. Other ensembles also display fresh ideas.

Score represents some of the finest composing Berlin has done in quite a while. Smart lyrics, coupled with melodies in a wide variety of tempos, make for tunes that should add one more feather to the Berlin headgear. Slated for popularity are 'You Can't Brush Me Off,' 'Louisiana Purchase,' 'Tomorrow Is a Lovely Day,' 'Tonight at the Mardi Gras' and 'You're Lonely and I'm Lonely.' This last loses much of its melodic value due to the fact that it has to be presented as a semic-comic number. Another tune that fails to register its full potentialities is 'Fools Fall in Love,' which is passed over too briefly. The second Bordoni song, 'It'll Come to You,' shapes up as a weak sister, particularly after the click with her first solo. Sock leader of second stanza is at somewhat of a disadvantage for want of capable vocal exploitation. While Carol Bruce and Irene Bordoni are better than satisfactory, several of the finer melodies suffer from ineffectual rendition.

Sets and costumes, said to be a first effort in this line for Tom Lee, strike an original as well as colorful note. A roll curtain simulating horizontal sugar-cane stalks is a clever bit of designing. A cafe set, a private dining room and a Mardi Gras Ball background rate mention. Show represents a healthy investment and stacks up well physically against the numerous topflight musicals that have preemed here this season.

Bone.

To What Red Hell

Princeton, N. J., May 4.

Melodrama in three acts and prolog, by Percy Robinson, presented by the Shuberts in association with Joseph M. Gaites. Stars Sara Allgood. Staged by Albert deCourville with settings by Larry Goldwasser. Presented at McCarter theatre, Princeton, May 4, '40, $2.75 top.

Mrs. Kite	Margaret Moffat
Inspector Jackson	Reynolds Denniston
Constable Hicks	Ralph Sumpter
Mrs. Nolan	Sara Allgood
Tim Nolan	Frank Maxwell
Michael Allen	Harry Young
Harold Fairfield	Richard Waring
Nichols	J. C. Dunn
Dr. Horton	Edward Harvey
Thomas Fairfield	Reginald Mason
George Hope	Wallis Clark
Madge Horton	Valerie Cossart
Sergeant Brown	Byron Russell
Father Collins	Laurence C. O'Brien
Mrs. Driscoll	Gracie O'Malley
Old Ryan	Hale Norcross

Back in 1928 at the Wyndham theatre in London Sara Allgood appeared in this Percy Robinson melodrama. Two years later it was revived with Lucille LaVerne in the leading role.

For reasons best known to themselves, the Shuberts, in association with Joseph M. Gaites, have seen fit to resurrect the play, with Miss Allgood recreating the role she originated 12 years ago. One suspects, in seeking a motive, a shrewd attempt to capitalize on the success of that other London thriller, 'Ladies in Retirement,' but 'Red Hell' is pretty tame stuff. Its chances for survival in 1940 are slim, for it is definitely drama of a byegone era.

Its polite, vapid talk; its unreal stage whispers; its slow way of piling up emotional tension, somehow all seem to hark back to the popular theatre of the '20's. Over it all there hangs a stagnant quality. Miss Allgood tries desperately, as do the others, to pump blood into the proceedings and make it alive, but their's is an uphill struggle against a script whose stylized conversation and unreality rubber-stamp its datedness.

'Red Hill' is simple, unadulterated melodrama, lacking any of the finer attributes of the psychological thrillers that have come from London in recent years. In relating the story of a mother's anxiety and love for her son innocently accused of murder, the author fails to relate the individual to the whole. No attempt is made to find either a psychological or sociological explanation for the course of events. Not that this is essential to good theatre. Good, unadulterated melodrama can always stand on its own any time and any place, but it will have to have more freshness, a more inspiring text and a keener sense of reality than this.

A prostitute is found murdered in her bed, with no apparent clues. By some slim circumstantial evidence a young Irish boy is accused. The real culprit, protected by wealth, provides funds for counsel and with the help of his influential family remains free of suspicion. From this point on it is a fight between his conscience and his father's desire to spare him from the gallows.

Miss Allgood, as the innocent Irish lad's mother, gives a superb performance, although regrettably appearing in only three of the play's seven scenes. She attains magnificent heights in the closing scene, shattered only by a climax to the play which fits neatly into the unreal pattern. The remainder of the cast is uniformly good, including Frank Maxwell as Tim Nolan, the Irish lad; Richard Waring, who is exceptionally fine as the youthful murderer; Laurence C. O'Brien, as Father Collins; Wallis Clark, as the murderer's uncle and a student of capital punishment, and Reynolds Denniston, as Inspector Jackson.

Albert deCourville staged production and Larry Goldwasser contributed excellent settings.

Rosen.

Coast 'Dinner'

Continued from page 57

siderably annoyed over the Equity reversal. He stated that when Woollcott signed for 'Dinner' it was definitely agreed that he was to be featured. In proof, the producer has the program billing and it is known that Woollcott was featured in outdoor paper for the show.

Woollcott is not concerned in the dispute, no claim being made by him. He is said to have been paid $1,000 weekly plus 7½% of the gross. His condition is reported improved enough to permit a journey east this week, Woollcott being desirous of consulting his physician, who is quartered in Syracuse.

Saroyan Rejects Pulitzer Prize

William Saroyan says he will not accept the Pulitzer prize of $1,000, such declaration being verified by the author from San Francisco. N. Y. Herald Tribune beat the field, querying Saroyan by telegraph, his 'renunciation' being carried Tuesday (7) morning in a wordy response which started with: 'I believe 'The Time of Your Life' is a good and perhaps great theatrical work. However, I also believe in the essential and possible greatness of all my work, in the theatre as well as the short story form' One reason for rejecting the Pulitzer prize is that it signifies to him 'wealth patronizing art' and thinks that is in bad taste.

Saroyan, whose eccentricities have been anything but diverting to associates since entering show business, is not known to have turned down any cash before. Although pleased with the critics' award, which carries no coin, he stated in advance that he would decline the Pulitzer prize if it came his way. At the time he was advised to accept the money and turn it over to the Actors Fund if he felt that way, or devote it to a scholarship for young authors.

'Time of Your Life' played 22½ weeks on Broadway, but did not earn back all of the production cost of about $30,000. Reason was the building of two complete settings and ditching the first costumes which were fantastically designed at the author's insistence.

Because of its double win, 'Time' was reported relighting, but at the offices of the Theatre Guild, which produced the play with Eddie Dowling, it was stated the show would not go on again until fall, then for a short period prior to touring.

Only other rejection of a Pulitzer award was by Sinclair Lewis for his novel 'Arrowsmith'.

One of the N. Y. critics, upon learning that the Pulitzer prize went to 'The Time of Your Life,' remarked: 'We made a hell of a mistake.' Reviewers chose the same play as the 'best' this season.

He added that 'it puts us in a bad light' to make the same selection as the Pulitzer committee.

Prize Play

Continued from page 1

Saroyan play, 'Love's Old Sweet Song' (Plymouth), both of which opened last week.

'Night' Too Late?

The Sherwood drama may have arrived too late for Pulitzer consideration, for theatre-wise observers thought it had a strong chance of winning. A number of critics did go for it early in the balloting and 'Night' received seven votes. There were seven ballots in all, Sherwood's play dropping to four votes when it was figured that the play would not win. Original rules called for a three-quarters agreement, but a change was made so that any selection getting a majority would cop. 'Time' got the plaque with 11 out of 18 votes.

Broadway's comedy favorites got scant attention. 'The Man Who Came to Dinner' (Music Box), was given one vote, but 'Life With Father' (Empire), got none. Both shows have been playing to standing room since opening last fall. There is a possibility that 'Father' did not get into the running because it is derivative, being based on stories printed some time ago. 'Key Largo' (touring) received two votes and 'The World We Make,' which closed in the red, was given a vote on one ballot.

Saroyan, who is of Armenian paternity, attracted attention by stories which appeared in magazines. He was urged to do more playwrighting after a short piece was tried and is said to have turned out 'Time of Your Life' within six days, writing in a New York hotel room; Eddie Dowling secured the rights and the Theatre Guild presented the play in association with him. They are similarly joined in 'Song,' which drew divided opinion, but has drawn fairly well since the premiere. It is anticipated that the Saroyan award may further help the newer work. His first produced stage work was 'My Heart's in the Highlands,' presented experimentally last season then regularly offered by the Guild. That play ran about an hour and 20 minutes and failed to get across despite the fact that several critics went into raptures over it. The average playgoer did not seem to know what it was all about.

Film Names

Continued from page 57

leading names has remained about the same ($1,000 a week), but players who can get that figure have become extremely choosey about what shows they will do.

There are the usual crop of semi-names from Hollywood being offered for strawhat engagements this summer, but none of the top stars has been willing to go out. There were tentative reports about Hedy Lamarr, but that appears to have fizzled.

Among the names to be seen in the cowshed circuits for the first time this summer are Joe E. Brown (in 'Elmer the Great'), Harry Carey, Anita Louise, Henry Hull, Louise Campbell, Francis Lederer, Sylvia Sidney and Luther Adler, Gloria Stuart, Peter Lorre, Jean Parker, Sidney Blackmer and possibly Dorothy Lamour. Not all those may actually appear, but all except Miss Lamour have definitely been offered. Names which may repeat this summer are Ruth Chatterton, Jane Cowl, possibly Edward Everett Horton, Mady Christians, John Beal, Ethel Barrymore, Sally Eilers, Dennis King, Violet Heming and Ruth Gordon. Paul and Grace Hartman, the dance satirists of vaude, niteries and occasional legit musicals, are reported considering dates in 'Tonight at 8:30.'

'No Time for Comedy' appears to be one of the more popular of the recent Broadway shows to be seen in the strawhats, with others likely to include 'Little Foxes,' 'Margin for Error,' 'Mornings at Seven,' 'Our Town' (although the forthcoming film version may kill that), 'Weak Link,' 'See My Lawyer' and 'When We Are Married.' Other shows already being mentioned include 'Liliom,' 'Captain Brassbound's Conversion,' 'School for Scandal,' 'Pygmalion,' 'Animal Kingdom,' 'Elmer the Great,' 'Springtime for Henry,' 'Tonight at 8:30,' 'Juno and the Paycock.' As indicated in recent seasons, there will probably be fewer new plays tried out.

New wrinkle this season will be package productions taken around the circuit by several top stars. Ethel Barrymore is doing 'School for Scandal' with her own company, sets and costumes. Deal calls for her to get a guarantee of $500 against 20% of the net, plus $800 for the rest of the company, plus cost of sets, costumes, royalties, etc. Total will come to about $1,500 minimum, but the strawhat operator will have his regular company sitting idle on salary during that week. Miss Cowl is offering something of the same setup with 'Captain Brassbound' and so are Horton with 'Springtime' and Joe E. Brown with 'Elmer.'

New strawhat, Montowese playhouse, will be operated this summer for the first time at Indian Neck, Branford, Conn. Lydia B. Noble will manage it.

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Broadway

Jack Robbins back from Miami vacash.

Lucille Watson is writing her autobiog.

John Plotek has opened his Wigwam cafe at Budd Lake, N. J.

Frank Gervasi, Collier's war correspondent, resting in Bermuda.

John and Carly Wharton have taken a summer place at Westport, Conn.

Hy Gardner, ex-Billy Rose p.a., still in Park West hospital with a strep complication.

Alfred Harding, who narrowly missed pneumonia, back at his Equity office.

Phil Charig in from the Coast on a dicker to write the score for a Broadway musical.

Mrs. Joe Bryan 3d, wife of the Satevepost associate ed, back from a rest cure, fully recovered.

Sidney Piermont, Loew's head vaude booker, leaves Friday (10) for his first vacation on the Coast.

Margery Sharp, who wrote 'Lady in Waiting' (Beck), returned to England to serve as air-raid watcher.

Myron Selznick, due in New York last Friday (3), delayed on the Coast, and trip east now indefinite.

Bill Robinson spending a month at elaborate home in Los Angeles. Due on one radio program before returning.

Leda Bauer, eastern story editor of RKO, on the Coast confabing with Harry Edington, company's production chief.

Joe Laurie, Jr., hospitalized with appendectomy. Operated on yesterday (Tuesday) in St. Clair hosp and doing OK.

Carl Fisher, general manager for George Abbott, and Mary Mason (Mrs. Fisher) spending a week at Williamsburg, Va.

Harvey Gibson is a pushover audience for theatricals, even the rehearsals at the World's Fair on Sunday (5) slaying him.

Warner Bros. will hold its annual cruise for employees June 19. Ralph Budd is chairman of the committee on arrangements.

Maurice Golden was a business man for 24 hours, long enough to be in and out of a fish-and-chips restaurant idea at the World's Fair.

Nat Holt, RKO theatres division manager, in N. Y. from his Cleveland headquarters for home office huddles on next season's product.

Courtland Mark, son of the late Moe Mark, builder of the Broadway and Brooklyn Strand theatres, engaged to Ida Schwartz of Albany.

Donald Flamm commuting coast to coast. Third trip in three weeks or so, off again today (Wednesday) for Hollywood. Biz and pleasure.

Danny Kaye closes May 22 at La Martinique, to open the 23d at the Riviera, Jersey roadhouse. Martinique closes for the summer around June 1.

Noel Coward and Beatrice Lillie to m.c. the Allied Relief Ball at the Hotel Astor Friday (10), proceeds to various British and French war benefits.

Al Christie back in New York trying to line up a production deal. Understood if financing obtainable, he may release through Franklyn Warner's Fine Arts setup.

Clyde Hager flew to the Coast last week for his daughter Mary's wedding in between closing at the Diamond Horseshoe, and opening at the N. Y. Fair's Barbary Coast on Saturday (11).

Arthur Murray and John R. Andrew are touting the square-dance as the next big new American fad. They have troupes spotted to demonstrate it's simpler than the Big Apple for mass consumption.

Fred Allen, interviewing the 'sheriff' at Ford exhibit, commented upon demolition of the Soviet Russian building, quipped, 'Now that they've got the Red out of the fair, maybe they can get the fair out of the red.'

Pittsburgh

By Hal Cohen

It's a boy at the Bob Waddells. He's a former Carnegie Tech football coach.

Dancer Betty Keane and her radio actor hubby have called it quits after a year.

Johnny Harris planed out for Coast Sunday (5) accompanied by Gene Autry.

Mother of Cy Hungerford, Post-Gazette cartoonist, died after operation last week.

Ben Kalmenson dropped off here for a day on biz en route to the Coast from New York.

Carla Moore going to the Hotel Summit, Uniontown, Pa., for the summer season.

Betty Nylander, the dancer, coming around all right in a local hosp after operation.

Buddy Clark came to town week ahead of his Wayne King radio show to see flock of pals.

'Y' Playhouse will wind up season late this month with Ferenc Molnar's 'The Play's the Thing.'

Eugenie Miller has grabbed a summer-long singing engagement with a N. Y. World's fair show.

Milton Engle, of Film Row, and Sylvia Neufeld, Philly, have announced their engagement.

Bob Clark, Par's former ad sales manager here, is travelling the territory with company's salesmen.

Stanley granted orch conductor Max Adkins week's leave of absence to baton Pitt Cap and Gown show.

Father of Amy Berlinger, of dance team of Sydney and Ames, passed away few days ago after long illness.

Defunct Harlem Casino's John L. Clark has hooked on in biz capacity with Homestead Grays baseball team.

William D. Davis, Triangle theatre manager, recuping from nervous breakdown at Washington, Pa., sanatorium.

Pauline Basenko, 16-year-old high school girl, grabbed $100 prize and Stanley appearance in Phil Spitalny auditions.

Doris Levant, daughter of Harry Levant and his first wife, Pearl Eaton, back to Hollywood after visiting relatives.

Sara Ann McCabe went directly from engagement with Guy Lombardo here to Hurricane, Broadway's newest nitery.

Norris Houghton in town for few days, gathering material on book about theatre he's writing under a Rockefeller grant.

Honolulu

By Mabel Thomas

Bette Davis received tremendous reception upon arrival.

Bob Taplinger, publicity chief at Warners, here for two weeks.

'Gone' (M-G) showing one week at the Waikiki, starting May 11.

Robert G. Hofmeir, theatre manager of Norfolk, Va., Waikiking for a month.

Len Roos opened office here for Pathe in conjunction with Pan-Pacific press.

Dorothy Lamour made two personals at the Typhoon during her nine-day stay.

The Rex Ingrams decided to remain here for lengthy stay, cancelling the Java trip.

Russell Birdwell clippered in en-route to Manila, returns shortly for a month's vacation.

Pix Radio Yen

Continued from page 1

sary exploitation streamlined to a nicety.

MG's $21,000 Package

Metro's proposish is the run of the lot, excepting Greta Garbo and Norma Shearer, as a package with a price tag of $21,000 a week. At that kind of coin it must perforce be an hour show.

Studio is determined to get back on the air. In testimony thereof it has announced withdrawal of Judy Garland from Bob Hope's Pepsodent show at conclusion of current season and will hold her for its own entry. Another bait for a sale will be Tony Martin, whose contract signed last week calls for an appearance on the MG show but allows him to continue with his Ethyl program.

Any sale by 20th-Fox won't necessarily be a complete studio package. Understood that Darryl Zanuck is willing to piecemeal any proposal from a sponsor that sounds interesting. Outfit recently announced that it has earmarked $400,000 for radio exploitation of its pictures. In the event of a sponsored deal much of that dinero will be utilized to publicize the radio tieup and individual programs.

UA Kilocycle-Conscious

United Artists group of independent producers have of a sudden become air-minded and will have a ladle in the gravy bowl. Clare Olmstead, now associated with Sol Lesser, has been sounded out on the radio adjunct and on his recommendations rest their next move. Olmstead is one of the veterans of radio, having recently departed Young & Rubicam for a whirl at the picture trick.

Orchs Pick Pix

Continued from page 1

'Heaven' to 'Orchid' followed opening of negotiations to sell the former film to the Music Hall for showing this summer. Deal on the film has not yet been closed, but anticipated that it will be.

Paramount has agreed to play Tucker either July 3 or 10, probably former date, and is guaranteeing him $30,000 for three weeks as against Strand's $45,000 for four. Moreover, Par is not designating the picture that will come in with him. Management does not yet know what film will be available for early in July. It may be 'Coast Breakers,' Bob Hope starrer. Par theatre projected negotiations during the past week to buy two outside pictures, 'My Favorite Wife' (RKO) and 'Doctor Takes a Wife' (Col), but has since called the talks off.

London

Henry Sherek off to Spain on business.

Gabriel Pascal taking new offices in Berners street.

Jerry Freeman, general manager of Anglo-American Films, off to New York.

William Mollison has play in which he would like Marie Tempest to star.

Eric Boon, young boxing champ, married to actress Wendy Elliott in London.

Peter Haddon has a play in which he wants to star Claire Luce, Frank Cellier and himself.

Jack Oliphant, press agent, secured a judgment against Terence de Marney for $125.

Sam Smith, head of British Lion Films, next Kinematograph Renters' Society's president.

Spencer Flower, vice-chairman of the Shakespeare Memorial theatre, Stratford-on-Avon, left $975,000.

Special performance of the new musical, 'The Silver Patrol,' given to troops on leave at the New theatre.

June Melville, daughter of theatrical manager Fred Melville, married actor John Mesurier Halliley at Highgate.

George Black lined up a top-notch bunch of stars for this year's Royal Variety Performance, which, however, lacked royal patronage owing to the war.

Robert Graham, for past six years personal rep of Herbert Wilcox, and in charge of publicity and exploitation, has been appointed by Jack Hylton as his press agent.

In an effort to counteract the evils of cheap bottle parties and illegal night haunts, the authorities are experimenting with granting extended drinking hours in reputable restaurants.

Captain Hamish Hamilton, book publisher, married Countess Pallavicino of Rome at Caxton Hall, London. He married Jean Forbes-Robertson in 1929, and later divorced her.

Oscar Deutsch has changed the names of the three Paramount theatres in Manchester, Leeds and Newcastle to Odeon. The other four, part of the seven he purchased from Paramount, stay as the Astorias.

Gaumont-British and 20th Fox are on the outs, with former refusing to book 20th product. Result is 20th has switched to Odeon, and has already booked seven pictures with latter including 'Grapes of Wrath.'

John Drinkwater's 'Abraham Lincoln' closed at the Westminster April 27, after 11 days. It will also see the end of the London Mask theatre, which for the past 18 months has been staging Shakespeare, Shaw, Priestley and Eugene O'Neill on a cooperative basis at the Westminster.

Teddy Carr, head of United Artists, back from provincial survey, reports business is exceptionally good, and in no spot is it below 10% of prewar. In some spots it is even better than prewar. All the more surprising considering over 1,300,000 men and women have joined the forces, with 60% already serving overseas.

O'Bryen, Linnit & Dunfee trying out at Birmingham and Oxford eight new plays, for a week's run apiece, and West End stars being sent up to appear in them. Amongst the players are Leslie Banks, Gordon Harker, Constance Cummings, Joyce Barbour, Elizabeth Allen, Alfred Drayton, Robertson Hare, Adrienne Allen and Judy Kelly.

Paris

By Joseph D. Ravotto

Mistinguett at front to entertain troops.

Fred Bate, European NBC head, in from London.

Frank Farley, Par scenario editor, and wife in from London.

Bob Kane, 20th-Fox, and wife in Paris, arriving on Clipper.

Ben Miggins (20th-Fox) back in harness after a looksee in States.

Comedie Francaise troupe back in Paris after Balkan and Near East tour.

Producer Jean Michel Spengler (mobilized) married to Paul Ghienne.

Farce 'Permission de Detente' reached 100th performance at Palais Royal legiter.

Monde en Action Co. just completed propaganda pict, 'White Book Yellow Book 'Nazi Octopus.'

Lionel Nastorg, 59, author, dramatist, lawyer and member Paris municipal council, is dead.

'Pas d'Amis, pas d'Ennuis' ('No Friends, No Troubles'), by S. H. Terace, preemed at Oeuvre.

Propaganda pict 'Gestapo,' to be piloted by Jean Dreville, postponed indefinitely for ungiven reasons.

Francoise Rosay to have lead role in 'Les Gardiennes,' adapted from Ernest Perochon's novel of the same name.

Henri Decoin started 'Coup de Foudre' ('Lightening') with wife Danielle Darrieux and Georges Rigaud in leads.

Paul Reynaud expressed wish to see 'Pinocchio,' but French customs proved adamant and refused to release pict for premier.

'Histoire de Rire' moved from Madeleine to Michodiere theatre, after more than 130 performances, to make way for new play in former house.

Jean Paoli, publicity chief for Gray Films, and thesp Jany Briand married, former getting special leave from front for ceremony.

Bob Montgomery sandwiched in between Edouard Herriot and Stefan Zweig at Marigny lecture on 'Confidences of an American.'

Captain Beaumont, British producer, bought English-speaking rights to Armand Salacrou's b.o. success, 'Histoire de Rire.'

Laudy Lawrence's (M-G) sister Jerry Field expecting happy event. Hubby Arthur Field is in charge of dubbing for M-G in Paris.

Claire Luce back from Capri unable to convince British consular authorities to give her visa and working permit for England.

Complete performance of Russian ballets given by members of Ballet Russe de Monte Carlo for soldiers' family benefit at Nice Casino.

Louis Verneuil's 'Fascicule Noir' with Gaby Morlay and Victor Francen, doing sticks after 132 performances at Bouffes Parisiens.

'Elles Etaient Douze Femmes' ('They Were 12 Women'), with that many femmes in cast, preemed at Le Francaise to raise funds for soldiers' cinema.

French cinema circles mourning death of Cardinal Verdier, considered great friend of the industry and one of the rare wearers of the red hat to act in films.

Josephine Baker and Maurice Chevalier off to London in early June to participate in show organized by George Robey to aid British and French war charities.

Col. Baldwin Webb, member of British Parliament and connected with British film industry, equipped 22 ambulances which he gave to French army in ceremony at the Invalides, Paris.

Lucienne Boyer, Agnes Capri, Edith Piaf, Leo Marjane, Lys Gauty, Frehel and others performed at luncheon gala for unemployed actors' luncheon fund (one-franc lunches) at Bal Tabarin.

John Ringling North, who is to marry French pict actress, Germaine Aussey, in New York, is crediting Irvin Marks with an assist since latter introduced two during Ringling Bros. head's last trip to Europe.

Jack Hylton and his boys, Gracie Fields, Maurice Chevalier and others appeared in Franco-British soldiers' benefit at Opera, with all Paris present, including Ambassador William Bullitt and President and Mrs. Lebrun.

Military march contest organized by Mitty Goldin concluded at ABC night show with four numbers presented out of more than 1,000 submitted. Judges Robert Trebor and Jose Germain, counting ballots submitted.

N. Y. Fair

Continued from page 1

there isn't even a remote possibility of the expo going a third year; that a deal is set and irrevocable for the territory to be turned into a park in '41. Some of the Fair showmen, however, are of the opinion that a third year holdover can be made possible if this year's attendance is as big or bigger than last year.

A 1939 Faux Pas

From inside sources it was learned last week that the Fair's attendance in '39 might have been 10,000,000 better had not the board of directors turned down a proposition from the American Express Co. for that many admissions at 50c each. The board refused to cut the admission scale from 75c, even for so huge a block. American Express then handled tickets only for the railroad companies, disposing of 150,000 odd, instead of including Fair admissions in its own tours.

American Express this year is arranging complete tours of the Fair, including dinner along with the admissions, and is presently negotiating a block-ticket deal with the Fair, the total of which had not been determined up to yesterday (Tuesday).

Pink Champagne

Continued from page 1

place at the Toots Shor's 51st street eatery, when 'Baron' Jack Kriendler, co-partner in the 21 Club, remembered an old Ernst Lubitsch custom to break champagne glasses after a toast.

Whether he's ever practiced in his own joint is not known, but he started off in good form at Douglas' dinner, with the result that the rest of the guests, not wanting to look too plebian, followed suit. Score: 48 wrecked quaffing cups.

Shor, who only a couple of days before opened his new restaurant, now doesn't like to be reminded of any crockery bills. He still hears the sound of crashing glass, no matter where he goes. Douglas married Pauline ('Jere') Higgins, a model, in Greenwich (Conn.) the same night.

Hollywood

Ben Fish to hospital for a checkup.

Mel Riddle joined RKO publicity staff.

Dolores Del Rio out of the hospital.

June Storey laid up with throat infection.

Aben Kandel laid up after teeth extractions.

Storma Lane granted divorce from Oscar Hardy.

Bill Robinson returned after a year's absence.

Donald Arlen to the Mayo clinic for a checkup.

M. A. Fazalbhoy in from India to gander studios.

Bob O'Donnell back to Dallas after studio huddles.

Roland Banks to his Virginia farm to finish a novel.

Ziggy Elman divorced by Blanche Georgette Finkelman.

Charles Boyer and Pat Paterson back from Broadway.

Melvyn Douglas resigned from State Relief Commission.

Jack Carson and Kay St. Germaine will be married in August.

Chuck Cashon back at Republic as head of the still department.

Peter Marcus joined Guy Bates Post Theatre Arts as instructor.

Tim Holt and Broderick Crawford hobbling after spills from horses.

Monty Collins and Paul Witkins formed news agency partnership.

Casey Robinson on a six-week tour of the South Seas and Orient.

Terry Brickley joined the John McCormick agency as radio contact.

Milton Pickman in from New York to look after theatre dates for Ted Lewis.

Lawrence Butler in from London to join Alexander Korda's production setup.

Else von Koczian is new chief of the story department at the Lou Erwin agency.

Herman Rubin resigned as executive production manager of National Screen Service.

Frank Capra and Robert Riskin hiding out in the mountains to work out a screen play.

Leslie Urbach in from New York hunting talent for John J. Wildberg's New Jersey strawhat.

Diane Corday filed suit for an accounting of the earnings of her former husband, Rian James.

Mack Millar east, ahead of personals by Bob Hope and Tony Martin in Chicago and New York.

New Haven

By Harold M. Bone

Rodeo set for Arena may 13-18.

Whitney, new nabe, had bow featuring Joe Miller orch.

Savin Rock amusement park opens with number of new attractions.

Norman Randall has been boosted to Lew Schaefer's assistant at Par.

Sal DiMenno back on familiar ground as Bijou assistant manager.

Nearby Montowese House Playhouse spulling summer stock with names.

Gus Myers made music chief in charge of Loew's New England one-day vaude.

Lew Harmon will pressagent Clinton strawhat for Alexander Kirkland this summer.

Richard F. Donovan will succeed Dean David Stanley Smith of Yale Music School, who retires in June.

Yale Music School presenting 'The Apothecary' May 17-18, with William Lyon Phelps delivering the introduction.

In for 'Louisiana Purchase' debut at the Shubert were Bert Wheeler, Milton Berle, the George Jessels, the Jack Bennys, Hoagy Carmichael, Larry Hart, Mary Brian, Buddy Ebsen, Rube Goldberg and a total contingent of 300 from Broadway.

Chicago

Charles Smith of NBC artists service in for quick confabs.

Lou Levy, Leeds music head, in for huddle with local rep Archie Levington.

Tommy Rockwell eyeing band situation and mulling couple of local orchestra deals.

Helen Jepson paused here on way to Purdue, where she jammed mammoth Auditorium.

Mayor Edward Kelly has proclaimed week of May 6 as 'Music Appreciation Week.'

Philadelphia

Warner Club will hold annual dinner-dance at Cedarbrook Country Club May 10.

'Asher and Little Jimmy,' father and son hillbilly team, have joined WCAU artists staff.

John F. Sears, local FBI chief, to guest on Jim Harvey's KYW weekly camera club broadcast.

Tamara, currently warbling at Jack Lynch's, will be guest at Philly Record's 'Nine o'Clock Scholars' Friday (10) on WIP.

Jay R. Josephs, reporter and rewriteman for the Evening Bulletin, has joined the Buenos Aires Herald to write a daily gossip column. Sheet is in English language.

OBITUARIES

MRS. EDWARD COMPTON

Mrs. Edward Compton, 87, American-born actress and mother of Fay Compton, British stage and screen player, and novelist Compton McKenzie, died May 4 at the Theatre Girls' Club in London, a home for needy chorus girls of which she was founder and president.

Mrs. Compton, who appeared on the stage as Virginia Bateman, was the daughter of Col. Edward Bateman, a London producer. Her father is reported to have been the discoverer of the celebrated British actor, Sir Henry Irving. She made her debut when but 12 years old in 'Little Daisy,' produced at Her Majesty's theatre, London, in 1865.

Widow of Edward Compton, the son of Henry Compton, a famous English tragedian, her theatrical career was confined entirely to Britain. Her husband founded a traveling stock company and upon his death Mrs. Compton took charge of the organization, assuming leading roles both in provincial and London appearances. She also had parts in the first Shakespearian festivals and had played upon occasions with Sir Henry Irving and Sir Beerbohm Tree.

She retired about 15 years ago to devote most of her time to charity interests. Of her five children, four turned to the theatre for their careers, and the fifth is the novelist.

WILLIAM E. REEVES

William E. (Billy) Reeves, 64, pioneer Maine film exhibitor and manager of the Strand theatre, Portland, until 1931, died Thursday (2) in his Cape Elizabeth, Me., home.

Long a close friend and business associate of the late Hiram Abrams, Reeves shared with the latter the direction of the old Portland theatre, later taking over the management of the Big Nickel, which was Abrams' first owning venture. When Boston operators bought out Abrams' local interests and built the Strand on the Nickel's site, Reeves was retained as manager. Since his retirement from show business nine years ago, Reeves has been running a novelty game outfit.

Widow, son, sister and two brothers survive.

ETHEL WATTS MUMFORD

Mrs. Ethel Watts Mumford Grant, playwright and authoress, known professionally as Ethel Watts Mumford, died May 2 in a New York private sanatorium.

Born in New York, Mrs. Grant was an art student at the Julian Academy, Paris, but turned to writing at the beginning of the century. In addition to several novels and books of verse, she wrote such plays as 'The Scenario,' 'His Majesty the Queen,' 'Easy Money' and a dramatization of a story by Nina Wilcox Putnam entitled 'It Pays to Smile.'

Surviving are a son, George Mumford of New York, and a brother, Samuel Hughes Watts of New Canaan, Conn.

MARK (MAX) MARGOLIS

Mark (Max) Margolis, 36, Cincinnati branch manager for Republic Pictures since 1937, died May 5 in that city. During the past year he suffered from a heart ailment, but remained at his post until several weeks ago.

Previously, he was a salesman for Republic, also for Monogram, United Artists and Educational in Cincy territory. Belong to Variety Club, Tent No. 3.

Widow and daughter survive.

FLORENCE A. P. GILBERT

Mrs. Florence A. P. Gilbert, 78, singer of light opera and musical comedy, who retired 25 years ago, died May 2 at the home of her son, Victor E. Gilbert, in Medford, Mass.

She was the widow of James Gilbert, director and producer of musical revues at the turn of the century. Her husband, who died in 1918, had staged many Boston productions and was famed as the original Dick Deadeye in Gilbert and Sullivan's 'H. M. S. Pinafore.'

GEORGE CUSICK

George Cusick, 53, former manager of the Broadway Strand theatre, died in Detroit of a heart attack April 29. He leaves two sons.

He was stricken suddenly while driving his auto.

SIDNEY HAYES

Sidney Hayes, 75, stage and screen actor, died May 2 in Beverly Hills, Cal. He was a Shakespearean actor 50 years ago and later turned to vaudeville with his wife in an Irish act billed as Hayes and Hayes.

He had lived in Hollywood 24 years, working occasionally in pictures. Surviving are his widow, a son and daughter.

HARRY F. THEOBALD
('Robey')

Harry F. Theobald, more than 40 years ago an European stage director, but recently living at the Ohio Masonic home, Springfield, O., died of a heart ailment recently.

For years he toured the U. S. as a magician under the name of Robey. Burial in Lorain, O.

HERBERT C. SOUTHARD

Herbert C. Southard, 41, assistant general manager of WBAP, Fort Worth, died April 25 in a Fort Worth hospital after a lingering illness.

Further details in radio section.

FRANK WYMAN

Frank Wyman, 75, former vaude actor, died April 29 at his San Francisco home after a short illness.

ANNA CLEMENTS

Anna Clements, operator of the first motion picture house at Cleburne, Texas, died there May 2.

THOMAS T. BRYCE

Thomas Tileston Bryce, about 75, actor of Shakespearean roles, died in Mobile, Ala., April 27.

Father, 83, of James F. Gillespie, film exploiteer and formerly general manager for Paul Whiteman, died in New York Thursday (2). He was in the Indian wars, joining the service as a drummer boy in 1874. Later he joined the National Guard of New York and is said to have been the oldest man in the service.

Olga Edwards, 48, wife of Leo Edwards, songwriter, died Monday (6) in a Paterson, N. J., hospital. She was the sister-in-law of Gus Edwards and the aunt of Joan Edwards, singer with Paul Whiteman. Also surviving are five brothers and a sister.

Milton Seamens, 9, son of Mr. and Mrs. Crayton Seamens, with the Ideal Exposition Shows, was drowned at Charlotte, N. C., when he fell into an abandoned rock quarry that contained water.

Herbert Errickson Elder died April 27 at the Will Rogers Memorial hospital, Saranac Lake, N. Y. He had been a film salesman. Surviving are widow, son and daughter.

Sneak Previews

Continued from page 3

legit, with out-of-town tryouts and alterations and adaptations. But stage and screen in this respect have many important differences, especially in their typical audiences. In screen sneaks in the Hollywood environs the report cards handed in by audiences indicate how thoroughly wise they have become to this kind of tentative tryouts. Comment falls into professional phrases, studio jargon and expressions picked up from the press reviewers. They often speak knowingly of camera technique, etc., indicating the commentators are not in any sense the 'typical' audience which the picture must face when it goes to the boxoffice.

Pasternak has sneaked several of his pictures, but 'Three Smart Girls,' his first at Universal, he didn't, 'because,' as he says, 'Henry Koster and I were supposed to know how to make a good picture, as we couldn't very well make any admissions implied in a sneak tryout.' 'Mad About Music,' he says, was heartbreaking to some of the top players and some of the execs because of sneak reactions—then went out and did fine business. In the sneak it got no laughter at all. That particular audience wasn't in the mood for it.

Works Different Ways

Sneak on 'It's a Date' was responsible for putting back one scene previously eliminated. 'Destry Rides Again' was out of synchronization at sneak preview and consequently lost all preliminary value. 'Youth Takes a Fling' was sneaked four times, favorably, then went out and laid an egg, Pasternak says.

So Pasternak has come to discount all the elaborate stealth, the sudden appearance of a little group of studio executives with film under arm, the credulous perusal of the report cards written by the 'surprised' audience which constitute the sneak in the 'tainted territory' where virtually all of them are held.

Making the sneak a chronic condition in the industry has robbed it almost entirely of its diagnosis value, Universal's top producer is convinced.

'Adam's' Bust

Continued from page 3

ble. Boston and Philly have both already kayoed the prospect, while Chicago and Detroit are doubtful.

One of the principal things holding down attendance in New York is the heavy tap, 50c. In England it showed for about a dime. Mrs. Florence Van Kirk, American manager of the exhibition, has nixed slicing the levy here, however, because of the fear that it will draw such heavy mobs, and the wrong kind, that the resultant publicity will bring a clampdown by the cops.

As it is, those coming in are plenty upper-crust. A great number of them, too, are not recognizable as regular gallery-traipsers, although there are a good number recognizable as the mccoy in art-lovers. Gazers are predominantly women, couple of whom are reported to have swooned and required first-aid following the initial glance.

Gallery has been rented for six weeks for the exhibition with two weeks' additional option, which will be picked up if other dates aren't available. Weight of the alabaster version of the first man, about two tons, is also counting against it in obtaining bookings as it requires a gallery with a well-braced floor. Twelve bronze busts of ordinary size comprise the remainder of the exhibit.

MARRIAGES

Eileen Palmer to Les Tremayne, in Chicago, May 2. Both are radio performers.

Mary Martell to Lou Harris, in Urbana, O., April 28. Bride is assistant to Blackstone, the magician; he's manager of the Fairbanks theatre, Springfield, O.

Julie E. Berman to Arthur K. Stern, in Pittsburgh, May 2. She's mother of Pandro S. Berman, M-G producer.

Margo Elster to George Ande, in Oklahoma City, April 28. Bride is with KOMA; he's band leader.

Sally Sweet to Frank Kelton, in Yuma, Ariz., May 4. Bride is film player; he's general manager of L. Wolfe Gilbert music publishing firm in Hollywood.

Mary Alyce Whieldon to Larry West, in Hollywood, May 4. He is radio technician for KSFO, San Francisco.

Dorothy G. Stablewski to John F. Ingram, April 27, at Northeast, Pa. He's WBNY, Buffalo, music director.

Mary Martin to Richard Halliday, in Las Vegas, Nev., May 5. Bride is stage and screen player; he's Paramount Coast story editor.

Helen Diller to Michael Hinn, in Asheville, N. C., May 4. Bride is singer on WLW-WSAI, Cincinnati; he's newscaster on same stations.

Arline Judge to James McKinley Bryant, which they claim took place 'somewhere in Kentucky' May 5. She's the film actress, the recently divorced wife of sportsman Dan Topping; he's a hotel exec.

Pauline ('Jere') Higgins to Paul Douglas, May 3, at Greenwich, Conn. Bride is a model; he's a radio announcer.

BIRTHS

Mr. and Mrs. James Ellison, son, in Hollywood, April 20. Father is a screen actor; mother was Gertrude Durkin of films.

Mr. and Mrs. Earl Peterson, son, in Portland, Ore., April 28. Father is technician at KEX-KGW.

Mr. and Mrs. Harold Glass, son, May 2 in Los Angeles. Father operates Gordon theatre there.

Mr. and Mrs. Redmond Dams, son, in Hollywood, May 2. Father is stand-in for Robert Taylor.

Mr. and Mrs. Bert Lebhar, daughter, in New York, April 28. Father is WHN, New York, official.

Mr. and Mrs. Edward Lindsay Hogg, son, in New York, May 3. Mother is film actress Geraldine Fitzgerald.

Frederick Hollander and Sigmund Krumgold doing the musical score for 'Life With Henry' at Paramount.

Literati

Ed Sullivan's N. Y. Status

Ed Sullivan, New York News columnist, who first requested that he be switched back to Broadway after three years in Hollywood, is reported to have asked two weeks ago that he be reassigned to the Coast chore. This was refused by Joseph Medill Patterson, publisher, who at the same time clarified the status of who is going to cover what on Broadway for the News. Danton Walker, who has been doing the mainstem chatter—much of it borrowed and lifted without credits, incidentally—will continue that routine, while Sullivan is assigned a strictly feature-type pillar.

Sullivan is reported to have been placed on the carpet by Patterson for 'changing his mind' after John Chapman, who starts on the Coast June 1, had already leased his Connecticut home for two years. Patterson is also said to have called Sullivan for embarking on a vaudeville tour without permission, telling the columnist that he was being paid to cover Hollywood from Hollywood, and not from Toledo, Pittsburgh, New York, Washington and other cities where his unit was booked. It wound up with Capt. Patterson telling Sullivan what is expected from him when he officially resumes in New York.

Thackrey 'Youngest' Editor

Ted O. Thackrey, who's been with the N. Y. Post for some years in charge of the paper's feature departments, has been upped to exec editor of the daily. The post had been unfilled since the paper's acquisition by George Backer.

The promotion makes Thackrey the youngest top editor of a New York metropolitan daily. He's 36. Despite his youth he's had many high positions in the newspaper field, having served as editor of the Buffalo (N. Y.) Times and the Cleveland Press, city editor of the Oklahoma City Oklahoman and editor and publisher of the Shanghai Evening Post and Mercury.

Davenport Quits Fortune for Willkie

Richardson Wood has been named acting managing editor of Fortune Magazine, succeeding Russell W. Davenport, who quit the mag to work for the nomination of Wendell L. Willkie as the Republican candidate for the presidency. Wood, who's 36, has been a member of the Fortune staff for about three years and previously was with Knopf, the book publisher.

Leave-taking of Davenport has its odd point in view of the fact that polls conducted by Fortune have indicated that Roosevelt is almost certain to continue for a third term if running again.

Leo Leib to PM

Leo Leib, New York Mirror photographer who took the now well-known shot of the laughing kitten between two puppies in a non-thoroughbred pet show, has left the tab to go over to PM's staff under Margaret Bourke-White. Leib got a bonus of only $100 from the Mirror for the photo, although the tab is reported to have sold 22,000 copies at 50c. each.

Photo, which has been widely publicized, including a spread in Life magazine, is now on sale in the Woolworth stores through an arrangement with the Mirror.

PM, via Cecelia Ager, film editor, lined up Barney Oldfield, Lincoln (Neb.) Journal and Star's motion picture editor, to do a weekly column from the hinterlands on how various pics are going.

Idea is to compare New York with the provinces.

A Lil Inside on Steinbeck

What has long since been accepted as a mere formality took place this week with the announcement of the Pulitzer Prize to John Steinbeck for his 'Grapes of Wrath' as the best American novel for the past year. Steinbeck, who was fired from a newspaper in New York some years ago because, the editor told him, 'he couldn't write,' has been on the best-seller list since his 'Tortilla Flat.' Latter is a novel dealing with the California migratory workers, and was followed subsequently by 'Of Mice and Men' and 'Grapes,' both of which have been turned into b. o. successes by films and which also deal with the same theme. The Pulitzer prize carries with it $1,000; awards for journalism are $500.

Other Pulitzer prizes: William Saroyan, best play, 'Time of Your Life;' Carl Sandburg, history, for his 'Abraham Lincoln: The War Years;' Ray Stannard, biography, 'Woodrow Wilson, Life and Letters;' Mark Van Doren, poetry, 'Collected Poems.' The following are the journalism awards: Waterbury (Conn.) Republican and American, public service; Otto D. Tolischus, N. Y. Times, best work by a foreign correspondent; Bart Howard, St. Louis Post-Dispatch, distinguished editorial writing; S. Burton Heath, N. Y. World-Telegram, best reporting, and Edmund Duffy, Baltimore Sun, best cartoon.

Gilbert's Vaude History

First complete history of vaudeville, product of research over a number of years by Douglas Gilbert, N. Y. World-Telegram staff writer, will be published early in the fall by Whittlesey House under the title of 'American Vaudeville: Its Life and Times.'

Book traces the history of vaude from its beer hall days of the '70s through its decline. It contains much material never before in print and will be liberally illustrated with cuts of old-time acts, reproductions of handbills and quotations from scripts of bygone eras.

LITERATI OBITUARIES

T. O. Davidson, 68, manager of the special service departments of the United Feature Syndicate, and called dean of syndicate men, died April 29 in New York. His first syndicate experience was with the old N. Y. Herald, after serving on the paper's editorial staff under James Gordon Bennett.

Benjamin Franklin Irvine, 77, blind editor of the Portland (Ore.) Oregon Journal, died May 1 in that city. He was owner and editor of the Corvallis (Ore.) Times from 1892 to 1906, when he joined the Oregon Journal as an editorial writer. Although he had by then lost his sight, he rose to the position of editor.

Ralph H. Quinn, 47, general manager of the Cincinnati Enquirer, died Thursday (2) in that city after a brief illness. He previously served on the Washington News and the Cincinnati Post.

Walter Deffenbaugh, 64, formerly magazine editor of the N. Y. Sun and cable editor of the old N. Y. Herald, died Sunday (5) in San Francisco. He retired from active service with the San Francisco Examiner eight years ago after having also served on the Chicago Tribune and Seattle Times.

CHATTER

Will Wilde, Coast mag writer, east for indefinite stay.

Hearst dropped Ted Cook's column after 16 years.

Leland Stowe is doing a book on the war for Knopf.

Evelyn Eaton has gone to Nova Scotia for the summer.

John Jennings back from South America with material for a new book.

Richard Wright is in Mexico, fighting off insects so as to be able to do another book.

Alice Glasgow signed to do a biog of Richard Brinsley Sheridan, who authored 'The Rivals'.

Susan Glaspell, who's been wintering in New York, returns to Provincetown, Mass., next month.

Hanson W. Baldwin, the N. Y. Times war expert, pacted by Whittlesey House for a book on fighting ships.

John R. Hersey, who's one of the contributing editors of Time, has taken a bride, the former Frances Cannon.

Annual convention of the American Booksellers' Assn. opens at the Hotel Pennsylvania, N. Y., next Sunday (12).

Ida A. R. Wylie has acquired an estate near Princeton, and is making it over into one of those English country places.

Francine Findley, who will have a new novel published soon, used to appear in the Belasco plays before turning to scribbling.

Clarence Budington Kelland spending a period at Dartmouth College to give the students some pointers on how to scribble best-selling fiction.

A first novel by Robert Wilder, ship news reporter for the New York Sun, and entitled 'God Has a Long Face,' is being published by Putnam.

Achmed Abdullah, whose late wife was Jean Wick, the literary agent, has wed again. New Mrs. Abdullah is the former Mrs. Rosemary A. Dolan.

No Filibustering Neely

Continued from page 1

trast to their apathy in past years, several California Congressmen are beating the drum energetically, with Representative John M. Costello of Hollywood leading off with a 26-page statement in the Congressional Record Thursday (2) defending the majors and urging caution before approving an experimental venture into 'price-fixing' in such a complex business. Anticipating the same arguments by opponents of the measure, Allied has prepared a 'white book' analyzing all objections and criticism voiced at the Senate hearings, besides sending out a bulletin which calls attention to last week's VARIETY editorial declaring blockbooking is the chief source of industry troubles.

Rep. Costello (H'wood) Well Prepared on Pix

The well-prepared Costello statement—printed as 'extension of remarks' never made on the House floor—characterized the Neely proposal as 'a legislative patent medicine' containing 'a slow poison as its active ingredient.' Most of the California Democrat's statement was an elementary explanation of the structure, operating problems, and practices of the industry, with subtle argument running throughout the 8,000 words.

Idea that abolition of either blockbooking or blind selling will benefit the public was ridiculed by Costello, who emphasized that 'the active motion picture producers, wholesale distributors, and independent exhibitors, other than the one organization (Allied) referred to, have registered strong opposition.'

Laying stress on peculiar and unique conditions making the film business incomparable with any other type of enterprise, Costello advised his colleagues that the idea of fixing standard prices for films is impossible, the provisions relating to 'voluntary' blockbooking are confusing, the synopsis requirement is vague and contradictory, and independent theatre-owners would be harmed, not helped, by the reforms.

'It is not contended that either blockbooking or blind selling of motion pictures is practiced by the retail dealer upon the public; only by the wholesale distributor upon the retail exhibitor,' Costello remarked.

'It is insisted by the sponsors of the bill that these restrictions imposed under penalties by Federal statute are necessary to establish community freedom in the selection of motion pictures. The theory advanced seems to be that such selection by the community will be made from the prescribed synopsis which must be made a part of the license agreement. This agreement is a private contract between the exhibitor and the wholesale distributor. Just how the community will be assured access to the accurate synopsis and descriptive matter on which to base its selection, either before or after the contract is made, is not revealed so far.

'Exactly what pricing or price quotations by the wholesale distributor it is intended to declare illegal and punishable under the act appears to be uncertain and ambiguous. But as this is the heart of the act, it should be examined carefully and clearly understood before Congress ventures into the field of price control legislation for an industry that has the peculiarities of the motion picture to contend with in its marketing and pricing problems. It is strongly urged that such an arbitrary requirement by statute will force an artificial and very substantial increase in film costs, particularly to the smaller theatres, with no improvement likely in quality or value.'

Whole attitude taken by the Hollywood lawmaker was that relations between producers and exhibitors via distributors are not public concern. He remarked that exchanges are actually wholesale dealers, with a complex organization needed to supply the varying demands of 17,000 houses and handle 27,000 miles of film daily. Distribs cannot determine fair price for each individual picture, while the rentals naturally cannot be uniform, so that the industry is forced to use marketing methods unlike those in any other line of business, he insisted.

Shrewd bargaining by both parties is a protection for the public, Costello argued, while exhibs are as anxious to rent films in groups as the distribs are to lease that way. Hollywoodian scoffed at the idea exhibs are victims of distributor 'compulsion,' remarking that theatre-owners in direct competition insist on tying up product, and distrib 'would be foolish not to accept the offer of an exhibitor who wanted to license all of the pictures offered rather than the offer of a rival exhibitor to license only part of the pictures.'

NW's Blockbook Beef

Minneapolis, May 7.

Survey indicates that local exhibitors subpoenaed to testify in the Government's anti-trust film suit will state that compulsory blockbooking is their principal cause of grievance. The local bunch is practically a unit in desiring it abolished.

A smaller segment of the independent crowd hereabouts would have the Government banish producer-distributor ownership and control of theatres, but few, if any, exhibitors are prepared to find fault with the Minnesota Amus. Co. (Paramount circuit). The big chain is held in high esteem as a fair and reasonable competitor by nearly all of the boys.

Some of the independents, however, are finding fault with the alleged unfair clearance enjoyed over them by Minnesota Amus. Bennie Berger, who has been called as a witness, and some of the others hope to get a crack at percentages which, they believe, should be abolished.

Night Club Reviews

MEADOWBROOK, N. J.

(Continued from page 30)

more chance. Where it once got off hot-paced tunes one after the other with only short ballad breathing spells, it's now able to soothe dancers into smooth terps, then turn around and either bring 'em up to the stand to watch or let off steam on the floor with a sizzling piece based on jump rhythm.

Headed by the leader's sax or clarinet, the sax team of four impresses most in slower tempos, while it's the brass and rhythm that stand out in the speedier stuff. An electric guitar adds spice to the former and subtly backs the vocalists, Herman and the recently added Dillegene. Girl was picked up when the band played a college date at Stillwater, Okla. She's still a bit ill at ease in front of the outfit and her pop singing thus suffers. However, she has never sung with a band before. Nevertheless, her handling of originals is better and stamps her as having possibilities. Too, she's a looker.

Wood.

CAFE SOCIETY, N. Y.

Hazel Scott, Joe Turner, Golden Gate Quartet, Pete Johnson, Albert Ammons, Joe Sullivan Orch (8); Minimum, $1.50; $2 Saturdays.

Just one of those unexplainable clicks that show business experiences every so often. Cafe Society is currently in its 17th month of operation, still featuring the boogie-woogie pianists who were there the day it opened and still registering terrific grosses. Originally a Greenwich Village sneer at that social strata after which it was named, paradoxically enough the spot is becoming a preferred hangout for the we-must-be-seen-nowhere - but - in - the-right-places crowd. Fact is, one of the secrets of its affluence may well be that rare something which makes it a happy meeting ground for the social set and the leftish wing.

Show now is completely in the low-down musical groove. Jack Guilford, who until recently emceed and provided a heavy load of giggles on his own, is currently repeating his success in 'Meet the People,' Hollywood legiter. Which means that even without a comedy section this downstairs boite is doing the kind of business that has operators of many of the uptown spots biting their tongues and wishing they knew the answer. Cafe Society, incidentally, will open a mid-city branch on 58th street in September with a colored name band and probably Guilford.

Of the crop of entertainers remaining, the boogie-woogie pianists, Pete Johnson and Albert Ammons, have been in the spot continuously since it opened except for a four-week interval last summer. A third member of the original group, Meade Lux Lewis, is presently at the Famous Door on 52d street.

Hazel Scott, who combines mc'ing with vocalizing and piano-playing, came for a week's engagement seven months ago and is still there. Her deep-down shouting version of 'Darling Nellie Grey,' with drum and bullfiddle accompaniment, is nifty, while her proficient fingering of the ivories on such stuff as 'Hungarian Rhapsody' and George Gershwin rouses the house to mild hysteria. Joe Turner, another C. S. vet, provides more of the boogie-woogie form of half-talked, half-shouted, half-sung pipework.

Comparative newcomers, having been there six months, are the Golden Gate Quartet (New Acts), spiritual warblers, who've added to their stature with appearances at Carnegie Hall and on CBS's 'Pursuit of Happiness.'

Show runs about 45 minutes, with heavy encores, and could well use smart comedy. Nitery might also trade-in that old type of face-hider mike for a newer model and teach its boys to be just a little more careful about such items as pressed trousers and shined shoes. Spot's too intime for anything less.

Herb.

Hawaiian Blue Room
(HOTEL ROOSEVELT, N.O.)

New Orleans, May 4.

Richard Himber Orch, Delores Anderson, Mirth & Mack, Galante & Leonardo

While floor show in support of Richard Himber's band is short on quantity, it's strong on quality. Himber's band plays show and dancing excellently, oldsters at opening particularly enjoying inclusion of Viennese and other waltzes as part of dansapation. Fault of too much brass at supper show was ironed out when caught later.

Leader also demonstrates his ability as magician, breaking up dance program for legerdermain, but leaves impression he ought to concentrate on his music, although it is not entirely a reflection on his deftness at parlor tricks. Himber also makes song and dance an integral part of show and gets nice hand. He also m.c.s.

Delores Anderson, billed as 'Songbird of Broadway,' is an eye attraction. Gal has nifty pipes and gives the show a nice getaway with her pop and classical tunes to grab plenty of applause.

Galante and Leonardo are first dance team to play spot in some time and their booking was wise. She's a looker brunet with swell figure and their numbers are featured by graceful whirling movements rather than the difficult, often awkward lifts which so many others do. Their rhumba is particularly socko as is their conga.

Mirth and Mack land solidly with their taps and mimicry. Especially liked are their takeoffs on Harpo and Groucho Marx and their interpretation of war in swing time.

Guy Russell, member of Himber's crew, contributes several vocals to show and gets nice response.

Liuz.

YACHT CLUB, PITT

Pittsburgh, May 1.

Herman Middleman Orch (10), Jackie Heller, Barbara Long, Jackson & Clifford, Naida & Perez, Shirley Heller, Hollywood Blondes (6); $1-$1.50 minimum.

Yacht Club's getting its rep as the place where celebrities gather. That's always been and still is surefire appeal. But spot is also delivering neat little package of entertainment.

Current show is mostly all Jackie Heller's. Half-pint singer has never been in better voice, and mixing it with a cute personality, he's a push-over. Seldom gets away with less than a dozen numbers, and a lot of older heads in the profesh could wisely listen to what he does with 'In the Mood,' 'All Things You Are' and 'Beer Barrel Polka,' among others.

Half of knockabout comedy team of Jackson and Clifford does the mc'ing. Boys have possibilities but they need to edit their act for floor work. Visual comic stuff is okay but lot of the talk is flat and could be eliminated. Perch team of Naida and Perez, with femme doing her stuff at top of pole partner holds on his shoulder, is a good nitery novelty. Turn itself on a deluxe stage might be merely average, but on a floor, with ringsiders right on top of them, it's over big.

Clicko is Barbara Long, but singer who tears a mike apart. Gal, who was known as Little Gypsy Farmer with Phil Spitalny last season, is a cinch for any nitery, with plenty of s.a. and enough on the ball vocally to get across easily. Hollywood Blondes are line of six girls, good-looking and nicely routined without revealing anything unusual in way of ensembles, however. Costumes are attractive and a military fencing number is their standout. Herman Middleman's band, with vocals by Eddie Metcalfe and Shirley Heller, Jackie's and Sol's (co-owner of spot) sister, can mix 'em up with the best of them, going to each extreme with rhythmic ease, and plays a show smartly. That's expected, however, in view of Middleman's long and varied stage band experience.

Cohen.

Lud Gluskin checked in as musical director of 'Dreaming Out Loud' at RKO.

Sigmund Krumgold doing the musical score for Paramount's 'A Date With Destiny'.

WHAT THEY THINK

Not a 'Ma Perkins' Fan

Bellingham, Wash.

Editor, VARIETY:

So Orin Tovrov thinks his 'Ma Perkins' isn't corny! I hope he heard today's episode. Not content with killing off poor little Dora, the starving waif for whom Ma Perkins illegally ordered an operation, he writes in a scene of pure (and supposedly tear-jerking) fantasy as the little girl goes to Heaven and talks to her mother, carrying the story up almost to cue and 'tastefully' eliminating the closing commercial.

But the payoff is when announcer Dick Wells actually puts sobs in his voice for the plot summation and 'tune in tomorrow' hook. Of all the cheap, hokum, poor-taste devices, that . . . You'll pardon me if I'm somewhat incoherent!

I've heard samples of almost every script show on the air, and thank God I only have to listen to 'Ma Perkins' and 'The Carters of Elm Street.' And I wouldn't listen to those if they didn't come on my shift.

That classic example, 'One Man's Family,' is, for my ears, the only good serial on the air, and that only so long as it stays away from the overly-dramatic hokum it has been perilously close to for the last few weeks. Even though everything that could possibly happen to a family does, 'One Man's Family' is still tops for its characterization and naturalness. Precisely as long as nothing happens, and one has the feeling of eaves-dropping on a charmingly natural family, just so long is Carlton Morse's drama refreshingly pleasant and interesting. But when somebody's ex-husband returns, or girl friend is arrested, or brother does a mysterious disappearance act, then is one's pleasure soured by the thought, "Just some more typical ten, twent', thirt' hoke."

Yeah, but who am I against 10,000,000 dumb housewives? I've seen the mail Ma Perkins pulls.

Yours without hope.

Phil Bernheim
KVOS.

Radios in the B.O. Cages

Boston.

Editor, VARIETY:

Here and there will be found a movie house management sufficiently regardful of the comfort and convenience of the boxoffice girls as to have a low-toned radio which experience has found in no way interferes with the functioning of the regular b. o. duties. These will be found chiefly in the middle west and on the Coast. In the Boston territory managements have been rather reluctant to fall in line with this progressive idea.

It is hard to understand just why theatre managers hesitate to show this inexpensive consideration for the loyal girls in the lobby offices. One manager tells me that he is afraid such an 'innovation' would interfere with the proper functioning of the booth phones, while another one makes the suggestion that the girls have plenty of time while off duty to enjoy radio programs. Neither one of these reasons is sound. Most everybody knows that it is possible to take a phone call with a minor 'distraction' in the immediate vicinity and in case a 'distraction' did exist it would be a small matter to switch off the radio although most girls would not have to do so.

Just because a number of managers frown upon the idea is no reason to scrap it altogether. We tip our hats to the managers that have installed low-toned radios in their boxoffices and before long we hope to be tipping our hats to managers in the Boston territory who have lined up with an inexpensive idea that means a great deal to the girls in the cages.

As a 'regular' at the films—even though resenting their encroachment upon legitimate drama—I often think of the b. o. girls and want to do my small part in making their jobs more pleasant.

Bert Willard.

Circus Days OK for B.O.

New Philadelphia, O.

Editor, VARIETY:

Anent your story, bearing a Dover, O., dateline, in your issue of May 1, to the effect that the managers of the theatres of New Philadelphia and Dover are up in arms of the proposed Sunday date of the Cole Bros. Circus, and that Ringling show previously played over protests from the theatre operators, this isn't quite so.

This letter, signed by the managers of the theatres in both cities, is to advise you that, as a matter of fact, our business on previous circus days has been very good.

William Gillem,
Mgr. Union Theatre
New Philly

D. Duty,
Mgr. Bexley & State
Theatre, Dover.

Wishful Thinking

Rochester, N. Y.

Editor, VARIETY:

Would be great if out of your story May 1, entitled National Survey on Upping B.O., something may come out of it which would justify the caption, Hix Fix Pix.

In the soap business B.O. means body odor. In our business it could also mean Bingo Odor. Maybe that's what makes the boxoffice smell.

Jack Burns.

U. S. Cowboys

Continued from page 2

hind the bars they got a lien and attached our horses. Next day after I got out of jail was a holiday, so I couldn't do anything about the lien.'

Authorities finally worked out settlement by which Paul dropped check charge in return for lifting of attachment on the nags.

Meanwhile Paul's cow wrasslers were having their own troubles. They 'got to juggin' it up a bit' one night in their boarding house and the landlord didn't like the noise. When two cops told them to pipe down, the cowboys got annoyed and took their guns away. Also the pants of one cop.

'Before the night was over there were 100 cops around the boarding house,' said Howard McCrorey, of Deadwood, S. D., one of the cowboys. 'We wouldn't go to the police station for a thousand cops. So the next morning the chief of police told us that if we would go down to the station house they could straighten everything out.'

It took the American consul to get the boys out of the clink. Net result of all the interruptions was that the show, skedded for a three-week run, played only four performances. Paul said that the Venezuelan sponsors of the rodeo didn't advertise it properly. One show, he said, opened cold in the bullring without any advance plug. Another was a Sunday night spot right after a headline bullfight in the afternoon.

Bills Next Week

Continued from page 56

Chas Carlisle
Benny Resh Orc

Blue Lantern

Jack Terry
Thomas & Marie
Holly Joy
Freda Lazier
Glamour Gls (5)
Temple
Lee Walters Orc

Commodore Club

Four Blenders
Alma & Roland
Palmer Girls (6)
Libby Langford
Herb Thomas Orc

Corktown Tavern

Harry Jarkey
Verne Wilson
Eddie Jordan
Piere & [illegible]
'Toothy' Conroy
Eddie Kappe
3 Vesters
Eddie Stratton Orc

Hund's

Ann Lihane
Tweedy Schwartz O
Dick Valentine Orc
Kina Joy

London Chop House

Tubby O'Farrell
Don Rafael Orc
Fuzz Reyes

Mayfair

Sid Rose
Frankie Hilton
Le Marrone Pe
Ian Cameron
Jack & P Gidding
Bill Green Orc

Monaco

Amos Jacobs
Carlos Vesta
Tucho & Louis
Helen Hedley
Marge Wade
Mert Fischer Orc

[illegible]

Ray Riplee
[illegible]

Connell & Borrett
Carmen di Giovanni
Ray Carlin Orc

Northwood Inn

Dan Hanson
Woods & Bray
Jasmine & Ellis
Jimmy Gorgone Orc

Palm Beach

B Lake & M Chile
3 Jacksons
Carlos & Chita
Regina
Art Haddle Trio
Bonnie Jacobs
Don Pablo Orc

Herb's Redford Inn

Don Miller, Organist
Glenn Moore Orc

Club Royale

Paul Gerrits
Jean Blanche
Singing Irwin
Emile Marmontere
Preston Lambert
Rosemilles
Carl Bergen Orc

Rio

Theodore & Temple
P Magley [illegible]
Dennis Lesley
Ina Harris
June Kemp
Joel Gonzales
'Happy' Hawk Orc

San Diego

Watkins Twins
Johnny Burch
Val Sets
Budd & Lane
George Pressall
Al Alexander Orc

Hotel Statler
(Terrace Room)

Xavier Cugat
Carmen
Alice Connell
R & E Rojas

Whittier Hotel
(Gold Cup Room)

Landerettes

SYRACUSE

Andy's Inn

Bob & Madelyn
Jessa Jacobs
Eddie Jordan
Jack Harlan
Ken Greene Orc

Belo Casino

Joan & Thomas
Paul Mason
Clair Ene
Loma Bellamy
Lynda O'Farrell
George Wallace Orc

Greenwich Village

Betty Dale
Ann Dupoy
Jo Williams
Alice Gore
Ray Curtain

Roseanne

Jean Pie
George Allen
Velma Rudy
Morgan Height
Bill Reel Orc

Fulton Inn

Fernando & Fair
Cecile
Abel Barbole
Freddy Jerome Orc

Moxon's

Ruth Dale
Vera Conroy
Eveleen Kaufman
Verda Flamer
Ruth Kennedy
Rose Buchanan

Blondell
Lana Turner
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THESE FACIALS screen stars use are so quick—so easy! Pat the generous Lux Toilet Soap lather into your skin—rinse with warm water—then a dash of cool. Pat lightly to dry. Now your face feels *smooth*—looks so fresh, too. Screen stars love these facials because Lux Toilet Soap's ACTIVE lather removes dust, dirt, stale cosmetics *thoroughly*—helps skin to stay soft and beautiful. Try ACTIVE-LATHER FACIALS regularly. You'll find they really *work*—give your skin gentle, protecting care.

"LOVELY SKIN WINS! I ALWAYS USE LUX TOILET SOAP FOR **ACTIVE-LATHER FACIALS**—THEY LEAVE MY SKIN FEELING SO SMOOTH AND SOFT"

"I ALWAYS USE LUX SOAP. ITS **ACTIVE** LATHER HELPS MY SKIN STAY SO SMOOTH AND SOFT"

Joan Blondell tells you she uses Lux Toilet Soap regularly because its ACTIVE lather helps skin stay soft and smooth. Why don't you buy three cakes and begin your regular Lux Toilet Soap beauty care?

Joan Blondell
Lana Turner
in
Metro-Goldwyn-Mayer's
"TWO GIRLS ON BROADWAY"
Now Showing Locally

out of 10 Screen Stars use Lux Toilet Soap

SCREEN RADIO BANDS STAGE

VARIETY

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IF WAR, U. S. GRABS RADIO

German Music Booms in Milwaukee; During Finn War Sibelius Was Big

By HARRY E. BILLINGS

Milwaukee, May 14.

While phonograph record business has been enjoying a boom here, as elsewhere, an unusual local angle is an unprecedented demand for German discs, not only from this city's large population of German descent, but from people of other ancestral nationalities. Jewish buyers of transcribed German music are sufficiently numerous to occasion comment among the dealers, and one sales manager (Gentile) said:

'The Jews are broad-minded enough not to deny themselves music they like just because it happens to be of Teutonic origin, but they insist upon records of only American manufacture. They will not buy records made in Germany naturally.'

Folk music, popular songs, yodel numbers and quartet vocals in German are all in big demand, and a few typical titles are 'Bummel Petrus,' 'Du Kannst Nicht Treu Sein,' 'Eine Seefahrt Die Ist Lustig,' 'Wenn Ich Gross Bin, Liebe Mutter,' and 'Fahr Mich in Die Ferne Mein Blonder Matrose.'

Not only in the homes is the German music enjoying popularity, but

(Continued on page 54)

Det. Nitery's Amateur Contest Brings Out 573 Acts And Big Wk.'s Biz

Detroit, May 14.

The Bowery, Detroit's biggest nitery and something of a phenomenon in show business with its huge bills, is winding up a startling amateur contest which brought out 573 acts. Originally started to select a winner which would get a week's booking at the spot and financial help toward a career, the amateur contest brought on startling developments which Frank Barbaro, the manager, was quick to utilize.

The fact that the earlier eliminations still left him with 12 young

(Continued on page 11)

RKO INTERESTED IN CARDINAL HAYES PIC

With the co-operation of St Patrick's cathedral and the Catholic church assertedly being given, a story around the late Cardinal Patrick Hayes is being written. Reported that RKO will produce the picture.

George Boothby, who has been in pictures and did some work on 'Fighting 69th' for Warners during the past season, is preparing the story on the late cardinal in collaboration with Maisie Clemons. Both were reporters on the old N Y World. They are now in the east working on the script.

Splinterbugs Now

Milwaukee, May 14.

A splinterbug contest was a novelty introduced here at the Milwaukee Government Service league's jamboree at the Auditorium Saturday night (11). Splinterbug is a jitterbug without shoes.

Exponents of the innovation claim bare tootsies enable them to achieve effects of ballet-like beauty.

COMM'L SHORT GAVE HIM (10G) HEART PAIN

Hollywood, May 14.

Alexander theatre, operated by Fox West Coast in suburban Glendale, was sued yesterday (Monday) for $10,000 by a patron charging conspiracy to defraud by showing a film 'not up to the universal conception of pure, wholesome entertainment.' Picture was a propaganda piece made for the National Association of Manufacturers.

John Miller, the complainant, claims he was obliged to 'sit through and suffer tortures' of witnessing a film called 'Your Town.' He alleges he was 'lured' into the theatre by promise he would witness entertainment, but as a result of seeing 'Your Town,' he 'developed a lasting cardiac condition caused by in-

(Continued on page 24)

ANNETTE KELLERMAN MAY RETURN TO VAUDE

Sydney, May 14.

Annette Kellerman, after an absence from vaude for years, may shortly return to the field in Australia with a tank act over the Tivoli chain.

The former star is presently here on an extended visit from the United States.

Leslie Ostrander's Freak Job as Fair's 'Elmer'

Leslie Ostrander is one actor who got a job at the New York World's Fair that he never figured on. Fair Corp. commissioned Howard Scott, an artist, to design a poster of the typical American, Ostrander being

(Continued on page 55)

GOV'T WOULD RUN AIR IMMEDIATELY

Washington Lawyers See American Mobilization of Broadcasting Industry From First Moment of Any National Emergency—Say Station Owners Will 'Look Back on Happiness'

ARMY CONTROL

Washington, May 14.

When war comes to the United States—skipping the 'if' as most people here do in private conversation— the immediate effect upon the American radio broadcasting industry will probably be drastic in the extreme. Radio lawyers express the view that private station operators will 'look back on happiness' and think of the strict Federal Communications Commission regime of today as jolly by comparison with military control.

Attorneys have their fingers crossed, too, on the net effect upon status quo in ownership should Government commandeering of all broadcast facilities become a fact under the M-Day (mobilization) setup concerning which last week in

(Continued on page 45)

Nostalgic Nitery Show Proves Big Boxoffice; Rose's $23,281 in 1 Wk.

Billy Rose, who frankly states his showmanship is predicated on only two formulas—nostalgia and size—says that the nostalgic has plenty of b.o. He points to an actual gross of $23,281.74 for the first full week of his new Diamond Horseshoe, N. Y., nitery show as financial evidence. This is claimed to be around $10,000 better than any other night club is currently doing in New York.

As for size or spectacle, his Aquacade doesn't really get started until tonight's (Wednesday) premiere, when he's inviting the press for what he feels will be the real show. Last year he didn't start rolling until the third week, with a $90,000 gross. His best week was the second week in October, when he grossed $136,000, and which was the first week when the Fair went from 75c. to a 50c. gate. The present half-buck tariff, he figures, will reflect itself thus for all the midway.

Map of restrictions faced by U. S. film distributors in world markets on page 8 of this issue.

B'way Par and Strand Keynote Name Band Policy as Vaude's Lifesaver

The potent boxoffice draught of the name dance bands, it's generally conceded within the trade, is all that has kept vaudfilm policies in the key cities from virtual extinction. Condition of the variety field itself, with the exception of those few occasions when strong film personalities make personals, is such that the number of b.o. personalities can be counted on the fingers of one hand, if that many.

It has been evidenced more clearly in the past year that straight vaude plus films depends almost entirely on the picture for b.o. results. If the picture is strong, the b.o. is good; if the film is weak, the losses are twice as much as they would be without the vaude. Rarely, however, does a name band do really bad business regardless of the film support; and when a strong musical outfit is coupled with equally strong celluloid, the gross is usually in the super brackets.

New York is a classic example of what bands have meant to the boxoffices. An analysis of two top Broadway first-run theatres, the Paramount and Strand, since 1935 and 1938 respectively, clearly illustrates how the musical aggregations

(Continued on page 38)

U. S. Radio Audience

There were 10,337,000 radios of all types sold during 1939 in the United States, according to figures provided by Columbia Broadcasting System via O. H. Caldwell, trade statistician. Including all types of radios, duplicates, portables (but not deducting for sets out of repair or obsolete) there may be 80,000,000 radios in America.

Nearly 1,300,000 automobile radio installations have been made.

NAZI INVASIONS CLIP LEGIT, PIX BIZ

Depression along Broadway in the legits that started with the advent of daylight time became intensified during the second week. The decline was most acute Friday (10) following the news that the Nazis had invaded the Low Countries. Saturday saw no improvement, and that's not particularly attributed to the opposition of the World's Fair, which opened on that date. Last spring's slump was definitely blamed on the Fair.

Business at the ticket agencies was particularly weak, with the public's mind evidently attuned to other matters than diversion. Many people

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ZUKOR ESTATE INTO A COUNTRY RESORT

Adolph Zukor's estate at New City, N. Y., on the Hudson, is being turned into a miniature country resort, with rooms in the main house available to outsiders on a daily or weekly basis. Around 30 people can be accommodated.

In addition to throwing the mansion open, the Zukor estate is offering the public the guest house, which has been turned into a restaurant, with a bar; the 18-hole golf course, riding horses, bicycles and a swimming pool.

A Non-Pro 'Mr. America'

A.A.U. (Amateur Athletic Union), always on the staid side in viewing publicity gags, is going for one—and good—in a tieup with its meet at Madison Square Garden, N. Y., May 25.

It's going to choose a male glamor boy to be crowned 'Mr. America.'

Gertie Lawrence's Disks And Fields-Chevalier Pic for Allied Troops

Gertrude Lawrence and Richard Hayden, respective leads in 'Skylark' and 'Two for the Show,' are making a series of half-hour transcriptions with guest names, to be broadcast by BBC for entertainment of the British troops on the western front. Disks are being recorded at NBC.

(From Paris herewith is a story of a Gracie Fields-Maurice Chevalier war film being made.)

Stars who have contributed their services for guest shots so far include Harry Richman, Reginal Gardiner, Hildegarde and Peggy Wood, Jack Benny, Burns and Allen, Eddie Cantor, Lily Pons and Lawrence Tibbett, who are said to have promised to participate and numerous other names are being sought. Series is to

(Continued on page 18)

JOAN CRAWFORD'S M-G OK TO DO B'WAY PLAY

Joan Crawford, while in New York the next two months, will study manuscripts with the idea of playing on Broadway. Actress has permission to do a legit, provided she notifies the studio by July 1.

Miss Crawford has closed her California home temporarily and is shopping for a Connecticut farm within commuting distance of Broadway.

Actors' Fund Shows Deficit of $11,257; Propose Plan to Tap Radio Audiences

Actors Fund of America, at its annual meeting held Friday (10) at the National, New York, again disclosed an operating deficit. For the first time in many years, Daniel Frohman, who was present, and re-named president, did not officiate, vice-president Walter Vincent having the chair. Frohman will be 89 in August.

Stated that the budget for the coming year calls for $168,000 or about $21,000 more than the period just past. Increased unemployment caused by suspension of the federal relief theatre more than ate up bequests, deficit amounting to $11,257.

Ways and means of making the fund financially secure were touched upon and the proposal of raising money from radio audiences again arose. Pointed out that if 10 cents were collected from each person who attended broadcasts in studios and theatres the problem would be solved. It is estimated that the sum which could be raised from this source each year might fully suffice.

Idea of collecting from radio audiences when first broached was nixed by the commercial sponsors of the programs, but it is believed that a change of attitude could be won. Suggested that instead of requiring a fee for admission, that such contributions be voluntary.

Fund is allocated a share of the money secured from benefits by the Theatre Authority, the several theatrical guilds and other organizations also sharing. Possibility of the fund getting a larger share is being considered along with a method of co-ordinating the dispensing of charity coin. In some quarters it is thought that there is duplication in disbursements to the needy. Fund officials state, however, that it checks with the Stage Relief when requests for aid are questioned.

Legit shows are required to play a benefit performance for the Fund, that being an Equity must. In addition there is a membership to the Fund, but it is strangely small, not over 1,000 paying the dues of $2 per year. Players assume that on giving their services they are doing their bit. Coin from the benefits amounted to $19,837.

Spent $158,149

Total receipts were $146,892 and expenditures $158,149. There were donations amounting to $10,393, of which $1,748 came from the sale of Katharine Cornell's photos while she was on tour. Bequests amounted to $14,120, including $5,917 from the estate of Pearl White. Last year the fund was benefited to a greater extent from such source, $50,000 coming from the estate of Henry Dazian.

Over a 52-week period an average of 325 persons, including families, are participants in the disbursements, including the home at Englewood, N. J., which has 37 guests, weekly expenditures being around $3,000. There were 95 burials paid for by the Fund, costing from $110 to $150 each. Not only actors are aided, as the Fund's benefactions also include the front of the house. This came about some years ago when the late Al Hayman donated $10,000 to the fund. In addition to aiding the indigent, 25 persons cur-

(Continued on page 48)

Prayer Dubbed in as Part Of Par's War Newsreels

Possibly for the first time, a newsreel used a prayer for the major portion of its background narration this week in connection with covering the Nazi invasion of Belgium and Holland. Paramount did the same as the other reels, using library shots of scenes and celebrities mentioned in newspaper headlines, but Bill Park, makeup editor, put in a prayer of his own composition, with Richard Gordon reading for the sound track.

Park collected text for this prayer, and also approval, from theologians of three faiths, Catholic, Protestant and Jewish. Newsreel editorial staff pointed it up as 'the American nation seeks guidance from the One Sure Source left in a shattered world.'

LEDERER'S PIC COMEBACK

Hollywood, May 14.

Francis Lederer will make his film comeback in 'I Married a Nazi' at 20th-Fox.

Joan Bennett has the femme lead.

Ed Wynn's Broadway Comeback This Fall

Ed Wynn will return to the stage after being off the boards for two seasons, as earlier indicated, but his new show is not due until the fall. At that time Al Jolson is also slated for Broadway, although he will start rehearsals late this month and play the road during the summer. 'Keep Punchin'' is the newest title for the Jolson show, previously known as 'Hold On To Your Hats.'

Wynn has held several auditions lately, but no contracts were issued. Understood he is seeking several names for the supporting end of the cast. One title mentioned for the musical is 'The Funnies.' He has filed corporate papers through his attorney, Sidney Fleisher, for the venture under the title of Laugh Parade, Inc., 'Parade' having been one of Wynn's biggest winners. Indicated that he will produce on his own. Last time out he appeared in 'Hooray for What,' produced by the Shuberts. Attraction never went to the road.

Kramer Agency Must Turn Over Its Commish On Reg Denny to Small

Los Angeles, May 14.

Earl Kramer agency was ordered to turn over to the Small Co. all the commissions it collected from Reginald Denny for one year, under a ruling by the arbitration board appointed by the Screen Actors Guild and Artists Managers Guild.

Denny discharged the Small Co. in April, 1939, but the board decided the discharge was without sufficient cause, and reinstated the agency's managerial contract, which runs until next autumn. Commissions paid to Kramer during the disputed period were declared the rightful property of the Small Co. Decision will be taken to the Superior Court for confirmation.

MEMPHIS GETS BIG SAPOLIO—'N' HOW!

Memphis, May 14.

This town is undergoing the most drastic vice cleanup in all its history.

Every form of off-color activity from church-conducted bingo to the red-light district is on the run. Nobody knows why, but the village has gone lily white with a vengeance.

The bingo games were first to go. Police Commissioner Joe Boyle issued formal notice to all the current games that they must close May 7. They did, tossing literally thousands of regular players back into the lap of show business.

Gambling houses of a more permanent nature, dice games in hotels and such were next. A series of quick raids drove the boys to cover.

Payoff came when the houses of shady fame had to shut. Some 21 known spots were ostentatiously shuttered. The girls were escorted out of town. Police kept track of the madams to see that they did not set up shop somewhere else. Soliciting and hotel bellboys' 'social suggestions' exited peremptorily. Slot machines and chance vending devices have disappeared even from the private clubs.

Officially no reason has been given except the police statement that 'we are enforcing the law.' But actually the cause is the subject of much speculation throughout the south, Memphis having long been a town where a limited amount of high life was allowed to prosper. One report is that the Federal government has been looking the town over quietly and the local Crump political machine decided to clean house rather than risk a brush with Uncle Sam.

Whatever the cause, the town's self-anointed greeters are plenty perturbed, what with the Shrine Convention, biggest confab of them all, booked here for early June and the Cotton Carnival on this week.

Wrathful Author Indeed

Taylor Gordon filed suit Monday (13) in N. Y. supreme court for $2,150,000 damages against 20th Century-Fox Film, John Steinbeck, Viking Press, Inc. and Pascal Covici. Action involves 'The Grapes of Wrath.'

No complaint was placed on file, but it is understood that Gordon claims to have written the original version of the story.

WAR LOTTERY UNLIKELY IN CANADA

Montreal, May 14.

Reports emanating from the Dominion capital are to the effect that the Government has received a proposal to run a lottery designed to bolster Canada's $500,000,000 first year war chest. However this is deemed unlikely, at least for the time being.

Understanding is that system was offered without charge by U. S. patent owner and would be based on a sweepstakes plan involving World Series baseball games, important U. S. football matches and International League baseball games.

Though plan could conceivably yield a revenue of $250,000,000 annually, it is considered improbable that the Government would permit amendment to the criminal code making sweepstakes legal.

Several measures advocating legalization of sweepstakes in Canada have been presented in the past without success. In one instance a bill along these lines was approved in the Senate and defeated in the House of Commons.

Question at this time, however, is whether exigencies of war will bring about change in hitherto uncompromising attitude of Premier King and majority of his Ministers.

TOO WARM FOR MAY IN H'WOOD

Hollywood, May 14.

Southern California put on its own version of 'Very Warm for May,' resulting in heavy dews on thespian brows and added production costs dripping all over the film studios.

Business went on as usual on the air-conditioned sound stages, but the hardy 10-gallon-hatters on the back lots had to come in out of the sunshine. Weather bureau called it the hottest mid-May in 17 years. Merc climbed to 98.

Mary Pickford's $1,500 Prize for Can. Service

Toronto, May 14.

Prior to planing to New York from here, where hubby Buddy Rogers was fulfilling his band engagement, Mary Pickford turned over to the Canadian Red Cross a gold mesh bag sprinkled with diamonds and sapphires and valued at $1,500. It will be the top prize at a draw, details of which are not immediately completed. It was a contribution for 'the soldiers of my own country, Canada,' said Miss Pickford. Toronto is her home town.

Practice follows that of Katharine Cornell, Ruth Draper, Tallulah Bankhead, et al, who have made contributions, monetary or otherwise, to the Canadian Red Cross.

Agent Beats Purcell

Los Angeles, May 14.

Cooley-Ullman agency won $500 award in breach-of-contract complaint against Dick Purcell, film actor.

Case was decided by an arbitration committee working under the franchise agreement between Screen Actors Guild and Artists Managers Guild.

Herbert Marshall's U.S. Tax Victory A Break for Foreign Actors in Calif.

Washington, May 14.

Alien actors who set up an indefinite residence in California and leave their wives behind overseas are entitled to the benefit of the community property law in filing their Federal income tax return. Privilege of reducing the bite was established last week in a Board of Tax Appeals decision in the tiffing between Herbert Marshall and the Internal Revenue Bureau.

Ruling saved the British stage and screen star upwards of $60,000. He lost only a minor point, when the referees decided he had not decided in 1933 to become 'domiciled' in this country. Government attempted to force him to pay $55,238 on earnings in 1934 and $27,800 for 1935 but flopped. Further victory was the decision that delay in filing a return for 1933 was not 'willful' but instead could be traced to a 'reasonable cause,' so a 25% penalty on top of the $3,800 deficiency assessment was thrown out.

The Government insisted Marshall was not entitled to the privileges of California's unique law, especially since his wife, Edna Best, went back to England. But the actor demonstrated he was so pleased with film work that he decided 'to make California his permanent place of abode.' He never owned property in the state, or elsewhere in the United States, but that fact did not disqualify him, the Board held.

Part of the reason for tardy filing of the 1933 tax return was due to misunderstanding between Marshall and Gilbert Miller, who had him under contract. Acting as business manager, Miller held back $4,000 of his earnings for tax payments and the Board said Marshall was justified in presuming the New York producer would make the required report to the U. S.

Fred Allen (Texaco) Will Oppose Cantor

Deal between Texaco and Fred Allen may be closed by Friday (17). The account has been discussing terms with the comic and the matter of a fall starting date and program details are yet to be settled.

If the proposition goes through Allen will be competing next fall with Eddie Cantor, who has been contracted by Bristol-Myers as Allen's successor, and it will be the first time in eight years that Allen has broadcast on CBS. NBC has undertaken to retain him for itself by offering Texaco a Thursday evening hour but the latter considers the time too early for midwest audience and requiring a broadcast for the Coast which currently doesn't prevail. Texaco will also settle by the end of this week the question of putting in a summer show.

Texaco would call the fall show 'Fred Allen's Five-star Theatre' and interpolate a dramatic spot with guest legit or film names.

Flynn's Commish Coin Mounts While Court Waits on Decision

Los Angeles, May 14.

Superior Court is still holding 10% of Errol Flynn's $5,000-a-week salary in the triangular case involving the actor, the Myron Selznick agency and the Warner studio. To date the amount impounded is approximately $15,000, with a prospect of reaching $30,000 by the time the suit comes to trial.

Flynn's suit before the State Labor Commissioner seeks to terminate his representation contract with Selznick. Warners recently entered on interpleader, asking the court what to do with the accumulated commissions. Judge Emmet H. Wilson decided to hold the money until the commission settles the case.

RKO'S RABINOVITCH PIC WITH DARRIEUX

Paris, May 14.

A deal between Grego- Rabinovitch, French film producer, and RKO has been made calling for the latter to control the world releasing rights to a British-produced film which Rabinovitch is planning to make in September, with Danielle Darrieux in the femme lead.

Male lead, American, and director not yet selected.

The picture's French version will be started next month in France. Title not set.

'Love Thy Neighbor' Tag For Benny-Allen Film

Hollywood, May 14.

Jack Benny-Fred Allen picture will be filmed at Paramount under the title, 'Love Thy Neighbor,' starting early in July. Mary Martin furnishes the heart interest and Mark Sandrich is slated as producer and director.

Allen and his radio troupe move west to broadcast from the NBC studio here June 12, 19 and 26.

SAILINGS

May 11 (New York to Genoa) Colette D'Arville, H. R. Knickerbocker, Virgil Pinkley, Byron Price, Glenn Melvin Stadler, Lloyd Lehrbas (Rex).

May 18 (New York to London), Mr. and Mrs. John Abbott (Britannic).

ARRIVALS

Germaine Aussey, Sir Thomas Beecham, William L. White, Mr. and Mrs. Irwin Dash, Jack Harris, Robert Schless, Ben Cammack, Princess Sapiena, Reginald Armour, Mrs. Alfred Hitchcock, Dr. Max Jordan.

Coward's Week in H'wood; Pix Rights to Old Plays

Noel Coward planed to the Coast Monday night (13), to be gone about a week. Understood he has a couple of tentative offers for film rights to some of his material and also may confer with several people regarding appearances in the fall in a Broadway show of his authorship.

He's due to Clipper back to England about June 1 and will then go to Paris, where he's connected with the British intelligence service. He arrived in the U. S. two weeks ago.

L. A. to N. Y.

Edward Arnold.
David Blankenhorn.
Bill Blowitz.
Mel Brown.
Louise Campbell.
Madeleine Carroll.
Sherrill Cohen.
Michael Curtiz.
Ned Depinet.
Bunny Dull.
Alice Faye.
Byron Haskin.
Walter Hampden.
Julian Johnson.
Rita Johnson.
Kay Jordan.
Sam Katz.
Andre Kostelanetz.
Anatole Litvak.
Sol Lesser.
S. Barret McCormick.
Dudley Nichols.
Arch Oboler.
N. Peter Rathvon.
James Roosevelt.
J. Walter Ruben.
Ann Rutherford.
George J. Schaefer.
Leo L. Schaumer.
Joseph M. Schenck.
Ashmead Scott.
Jack Skirball.
Spyros Skouras.
Morris W. Stoloff.
Howard Strickling.
Norma Talmadge.
Spencer Tracy.
Robert Wilcox.

N. Y. to L. A.

John Barrymore.
Lawton Campbell.
Noel Coward.
Charles K. Freeman.
Bill Goetz.
Mack Gordon.
James R. Grainger.
Nunnally Johnson.
Maurice Morton.
Mildred Natwick.
Robert W. Orr.
Sol Wurtzel.
Darryl F. Zanuck.

INDIES SWARM OVER H'WOOD

Shirley Temple Mulling Radio Bids Heretofore Barred When With 20th

Shirley Temple's exit from 20th-Fox in no way portends the moppet player's departure from show business. Deals for commercial radio programs and recordings, which her exclusive Fox pact prevented her from accepting, are now being gone over. Probability is that she will have a termer for commercial air show inked within a couple of weeks in addition to a deal to make a film during 1941.

One of the most sought after of Hollywood names by radio advertisers, Shirley has been the recipient of a new flood of offers since the washup of the confining 20th pact was confirmed on Sunday (12), following VARIETY'S initial story last week. Several other studios also put in feelers for her services, as did the New York Fair.

Frank Orsatti, Shirley's agent, said in New York Monday (13) that no offers of work, except radio, prior to 1941, will be considered. She will be ready for air appearances in November or December, he declared.

Picture deal will be accepted for no more than one a year or three in two years and only on one-picture contracts. Moppet's parents, also, in any such arrangement, will reserve the right to approve the story. They feel that poor selection of material for the kid by 20th caused the punko grosses her recent pix suffered and shortened her career with the company.

Mother and father of Shirley are set against personal appearances for

(Continued on page 48)

Jessel Does 60-Min. Routine on His Third Of Century in Theatre

Philadelphia, May 14.

Opening at Jack Lynch's Walton Roof here last night (Monday), coincidental with the new Irvin Berlin-B. G. DeSylva musical, 'Louisiana Purchase,' George Jessel turned his premiere into a nostalgic show biz discourse. Starting off in regulation manner, he sensed the response from the colorful professional contingent present so well that the comedian spieled more than an hour on his third-of-a-century in the American theatre.

It was actually a break-in of the routine for the 'banquet circuit' which Jessel will tour, as an after-dinner speaker, and also as a lecturer on the concert platforms, under CBS auspices in the fall.

Jessel's talk reviewed the trends and changes in more than 30 years of show biz.

Although overzealous management and press agent had advance-heralded Mr. and Mrs. Jessel, his bride, the former Lois Andrews, is currently on the Coast where she took over the former Jack Dempsey-Estelle Taylor house on Los Feliz blvd. They may or may not go to Hawaii for a belated honeymoon, but that's in the talk stage.

Jessel states that he finished his autobiog, 'It Shouldn't Happen to a Dog' last year, and ended on the 'happiest' time of his life with Norma Talmadge. Since remarried, it requires addenda and editing.

Lynch's place was filled to capacity, much of the crowd consisting of the first-nighters attending the opening of 'Purchase'. Among the ringsiders were Irving Berlin, Victor Moore, William Gaxton, Zorina and George Ballanchine.

Dabbling In (Raw) Stock

Hollywood, May 14.

Walter Kane and Lew Wertheimer, talent agency partners, are branching out into the raw stock film business as representatives of the Smith & Aller Dupont company.

Agency is selling film to the studios in addition to actors, directors and writers.

'Lone Ranger' Angle

San Diego, May 14.

Jim Dillon, KGB program director on a bus, sat behind two Negro boys just out of Sunday school.

'What,' asked the smallest, 'is God?'

The other reflected a moment, then earnestly answered, 'Well, God is something like 'The Lone Ranger.'

OPEN FORUM ON PROPAGANDA IN PIX

San Diego, May 14.

Suspiciousness of public regarding propagandistic activities of films was revealed in questions hurled at Gerald Gallagher, city manager for Fox West Coast, at open forum on 'Propaganda in Action' here (9). Gallagher was asked to represent screen in panel including library, press and radio reps.

'Why aren't Wall street gangsters shown on the screen instead of just gangsters?', was typical question shot at showman. He parried it for a laugh by pointing out that anybody can understand a gunman holding up a bank but if you show a man short-selling not even the guys who do it would understand, which would hardly be entertainment.

'How much stock do producers own in distilleries?', demanded another. Gallagher countered with statement that exhibs have long protested drinking scenes and that they are now being limited. This drew applause.

Gallagher, in a few off-record comments, said there was no danger of screen propaganda because the public won't tolerate' it. He cited the demonstration against 'Lion Has Wings' and said, 'I hope I never have to go through anything like that again.'

Showman demonstrated with facts and figures how American films

(Continued on page 10)

Welles Will Produce Five Mercury Shows Yearly on the Coast

Los Angeles, May 14.

Orson Welles is putting on a Pacific Coast version of the Mercury theatre under the corporate title of United Productions, designed to produce five stage shows a year in the west coastal area, beginning in October. Directors, in addition to Welles, are John Houseman and Herman J. Mankiewicz.

New company will cooperate with Mercury, with the eastern outfit supplying two productions per year.

DAVE ELMAN SUES WB OVER 'HOBBY' SHOW-PIC

Suit of Dave Elman against Warner Bros., and National Screen Service, Inc., was disclosed Monday (13) in N. Y. supreme court. Action involves Elman's 'Hobby Lobby' and the Warner film, 'Everybody's Hobby,' claimed to be a takeoff on Elman's radio program.

Elman claims to have submitted his show to Warners, and also claims unfair competition with the intent of deceiving the public into believing the two are identical. An accounting and damages is sought.

RENTAL STUDIOS' CAPACITY LOADS

New Outfits Bob Up Overnight, Fight for Space—Major Releases, Bank Coin Easy to Promote—$4,000 Daily Tap by Goldwyn

WHAT OF N. Y.?

By BOB MOAK

Hollywood, May 14.

Ancient law of supply and demand may yet be the means of helping Mayor LaGuardia out of his predicament, in which he has been squirming ever since the Hollywood crowd turned an icy eye on his demand that a portion of American talker-making be shunted into the New York area. With the birth rate in the indie production field currently surpassing that of rabbits, the housing situation has suddenly reached a point where there are no longer enough sound stage roofs to shelter 'em all.

Seldom a day passes now without another picture organization, and most of them are legitimate, tossing its chapeau into the arena. Major distributor releases are as easy to ob-

(Continued on page 23)

Jack Forrester in U. S. To See Marlene on Pact 'She's Trying to Breach'

Paris, May 3.

Jack Forrester, American producer in France, is on the warpath for Marlene Dietrich's scalp, with the actress seemingly unable to make up her mind whether she should fulfill a contract to make a pic in Europe for Forrester-Parant Co., return a $15,750 advance which he made to her, or neither.

Forrester, who returned to Paris last week after a month's visit in Rome, where he saw various government officials connected with the film industry, is sailing for the States via Genoa and will immediately hit the trail for Hollywood and Miss Dietrich when he reaches New York.

Difficulties involved in producing the film here were: Firstly, its sad theme, film thus being banned by French censors; secondly, a number of technicians, plus director Pierre Chenal and cameraman Kurt Courant, were mobilized (Courant, a German, in the Foreign Legion), and thirdly, inability of the star's husband, Rudy Sieber, who was imposed by the actress, along with the last two, to come here to assume a super-

(Continued on page 48)

LUCE AND HIS WIFE HAD CLOSE CALL IN EUROPE

Henry R. Luce, chairman of Time, Inc., board, narrowly missed the Nazi Bombing of Netherland cities last Friday (10). Luce and his wife, Clare Booth, playwright, were in The Hague on Thursday (9), leaving that night for Brussels to interview the King of Belgium. This was abandoned, of course, when the invasion by German troops started, and Luce made arrangements to get into France as soon as possible.

Before quitting Brussels, a German bomb fell about 50 yards away from the window in John Cudahy's home where they were visiting. They were guests of Cudahy, the U. S. ambassador to Belgium. The Luces left Brussels Saturday for France by motor, and are safe in Paris, according to last word received in N. Y.

Luce earlier last week was up in the Maginot Line to get a first-hand impression of the French fortifications. The Luces plan sailing from Italy for the U. S. the end of this week.

Streamlined, Showmanly '40 N.Y. Fair Augurs a Successful 2d Year; Midway Especially Good, Foreign Zone Morbid

With few disappointments outside of the later afternoon and evening inclement weather, the New York World's Fair made its second season's debut Saturday (11) in a most promising fashion. Paid attendance was 191,196, only around 3,000 less than last year's opening day, and the crowds that poured into the amusement zone from noon on exceeded all expectations of the concessionaires. With any break from the weatherman this summer, there should be little need for crying towels in that sector of the Fair.

Besides the mobs on the midway, the 1940 Fair shows several improvements. Gone are the tophats and cutaways, with the Fair streamlined and geared down to the masses rather than being a publicity front for a chosen few. Prices are lower right from the gate (50c for adults; 25c for kids) down the line to food and drink. The amusement zone has been compressed about 25% in its area, but is very attractively lighted this year, cleaner-looking and much more diversified in entertainment content. There is a noticeable effort on the part of the showmen involved to give the public its money's worth. There are some cheaters, but they are a distinct minority.

Unlike last year's opening day, in fact weeks, most of the midday was operating Saturday. Only major disappointment was Mike Todd's Gay New Orleans village, which, because of incomplete construction work, won't open until Friday (17). Todd's Dancing Campus was also late, not

(Continued on page 54)

Peace in Flushing

The Great White Way at the N. Y. World's Fair is much brighter and far less blatant. Loud speakers are ruled out. Last season men at microphones barked at each other and the customers, and most times the amusement zone was bedlam.

Concessionaire barkers and spielers are on their own. Some are using noise devices to attract attention, but the ears of visitors are not assaulted on the scale that annoyed so many last season.

BURNS-ALLEN SEEM SET ON LIFEBUOY

Burns and Allen are not renewing with Lehn & Fink for the fall. There's a possibility of the same agency, the William Esty Co., selling the team to Lever Bros. for Lifebuoy Soap.

It is understood that in order to hold the time on CBS (Wednesday, 7:30-8 p.m.) for B & A Lifebuoy will install a summer pinchhitter.

Gracie's Campaign Speech

Denver, May 14.

En route to Omaha where the 'Gracie Allen for President' convention is in progress this week the team of Burns and Allen and its retinue was paraded from the depot to the Savoy hotel where Gracie made a campaign speech at a luncheon of 1,300. KLZ carried 15 minutes of the speech.

Station gave Gracie a plank autographed by the staff and she also received a lamb, her political symbol to offset the donk and the elephant.

Beery Pleads for His Ex-Chauffeur's Pardon Of a 45-Year Murder Rap

St. Louis, May 14.

Wallace Beery last week enlisted aid of Gov. Lloyd Stark to free his former chauffeur, Larry Suddeth, who is doing a stretch in the State big house for murder. En route to New York, Beery stopped at his old home town, Kansas City, believing he could meet the governor. Failing, he journeyed to Jefferson City where he visited Suddeth who served as the Beery family chauffeur for 12 years and was convicted

(Continued on page 18)

BACKED BY GUITARS JUDGE RUNS FOR GOV

St. Louis, May 14.

Circuit Judge Fred J. Frankenhoff of St. Joseph, Mo., last week picked a hillbilly orchestra to further his aspirations for the Democratic nomination for governor in the August primary election. The judge fired his initial salute in Jefferson City with the mountain lads dishing out plenty of hot stuff and leading in a 'sing fest' with the audience joining.

KWOS aired part of the musical program and the judge's oration and a public address system also carried the music and words to the street, due to an overflow crowd. The judge intends to stump the state accompanied by the musical barefoot boys

Marin Folds His Chair At M-G After Six Years

Hollywood, May 14.

Edwin L. Marin, director, checks out at Metro when his contract expires June 1, after six years on the lot.

Current plans call for a vacation before making new contacts.

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U.S. Not Being Panicked Out of Prod. In England Despite Blitzkrieging

Despite dramatic turn of the war abroad over the past weekend, all companies with production units at work in England will continue activity there, a survey of home offices on Monday (13) revealed. General attitude is to allow the status quo to prevail until further cables from British production chiefs clarify events sufficiently to make decisions on whether or not the units should be recalled and plants shut down. Feeling is that work should be allowed to continue until developments show actual menace of life.

Eddie Mannix, general manager of Metro, declared in New York that Ben Goetz, company's English production head, 'would continue at work until bombs and parachute troops begin raining on the studio.' There is no thought of recalling him as yet, Metro exec said.

Although Mannix and Irving Asher, M-G producer, called off their scheduled trip to England via the Clipper on Monday, Mannix stated he may still go. He said he'll remain in New York a week or so to determine whether he can 'get any business done' in Britain and, if so, will board another Clipper shortly. Asher returned to the Coast Saturday. Metro's crew just completed its first film since the war began, 'Busman's Holiday.' Robert Montgomery, who starred in it, is still in London, but is expected back shortly.

Korda Clippers Over

Alexander Korda failed to express the same optimism about the situation as Mannix, but left on the Clipper Monday (13). He was planning to place two pictures into production within the next five or six weeks before returning to the U.S. What will happen now, he said before his departure, will be determined by conditions as he finds them. There's a chance, he indicated, of going right ahead with plans, but he was unwilling to speculate until arriving on the scene. If production is possible, he said he is planning to buy 'The Green Mantle,' novel by the late John Buchan, for his British unit.

Twentieth-Fox will let its British production staff, under Robert Kane, continue work as long as possible, Joe Moskowitz, New York production rep, declared Monday. He said execs of the company have given no consideration as yet to recalling the unit. Warner situation is similar, while RKO has no production staff in England at present. William Sistrom recently returned after a survey for the company, and current plan is to await further developments before making a decision on starting work abroad.

European Pix Shortage Insures U.S. Distribution

Shortage of European-made films will insure the continuation of American distribution activities in Europe despite hostilities, according to Reginald Armour, RKO's European manager, who arrived in N. Y. from Paris Monday (13). He is here for the company's ninth annual sales convention later this month.

Armour claimed that the two major problems confronting U. S. distributors are shipments and the reorganization of office staffs depleted by mobilizations. He stated that several print shipments had been lost by RKO when boats bound for Sweden had been sunk.

Holland has been abandoned as a shipping center for Europe since the Nazi invasion, he said. Other companies had been using Holland as print terminals since the war started but likely will follow the same procedure.

A complete new formula for doing business abroad will become necessary because of the situation in Europe, Armour stated, but what this will be has not been decided. He will huddle with Phil Reisman, foreign chief and vice-president, regarding the changed situation in Europe.

Extend Import Rights

Paris, May 1.

While Ministry of Finance officials are still debating on how much money American distribs may export, they have extended import rights or unused picture licenses for the first quarter of 1940. On March 23 Yank distribs were permitted to withdraw films from customs on first-quarter licenses issued in November. During the week of April 18, upon the protest by the distribs

(Continued on page 52)

6,000 Miles for Lunch

Long distance mark to attend a luncheon is probably being rung up this week by Mary Pickford. She's traveling 6,000 miles by plane having left New York Monday (13) night for the occasion, which will be held this noon (Wednesday) and returning from the Coast shindig tomorrow.

Lunch is being given by a Los Angeles Aid Society, which is endowing a room in a Hebrew Old Folks' home in honor of Miss Pickford's mother. Honor results from appreciation of work done for the organization by the former screen star.

BRONSTON PLAN HOW NOT TO STALL PROD.

Hollywood, May 14.

Forcing directors to post a bond as guarantee they will complete pictures assigned them is the newest Hollywood wrinkle, innovated by Samuel Bronston, associated with James Roosevelt in distributing through United Artists.

Explaining the reason for the action, Bronston said, 'With the international situation what it is, we can't afford to take chances on having a picture dragged out until costs rise above the original budget. And if the director is satisfied with all phases of production at the outset, we don't feel it is asking too much to demand guarantees he will finish the job at the stipulated cost.'

SELZNICK DROPS SUIT, ENDS FEUD WITH 20TH

Los Angeles, May 14.

Myron Selznick agency dropped its injunction suit against 20th-Fox, ending a two year feud that began Feb. 5, 1938, when Joseph M. Schenck barred Selznick representatives from the Westwood lot.

Ban was lifted after a series of confabs during the past two weeks.

New RKO Common Stock Going on the Big Board

New York Stock Exchange has approved the listing of the new RKO common and preferred shares. Only final approval of the Securities & Exchange Commission, rated a routine matter, remains before actual trading in the new shares will begin. The old common stock will be removed from trading as soon as transactions in the new stock starts.

Listing approval order called for 128,170 shares of the new 6% cumulative preferred, with $100 as par value, and 2,733,053 shares of the new common plus 1,025,360 shares additionally on conversion of the preferred and 2,350,374 additional common upon the exercise of option warrants.

The new common, selling slightly above $2, and the new preferred, which has been quoted at $43 recently, has been traded in on the Over-the-Counter market. Basis of exchange under the reorganization plan now operating was one-sixth of a share of new common plus warrants for fractional amounts for each of the old common shares held.

20th's 60G Lot Revamp

Hollywood, May 14.

At 20th-Fox, the studio is spending $60,000 on the reconstruction and realignment of operating facilities on the Westwood lot.

Quarters are being enlarged for the makeup, wardrobe, still picture and grip departments.

Brennan in Capra's 'Doe'

Hollywood, May 14.

Frank Capra signed Walter Brennan for one of the top supporting parts in 'The Life of John Doe,' now in preparation at Warners.

Filming starts early in June, when Gary Cooper has finished his current chore at Paramount.

METROITES IN N. Y. FOR REGIONAL SALES MEET

Home office Metro delegation attending the first of four sales regionals held on the Coast and the second, at Chicago, Monday (13) and yesterday (Tues.), are due in today (Wed.) for a New York meeting. This will be held Friday and Saturday (17-18), while a fourth is scheduled for Washington Monday-Tuesday (20-21). Group returning from Chicago includes William F. Rodgers, Edward M. Saunders, Howard Dietz, Edwin Aaron and Joel Bezahler.

Chicago meeting was attended by two district managers, John Flynn, of Detroit, and Harris P. Wolfberg, of Kansas City. Branch managers were Frank J. Downey, Detroit; Frank C. Hensler, Kansas City; Walter E. Banford, Chicago; Wade W. Willman, Indianapolis; Sam Shurman, Milwaukee; William H. Workman, Minneapolis; Henry A. Friedel, Denver; Dexter C. Kennedy, Des Moines; Harry J. Shumow, Omaha, and John X. Quinn, St. Louis. Salesmen of these branches also were at the Chicago regional.

Metro's Chi Confab

Chicago, May 14.

Metro-Goldwyn-Mayer regional confab huddled in the Drake Hotel yesterday (Monday) and holds over until tonight on a general sales get-together led by William Rodgers, general sales chief.

Only sales staffs were represented, with Edward Saunders, western sales chief, and his assistant, Joel Bezahler in for the meeting along with Ed Aaron, assistant to Rodgers.

Sales groups from Detroit, Indianapolis, Des Moines, Milwaukee, Chicago, Kansas City, Denver, Omaha and St. Louis were in the huddle.

From here Rodgers flips back to New York for the third of the four sectional sales meets and then to Washington for the finale.

'Abe' Pic NSG But Play May Be OK B. O. in Mpls.

Minneapolis, May 14.

Sunday newspapers carried two amusement display ads identical in size, one under the other, for the play and picture, 'Abe Lincoln in Illinois.' Play is underlined for Lyceum May 24-25 and film is currently in its third week at World.

World ad for picture asks: 'Why pay advanced stage show prices?' It stresses fact that film is adaptation of play and has same star. Ad for stage attraction emphasizes the 'original production' angle.

Film has not been doing so hot, but considerable advance interest is being manifested in the forthcoming play.

80 on WB Talent Roster, Studio's High

Hollywood, May 14.

Latest checkup at Warners discloses 80 players under contract, the largest number in Burbank history.

Studio also carries 44 writers and 14 directors on its roster.

Goetz, Gordon Stay East

Harry M. Goetz and Max Gordon, slated to leave New York for the Coast over the weekend, have delayed their departure indefinitely. They were to discuss their program for RKO release next season.

Goetz, instead, went to Washington on what are understood to be tax matters. Gordon's office said he is taking a 'two-week vacation.'

'ANGEL' NEARS START

Hollywood, May 14.

'I Married An Angel,' co-starring Jeanette MacDonald and Nelson Eddy, goes into production June 1 at Metro.

Hunt Stromberg produces.

Increasing Beefs That the Film Business Is Being Run By Lawyers

The film industry is so completely in the hands of lawyers today that executives, big and small, are openly expressing wonder at how anyone finds time to run the business. Cry in this direction is widespread and takes in an amazing number of persons in the film industry whose functions have been interfered with due to legal complications.

Because of the numerous suits, Federal and otherwise, which are harassing the business, it has become necessary to get legal okays on even minor moves because of fear that if that isn't done, the neck may be going into the noose.

Theatre operators, managers, buyers, etc., are unable to make deals or even carry out various routine plans without first submitting the same to the lawyers to see if they are within the safety zone. In the past, showmen were able to take things in their own hands, create deals, cause resignations, make changes, and do many other things without going near an attorney. Now in many instances even the simplest of functions are being approved by legal departments first.

Meantime, hundreds of individuals in the picture industry have had to take time out due to the U. S. anti-trust suit and others, a vast amount of defense preparation, figures, records, etc., requiring extra time and expense.

Hair Crisis

Hollywood, May 14.

War in Europe is causing an expensive hair shortage in the film industry, take it from Clay Campbell, makeup chief at 20th-Fox. Hazards of sea transportation have boosted the price of human tresses, the bulk of which usually came from the Balkan states.

Some of the elderly Romeos on Vine street don't know where their next toupee is coming from.

UA PEACE WITH GOLDWYN SEEN LIKELY

Indications are beginning to point to an ultimate accord between United Artists and Sam Goldwyn, despite the latter's reiteration that 'the whole matter is in the hands of my lawyer, Max D. Steuer, and I'm being guided by him strictly.'

Goldwyn will be east four weeks or so huddling with Edna Ferber on a New York story and other scripters, which augurs renewed and intensive production activity despite a previous statement he'd rather stall through until 1946, when his contract expires with UA.

Goldwyn re-emphasizes that the essence of the picture business is good production, and distribution is only a viaduct to the market, but, he adds, 'how importantly that merchandising is done is something else again.'

He recognizes that Murray Silverstone and the entire UA organization have been most cordial and conciliatory, and that there is every inclination to make peace within the organization, of which he's a 20% partner, but the producer quips, 'It's all right to try and brush you off, but not after they first knock you down.'

None the less, his screening of 'The Westerner' at the UA convention currently in N. Y., and his huddles with UA sales execs, seem to indicate peace within the setup.

Goldwyn Ducks Conv.

On the other hand, the producer's actions in regards to scheduled appearances at the UA conventions in New York and Chicago this week were anything but indicative of peace. Silverstone had announced somewhat jubilantly last week that Goldwyn would put in a personal appearance at both meets. Yesterday Goldwyn informed VARIETY he would be at neither.

Originally slated to put in his 'howdy' at the gathering in New York on Monday (13), he refused to come down from the suite he has been occupying at the Waldorf-Astoria to the convention room in the same hotel. Hurried confab sent Harry Gold, eastern salesmanager and chairman of the convention; Lynn Farnol, pub-ad head of UA, and James Mulvey, Goldwyn's eastern rep, scurrying upstairs to change the producer's mind. But it was no go.

It was then promised he would appear yesterday (Tuesday), but another announcement from the UA press corps said the p.a. was postponed until the Chicago convention. Shortly afterwards Goldwyn said 'tain't so.

Meakin's Boy's Show

Washington, May 14.

University of Maryland's annual varsity show was written, staged, directed and produced by Leonard Meakin, senior at the university and son of RKO Keith's manager, Hardie Meakin.

Titled, 'Include Me Out,' young Meakin's effort ran three nights attracting attention from the Washington dailies with excellent reviews.

At close of school term plans are being made to send the show into Baltimore, Richmond and Washington.

H'WOOD TOURIST BOOM FOR CANADA THIS YEAR

Regina, Sask., May 14.

Hollywood stars, their favorite European playgrounds closed to them by war, are planning to spend their summer holidays in Canada, according to D. Leo Dolan, director of the Canadian Travel Bureau, Ottawa.

Spencer Tracy, Gary Cooper, Clark Gable and Frank Morgan have laid plans for Canadian vacations.

American tourist business this year will have special significance in that it will provide foreign exchange, thus aiding financing of Canadian purchases of war materials in the U. S. Tourist business is now the greatest revenue producing industry in Canada, topping wheat and newsprint exports. Last year, according to estimates, tourists spent $275,000,000 here. Figure is expected to top $300,000,000 for 1940. Record for tourist travel was established in 1929 when 20,000,000 visitors came to Canada.

Canadian authorities are working in close cooperation with Chambers of Commerce and Boards of Trade to ensure that Americans will receive a 10% premium on U. S. funds. Theatres and most reputable shops have placed cards on display in prominent places advising visitors that they are entitled to the 10% premium on American money. This is the official rate of exchange. Canadian funds may be converted into American upon payment of a premium of only 11%. Government exchange control authorities disregard the open market fluctuations of Canadian currency. Canadian exhibs, in paying for American films in U. S. funds, pay only the 11% premium at Canadian banks regardless of the quotations on the open market.

Republic's Peak Load

Hollywood, May 14.

Republic production goes into high gear Thursday (16) with four pictures shoving off at the same time. These, in addition to 'Scatterbrain,' which rolled yesterday (Mon.), tax the studio to its capacity.

Four new starters are 'Girl from God's Country,' 'Fighting Marshal,' 'Carolina Moon' and 'Carson City Kid.'

Diamond Sues Writer

Los Angeles, May 14.

David Diamond, agent, filed a complaint against Harold Shumate with the State Labor Commission, demanding $1,200 in commissions on Shumate's earnings at Paramount.

Plaintiff claims he arranged the deal under a verbal representation agreement and wants 10% of the writer's $1,200 weekly salary up to April 6.

EXHIBS' QUALITY WORRY

Wobber Urges Exhibitor Courage And 'Don't Cut Advertising Costs'; Midwest Would K.O. Duals, Up Prices

Because advertising and exploitation are always the easiest items to cut in a strained house budget, exhibs make the mistake of falling prey to this temptation, Herman Webber, sales manager of 20th-Fox, declares. When business falls off, Webber said, the exhib with courage increases his $100 item for advertising and publicity to $200 instead of cutting it to $50.

Fox exec maintained that he is in complete sympathy and understanding with a hard-pressed house operator who looks over his budget and finds he can't cut rent, he can't cut union wages and he can only try to cut film rental, so naturally uses the ax on the promotion items. Difficulty with the thesis, however, Webber declared, is that it usually does more injury to future income than the money it saves. Instead of the exhib fighting his way out of his difficulty, it merely puts him in deeper.

Webber lamented further that the habit was not restricted to small operators, but the largest circuits also do exactly the same kind of knife-wielding on their budgets. He also pointed out that exploitation does not necessarily mean spending money; that a good idea will often give far greater results than a flock of coin.

On the question of extending runs which VARIETY in recent weeks has put to many distribs and exhibs, Webber agreed with his colleagues in distribution that theatre operators have not yet scratched the surface in this regard. He declared they put pictures in and pull them out so fast they don't give them a break or a chance to build. He deplored exhibs yanking films at the first sign of weakness instead of allowing them an opportunity to prove their mettle.

Chi Exhibs See Solution In Elimination of Duals

Chicago, May 14.

Chicago exhibitors, operating nabe and subsequent run theatres, are unanimous that only through the elimination of double features can more money be brought into the boxoffice, which will mean more money for pictures and picture producing companies.

General opinion is that with double features, the first-run houses milk the pictures of the vast bulk of available public coin, so that the subsequent run houses can obtain only a meagre trickle of picture money from which the picture companies can hope for no increase above present revenues.

Double features make it possible for the big first run houses to couple the top pictures of each week and drain the cream and much of the skim from picture revenue, with the lesser houses left practically nothing on which to build a patronage. With single features, the big houses would not be able to exhibit all the top pictures, so that some of these money flickers would manage to get through to the subsequent run houses unmilked, and from these pictures the distributors could obtain a higher revenue than they are now getting.

Lou Reinheimer, operator of seven southside houses: 'Admission prices could possibly be upped, but not under existing Chicago conditions, especially insofar as the smaller neighborhood houses are concerned, since the subsequent houses at present have not enough to offer the public to permit an increase in admission. The only hope of subsequent run houses in Chicago is on the basis that their prices are generally lower than the prior theatres. They have nothing else to offer since the first run houses show the same, and usu-

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Powell In 'N'Yawkers'

Hollywood, May 14.

Paramount has signed Dick Powell to play the lead in 'The New Yorkers,' formerly titled 'A Cup of Coffee.' Preston Sturges is slated to direct, with Paul Jones producing.

Powell recently finished 'I Want a Divorce' on the same lot.

Blumberg's Sales Emphasis on U's 'Bigtime' Status

Atlantic City, May 14.

On the ground that the record shows the company is now definitely in the 'bigtime' class and backed by a production program for 1940-41 that will be along ambitious lines, Universal is going out to further increase its number of accounts. Promising important productions and established names as well as stories, authors, etc., it also will seek sales terms that lift it to a plane comparable with other majors.

Nate Blumberg, president, stressed before the convention here, one of two to be held, that Universal has stepped from the 'smalltime' cate-

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Brandt, Ford Indie Setup Will Produce 'Scattergood' Series

Hollywood, May 14.

Jerry Brandt and Charles E. Ford, indie production team, closed a deal with George J. Schaefer to film a series of 'Scattergood Baines' features for RKO release. Brandt is the son of Joseph Brandt, former president of Columbia Pictures, and Ford was formerly managing director of Universal Newsreel and executive producer at Republic.

'Scattergood' tales have appeared for years in the American Magazine and on the radio. Brandt and Ford recently bought the screen rights from the author, Clarence Budington Kelland, at a reported price of $100,000. Producers moved into quarters on the RKO-Pathe lot in Culver City.

ZANUCK BACK WEST AFTER N.Y. TESTIMONY

Darryl F. Zanuck, 20th-Fox production head, planed back to the Coast Saturday (11) night after six days in New York spent in income tax depositions. He also huddled with h.o. execs on production matters.

Sol M. Wurtzel, 20th-Fox executive producer, who accompanied Zanuck east, and Nunnally Johnson, producer and writer for 20th, planed west with the boss; also Mack Gordon, songwriter. William Goetz, exec assistant to Zanuck, who also came to New York with him, will remain east for several more days.

Morros' 2 via Par

Hollywood, May 14.

Boris Morros-Robert Stillman, indie producing setup, inked a two-picture releasing deal with Paramount today (Tuesday).

First film will be Artie Shaw in 'Second Chorus' and the next Douglas Fairbanks, Jr., in 'Life of O Henry.'

CONCERN OVER FOREIGN LOSS

Theatre Owners Privately Recognize European Revenue Cut May Seriously Affect Quantity and Quality of Forthcoming Hollywood Product

PRICE PROBLEM

No matter what they say publicly, exhibs are privately plenty worried about the quantity and quality of future product because of losses in producers' foreign income and are willing to go to considerable lengths to cooperate in hypoing American grosses. That's the statement of an exec of Allied of New Jersey who refused to allow use of his name because he feared the opinion 'unorthodox' from an exhib standpoint.

In close contact with the operators of 120 indie houses, the exhib leader declare that these members are in dire fear that, if the present situation continues, product by the end of the 1940-41 season will show the results of stiff budgetary cuts. On top of that there's apprehension that the following year will find drastic knifing in the number of films turned out, which will make it go doubly hard if they're of a cheapie nature.

To forestall such an eventuality, he declared, exhibs will probably go farther than they care to publicly admit in helping the producers along on revenue standards. Their reticence at acknowledging this desire to be helpful results, he said, from the fear distribs will jump on any such admission to hike rentals. That's one length to which exhibs are not prepared to go.

Problem of upping producer income via the three most generally accepted methods of (1) extending runs, (2) kiting admissions and (3) doing more exploitation has been put to exhibitors and distributors throughout the country by VARIETY during the past four weeks. According to exhib viewpoints, increasing grosses by extending runs and increasing ballyhoo is only a minor possibility, while upping admissions is entirely out. More opinion from various parts of the U. S. is printed herewith.

N. J. Allied leader differed from a good many other exhibs in declaring that extending runs is a good possibility if the house operators are properly propositioned on it by the distribs. He limited the possibility, however, to 'certain pictures.' His idea was that to start each distrib should ask exhibs to promise an extended run on four pictures a year. Which pix he wants to play longer should be left entirely to the exhib, it was suggested, except that he might be asked to select one each quarter to prevent bunching at the end of the year.

Raising admissions on certain pictures during the season, as suggested by Samuel Goldwyn and David O. Selznick recently, was called 'impractical' by Allied leader. It automatically relegates all other films to the not-so-hot class and spoils their chances, he argued.

Jas. Roosevelt-Lesser's 'Town' Runoff for F.D.R.

James Roosevelt, who arrived in New York Monday (13) to attend the United Artists convention, returns to the Coast today (Wednesday). Yesterday he accompanied fellow-UA producer, Sol Lesser, to Washington for a screening of Lesser's 'Our Town' for the President at the White House

Lesser, who also came to N. Y. Monday for the convention, will attend the western division meet in Chicago for the remainder of the week and then go to Boston for the preem of 'Our Town.'

Sam Goldwyn Insists a Radical Revision of the Entire Pix Biz Structure Is Needed at This Time

By ABEL GREEN

Sam Goldwyn, who, for obvious reasons, is least inclined to favor blockbooking, being always an individual maker and seller of quality product, is carrying his present campaign against block selling still further. Firstly, he advocates a radical revision and re-editing of the entire motion picture business, from producing to merchandising.

He feels, in no uncertain terms, that a revamp of the entire industry structure is in order, before it's too late. Business is off, and continuing that way. Foreign markets are shrinking with each successive blitzkrieg.

Goldwyn is reminded of a line in Robert Sherwood's new play, 'There Shall Be No Night,' that 'America had better mind its own shrinking business,' and it certainly goes for pictures. Never mind any foreign potential revenue; that should be gravy, as and when it happens.

From what he calls 'a buyer's market' he can't see the wisdom of a business where it should be 'a seller's market.' He cannot reconcile himself to the idea that one key city agency might sell a Ford automobile and around the corner, or a few miles away, if you wait two weeks or travel 20 miles, you can buy the same Ford considerably less. It isn't so with motors, and why the picture business shouldn't maintain a certain standard is probably the reason for its general decadence, or so he thinks.

Must Cut Production

He has already expressed himself that instead of 600 pictures a year, the majors should cut it down to 150. He feels that the producers and distributors had better direct their talents to the conclusion that they are producing only for big-city markets. The rest should be secondary.

Only thus can the daily-changers in small towns be forced to play pictures three times a week, or maybe even split-weeks. Thus only can prices be forced up, runs extended, quality insured.

Goldwyn responds to the theory that if he were still part of the old Metro-Goldwyn-Mayer setup, and even though Metro had to feed a flock of Loew theatres with lots of film, he would still oppose block selling. He points to Metro's 'Gone With the Wind' how quality product can exact upped prices. His own United Artists organization did it with 'Rebecca'. Both are Dave Selznick films.

Instead, Goldwyn avers that W. G. Van Schmus, the Radio City Music Hall managing director, told him of occasions when films, which were doing well, were pulled out in their second or third weeks by producers who wanted to 'get 'em out on the market'. Instead, they rushed in something else.

Okays Extended Runs

Goldwyn is in accord with his production confreres on extended runs, if not on some other things.

He knows, for one thing, that the business had better stop kidding itself about everything being the 'greatest' and the 'best'. It fools nobody. Goldwyn states that there are some 300 foreign and U. S. press correspondents in Hollywood today who tell their millions of readers far in advance just what pix are terrific, and how many more are clucks. But, he argues, if productions were maintained at a certain top quality gait, with minimization of haste and the need to ship a picture a week east, then, when the ballyhoo boys start whooping it up that such and such is a terrific picture, maybe the customers will start believing it.

Then, also, maybe the potential $1,000,000 grosser domestic can double itself, or perhaps even more. The b.o. would be sounder and solider; it would woo back dwindling patronage, and generally establish a

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Producers Corp. Berthed

Hollywood, May 14

Producers Corp. of America moved into leased space on the Selznick-International lot to produce a series of musical pictures starring John Charles Thomas.

First production is 'Kingdom Come,' currently being scripted by Karl Brown.

Selznick Not To Sell Any Films Blind Hereafter

Virtually adopting the 'synopsis' angle of the Neely bill, which opposes blockbooking and blind selling, David O. Selznick decided yesterday (Tues.) that henceforth none of his future productions would be sold until exhibs could view them at trade screenings. It's an extension of Selznick's individual production scheme, excepting that up until now bookings in advance had been accepted and contracts executed.

Producer is committed to the idea that nothing be sold until his pix are finished. Then both he and his customers (exhibs) can actually determine their true worth.

Selznick made his new position clear in a talk at the United Artists sales convention in New York. Fellow-UA producer Sam Goldwyn had also declared himself last week in favor of a similar sales program, and is putting it into effect with 'The Westerner', which goes out on release shortly, also via UA.

Mono Sitting Pretty With $350,000 Loan Plus Highest Income

Hollywood, May 14

Monogram is playing on velvet, with $350,000 in actual chips, a loan from the Guaranty Trust Co., and the highest income in the history of the company, according to W. Ray Johnston, president, who left for New York after a survey of local conditions.

Outstanding Monogram production for the 1940-41 program is 'Rip Van Winkle,' now in preparation at the Talisman studio with a $350,000 budget. Johnston announced that there would be no change in the studio personnel. Scott R. Dunlap, v.p. in charge of production, has a five-year contract which coincides with Johnston's as prexy. Charles J. Bigelow continues as production manager, with William T. Lackey, Grant Withers and Paul Malvern as unit managers, and Ernest Hickson as technical director.

Three Off Wurtzel's Slate For Hubbard

Hollywood, May 14.

Lucien Hubbard, new associate producer at 20th-Fox, was assigned three pictures formerly slated for Sol Wurtzel's unit. Two are Jane Withers starrers and one a 'Cisco Kid.'

Hubbard recently finished 'Street of Memories,' his first job on the Westwood lot, and is starting 'The Bride Wore Crutches' this week

20th-Fox Argues to Dismiss U.S. Suit Vs. Its Officers; Blumberg's Gags

Declaring, 'while I'm not going to give any hunchbacked decision from the bench, but I am inclined to deny your motion, Mr. Caskey,' Judge H. W. Goddard in N. Y. federal court yesterday (Tues) reserved decision on an application of 20th Century-Fox to dismiss the anti-trust suit against it by the Government. No decision on the application will be made until almost trial time, but from Judge Goddard's statements and attitude it can be taken for granted the plea will be denied, and that other majors, guided by the hearing will refrain from similar moves to dismiss.

John Caskey, attorney for 20th Fox sought a dismissal as against Joseph M. Schenck, Daniel O. Hastings, Sidney R. Kent, William L. Philips, William C. Michel, Darryl F. Zanuck, William Goetz, Felix R. Jenkins, Sidney Towell, Herman Webber, H. Donald Campbell, John R. Dillon, Hermann G. Place, Seton Porter, Truman H. Talley, Spyros P. Skouras, A. S. Gambee, A. C. Cox and John Edmondson. These men are officers or directors of the company, and it was pleaded for them that the complaint, the bill of particulars, the further bill of particulars, and answers to interrogatories did not state one specific charge against them, but only against the corporation. On the grounds that unless a direct charge can be made against each individual defendant, the Government has no right to include him in the case, 20th-Fox asked for summary judgment dismissing the action. In making his plea, Caskey emphasized the lack of a charge against the defendants, and remarked caustically, 'I presume that even the Government will concede that some of our actions are occasionally lawful.' He stated that he had examined 219 of the 220 anti-trust cases brought by the department since 1890, and had not found one as lacking in information or as meagre as this one.

Ex-Senator Daniel O. Hastings of Delaware, a 20th-Fox director and co-defendant, was introduced and admitted to the bar of the court. He pleaded he was more sensitive than other defendants and felt that he was guilty of no wrongdoing and asked the dismissal. He stated that if the Government had a cause of action against him he would like to know what it was. He remarked that his intentions and those of his colleagues as members of the board of directors were always good.

In rebuttal, Paul Williams, U. S. prosecutor, declared that the Supreme Court does not recognize good intentions. The Government does not challenge them either, Williams continued, but a corporation cannot function without individuals, and the chief officers and directors were responsible for the acts which are being charged against the corporate defendants. No relief is sought against sole persons, but rather against the entire group as a governing body. 'The theory of the Government case is that these monopolistic practices were built up through a vertical integration of the defendants in their every day affairs, approved by the officers and directors,' declared Williams. Williams then told Senator Hastings that if he was to resign today, or at the last day of trial, he would be dropped as a defendant and his successor included. Goddard then reserved decision giving both sides to May 24 for briefs.

Nicholas M. Schenck will be examined before trial tomorrow (Thursday).

Blumberg's Wise Cracks Enliven Examination

Nate Blumberg, president of Universal Pictures, was examined Thursday (9) and for the first time, John F. Clagett, special assistant to the U. S. attorney general, took over the questioning. For the most part Blumberg's examination disclosed nothing new, other than his views on certain subjects, but the Universal chief became involved in a series of funny stories.

The examination started off prosaically enough, with Blumberg somewhat hazy as to whether he was president of Universal Pictures Corp. or Inc. After having been set straight by his counsel, he was forced to allow these gentlemen to state what offices he held in subsidiaries. He then traced his career from 1911 as a shipping clerk for

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Legal Whimsy

One of the funniest gags of the U. S. suit examinations came Thursday (9) during the testimony of Nate Blumberg, Universal's president. After Blumberg stated that Brooklyn was strictly a second-run city, his counsel, Edward C. Raftery, declared:

'The only thing they have first-run in Brooklyn is the Dodgers baseball team.'

[Since Raftery's crack, Brooklyn, has also become second run.]

PAR CONVENTION TREK WEST STARTS MAY 20

A total of 40 Paramount executives from the home office, the New York-New Jersey exchange, New England, Philadelphia and Washington, leave New York Monday (20) for the Coast to attend the Paramount sales convention there May 24-26. Other groups will be picked up en route, including district managers, branch mgrs. and 100% salesmen on this year's roster.

Stanton Griffis, who returned east Monday (13) will shoot out again Monday (20) with the others, including Barney Balaban, Adolph Zukor, Neil Agnew, Joe Unger, Charlie Reagan, Oscar Morgan, et al.

Number of pictures to be made for the 1940-41 season has not been set but is expected to be about the same as this year, 52.

Foreign RKO Mgrs. in U. S.

Five foreign managers, besides Reginald Armour, European sales chief, and Ben Y. Cammack, assistant to Phil Reisman, will attend RKO's convention in New York, May 27-30. Vanguard reached U. S. over the weekend with the return of Cammack on Saturday (11) from Brazil while Armour landed in N. Y. this week.

Other foreign managers, all from Latin-American nations, will be arriving within the next week or 10 days. They are Gus Schaefer, Caribbean district manager; Pedro Saenz, Cuba, Ned Seckler, home office representative in Cuba; Max Gomez, general manager for Mexico, and Fred Gulbransen, manager for Panama.

Barrymore-20th Make Peace for 'Profile' Pic

Originally the subject of some spleen between John Barrymore and the studio, he will now go into 'The Great Profile' for 20th-Fox. This was a deal Darryl Zanuck set before returning to the Coast.

Barrymore's 'My Dear Children' play, meantime, folds at the Belasco, N. Y., Saturday (18), although it may reopen in the fall. Its screen rights have yet to be sold.

MENKEN NOT LOST

Par Newsreeler Survives Norse Campaign—Dutch Zone Next

Arthur Menken, Paramount newsreel cameraman, at first believed lost when Nazi bombs dropped on the British cruiser on which he was leaving Norway, lived through the terrific bombing off Namsos when the Allied navies lost several boats. He kept grinding away at the bomb barrage, Par expecting shipment of these dramatic scenes. Bonney Powell, Movietone photographer, also was reported on the same boat.

Menken probably will be rushed to the Belgian-Netherlands fighting zone where Norman Alley, News of Day photog, was reported soon after the bombing of The Hague.

Newsreel editors, who received delayed shipments of the Narvik battle early last week, were admitting that the scale of hostilities in Belgium and Holland have taken the edge off any pictures received on the Norway campaign.

M-G Skeds 63 Shorts

Hollywood, May 14.

Fred Quimby announced a schedule of 63 shorts at Metro for the 1940-41 season.

Program is approximately the same as this year's.

U's Letout of Phillips Goes to Arbitration

Circumstances leading ot the loss of Sam Phillips' post as head booker of the Universal exchange in New York several weeks ago will be offered for arbitration at a hearing to be held tomorrow (Thurs.), followed by additional hearings, if necessary.

The matter is being sent to arbitration for full consideration of the facts because Phillips, with Universal 22 years, is a member of the union which has a contract covering certain of U's home office and exchange employees. This is the American Federation of Office Employees, Local 20940, which is reported making important headway in organizing exchange help in other parts of the country.

Whatever Universal's reasons were for letting Phillips go, he was dropped April 16, and request was made for arbitration.

The board will consist of two arbiters appointed by Universal and two by the American Federation of Office Employees. U has appointed Edward C. Raftery of O'Brien, Driscoll & Raftery, and Eddie Grainger, general manager of the M. A. Shea circuit of theatres. Union has chosen Charles Venie, general organizer for the American Federation of Labor, and Floyd Stickles, president of the Municipal Transport Workers of the AFL.

JLS LOOKS SET TO TAKE OVER PALACE, CHI

Chicago, May 14.

RKO will close the Palace, its sole Chicago spot, tomorrow (Wednesday), the second consecutive year that the house has been darkened for the summer months. House's product availabilities, RKO and Universal flickers, will be taken over by the Jones, Linick & Schaefer Oriental which on Friday (17) reverts to vaudfilm policy after 10 weeks of 'Gone With the Wind.'

Growing indication is that the Palace will be taken over by J. L. & S. upon reopening. Aaron Jones, Sr., and Johnny Jones have been in New York for some time confabbing with RKO theatre and distribution tops on such a takeover. Likely that a partnership deal will be worked out on the Palace, with J. L. & S. operating, as it has with Balaban & Katz on the subsequent run McVickers, where B. & K. is the silent partner.

J. L. & S. have been hot for a first-run product deal for the Oriental for some time and have been in negotiations with several film companies on available product. At one time there was likelihood that a deal might have been worked out for Metro product for the Oriental, especially after M-G settled 'Gone' into the house

With first-run pix the Oriental will go into a vaudfilm policy at 65c top instead of the previous 40c with which house operated subsequent run. Balaban & Katz has its State-Lake vaudfilm spot (up to now considered the Oriental competition) on a 40c top basis.

BURNS, RAYE SLATED AS COMIC TEAM AT U

Hollywood, May 14.

Bob Burns and Martha Raye are slated as a comic team in an untitled picture for the 1940-41 program at Universal.

Burns becomes a freelance on completion of his current Paramount chore. Miss Raye is also a Par alumna.

Long Time in Saddle

Hollywood, May 14.

Series of eight Fred Scott westerns goes into work Monday (20), with Spectrum Pictures producing for Monogram release, under supervision of C. C. Burr.

Schedule calls for one picture every five weeks. First is 'Roll Along, Covered Wagon,' to be directed by Raymond K. Johnson.

Foreign Situation Accounts for UA Decision to Prod. Only 22 in 1940-41

'Gone's' $13,000,000

'Gone With the Wind' in fewer than 2,000 playdates has grossed approximately $13,000,000. David O. Selznick revealed at the UA convention in New York yesterday (Tuesday).

Selznick disclosed that the film rental has averaged 60% of the gross. Slight dip from the 70% Metro is asking is believed accounted for by off-biz in some Canadian spots, requiring the distrib to make good on its guarantee to exhibitors of a 10% profit on the engagement.

WAR CRASHES AMUS. STOCKS WITH OTHERS

Bearish Allied war news, which brought heavy selling into the stock market Monday (13), tumbled shares 2 to 16 points yesterday, with amusement stocks again suffering severe losses. Loew's, which had been sold down more than 4 points Monday, dropped nearly 3 points more in yesterday's trading to a new low at 26. Universal preferred plunged 8 points, after losing nearly as much Monday, down to 60.

Losses by film and radio shares in the two days' selling included Columbia Broadcasting, off about 4; Columbia Pictures, down more than 1; KAO pfd., off more than 3; Paramount, off more than 1 to new low at 5; first preferred, off 5⅛; Pathe, down 2; Radio pfd., down 8; 20th-Fox, off about 1, and Warner Bros., down nearly 1 to a new low at 2⅛.

N. Y. Theatre Engineers Demand Wage Increase

Presented with demands for an increase in scale and a week's vacation with pay, the New York managers held a meeting in the office of Major L. E. Thompson, of RKO, Monday (13) to consider the proposals of the International Union of Operating Engineers. Another session will be held Friday (17).

Engineers, Local 30, wants a year's renewal and a boost of $2.50 weekly from the present basic scale of $52.50, in addition to the week's lay-off with pay.

Managers are reported in favor of a long-term deal, rather than a new contract for just one year.

Dot Arzner's 'Dance'

Hollywood, M y 14.

Dorothy Arzner moved in as director of 'Dance, Girls, Dance' at RKO, replacing Roy Del Ruth, who passed up the job after an argument with Erich Pommer, who's producing.

Shooting was delayed two days.

Turn On the Heat

Hollywood, May 14.

Lana Turner and Robert Taylor are due to run a temperature together in 'Tropical Hurricane' at Metro as soon as they finish their respective jobs in 'Ziegfeld Girl' and 'Flight Command.'

Hunt Stromberg is producing.

Studio Contracts

Hollywood, May 14.

Harry Sherman signed Andy Clyde for five pictures.

Leon Errol inked a deal to appear in six features and six shorts at RKO.

Warners picked up its option on Wayne Morris.

Cordell Hickman drew a minors contract at Paramount.

20th-Fox handed a player pact to Ethel Hill.

Frances Langford inked one-year deal with Voco Productions.

Doris Day signed to a player contract by Charles R. Rogers.

Republic lifted its player option on Bob Livingston.

Judith Anderson inked new deal at Metro.

Conservativeness in the number of films announced by United Artists came as a surprise at the opening of the company's eastern division sales convention in New York Monday (13). It listed only 22 films, said to be the absolute minimum of what might be expected. Around 30 had been anticipated. Somewhere between the two figures is foreseen as the actual number that will be delivered, depending upon the situation both in foreign markets and at home later next season.

UA at its convention last year announced 34 films, including four four-reel Laurel and Hardys, for 1940-41. Of this number 20 will actually be delivered, including two L. & H.'s stepped up to six reels each. Delivery of the 25, however, will run well into next season, as only 19 will have been completed by the beginning of the new film year. That means there will be a minimum of 28 pictures delivered during 1940-41, the 22 new ones listed plus the six holdovers.

Murray Silverstone, UA chief, revealed the small number of pictures resulted from confabs on his recent visit to th. Coast. He said he is convinced that fewer and better pictures are the best method of meeting the dangerous foreign markets situation. In this regard the $30,000,000 which the UA head recently said would be the total budget on an expected 30 features was allowed to stand for the currently-announced 22, although it is thought hardly likely in production circles that large a sum will be spent.

Announcement of the coming season's program revealed no producers whose affiliation with the company has not been previously made public. However, Silverstone has indicated several times in recent weeks that another producer may still be added to expand the program by one or two films. There are 13 producers on the current list, including Charles Chaplin, Samuel Goldwyn, Alexander Korda, David O. Selznick, Walter Wanger, Edward Small, Hal Roach, Sol Lesser, Ernst Lubitsch, Dave Loew-Albert Lewin, James Roosevelt, Richard Rowland and Gabriel Pascal. John Ford is also working on a picture of his own which will be released to UA via Wanger.

Leading the UA announcement parade is Chaplin's picture which bears the probably-to-be-changed title 'The Dictator.' It also led last season's program, being one of those that wasn't delivered, as Chaplin is still working on it.

Goldwyn's 'The Westerner,' which was screened for the convention, is rated second in importance. It is the only picture promised from the producer, however. Paucity is attributed to his current battle to break out of his UA pact and his reticence at making further pictures while the precarious foreign situation prevails.

Korda's 'Thief of Bagdad' is another originally slated for the current season which was held up in production and will be released on the new schedule. It is now being completed. Remainder of the Korda program announced is Vivien Leigh in 'Womanhunt,' based on the novel by Mary Webb, and Merle Oberon in 'Lady in the Dark,' with Melvyn Douglas. No mention is made of 'Bethel Meriday,' Sinclair Lewis's new novel, which Korda recently bought and in which, he said last week, Lewis will have a principal role. Korda also said he is exercising the option he holds on 'Labyrinthine Way,' by Graham Green, despite Catholic opposition to production of the novel. Korda, prior to the turn of the war in Europe over the past weekend, said he planned to make two pictures in Hollywood and two in England for the new season. Plans, however, may be changed by events.

Two Selznick productions are announced, both unnamed. One, the producer has stated repeatedly, will be 'Joan of Arc,' although UA's failure to put it in its program furthers opinion expressed in some well-informed circles that it will never be made. No star names are mentioned for the pair of Selznicks, but the producer has under contract three femmes, Vivien Leigh, Joan Fontanne and Ingrid Bergmann.

Harry L. Gold, v.p. and eastern salesmanager, is presiding at the three-day convention. Western sha-

(Continued on page 22)

ORGANIZE ALL PIC FLACKS

Same Libretto, New Lyrics, As Neely Takes an Encore Performance in D. C.

Washington, May 14.

Antagonistic House committee greeted the first contingent of Neely bill proponents as hearings on the anti-blockbooking measure were resumed this week after a three-year stagnation.

Familiar song-and-dance act started Monday (13) with Mrs. Mary T. Bannerman, local clubleader and legislative representative for the National Congress of Parents and Teachers of America. Show is being staged this year before the full House Interstate and Foreign Commerce Committee, instead of being delegated to a subcommittee.

Independent exhibitors are being 'trampled in the dust by a hard-hearted Hollywood,' according to Mrs. Bannerman, and U. S. picturegoers must visit theatres which are 'controlled autocratically by some faraway producers.' Although conceding that 'everyone admits that pictures have improved since 1934,' Mrs. Bannerman stated that 'the movies seem to be the only business where the customer is always wrong.'

Elimination of blockbooking and blind selling will make possible the showing of 'socially desireable' pictures, blue-noser declared. Indie exhibs will cooperate with their local communities, she assured the committee, and will reap rewards from increased boxoffice when 'for the sake of the children' films are made acceptable to parents.

Skeptical

Majority of the House committee appeared extremely skeptical over the promised benefits to film patrons. P.T.A. head was grilled almost mercilessly over details of present contract arrangements with the big studios and her inability to answer the quiz resulted in several caustic comments.

Interest of Representative Charles A. Wolverton (R., N. J.) in the current anti-trust suit against the industry created wide speculation among observers at the hearings. New Jerseyite questioned Mrs. Bannerman closely about the Government's charges but, discovering that she had only 'skimmed over' the

(Continued on page 20)

Selznick and Sarnoff Address Rochester U. Congress on Pix, Radio

Rochester, N. Y., May 14.

Films and radio were held for the closing act of the three-day University of Rochester economic congress, which discussed, argued and debated 'New Frontiers in American Life.' Emcees of the amusement industries were David O. Selznick, president of Selznick-International, who talked about pictures, and David Sarnoff, president of Radio Corp. of America, who handled the case for broadcasting.

Selznick painted a bright picture for the future of films, basing his predictions on the fact that public taste for better entertainment was improving. He reversed the popular theory that mediocre films were the responsibility of the producers. 'Film trash,' as he termed it, was presented, he said, because the public wanted it, just as the public wanted the old-time ten, twent' and thirt' melodramas. Now that the public was being educated by the producers to appreciate better film entertainment, it was getting better films.

Sarnoff dwelt on the untapped mechanical gadgets which technicians are working out and developing in radio laboratories. He mentioned the possibility of individual sending and receiving sets, so small that every person might have his own communicating system in his pocket. Television is an immediate possibility for every home. He did not believe that television would prove harmful to motion pictures as theatre entertainment—in fact, one would supplement the other.

RKO's N.Y. Fair Service Stands; WB, Par Doubtful

RKO will maintain its exhibitors' lounge at h.o. headquarters, plus various services gratis, for the second year of the N. Y. World's Fair, but Warner Bros. and Paramount, which sought good-will in that direction on a much smaller scale, are doubtfuls.

H. M. Richey, director of special exhibitor relations for RKO, is in charge of that company's lounge, which has been maintained in spacious surroundings since the fair folded last fall.

Metro, with its information booth in Times Square, reopened it during the past week after putting on a paint job.

Johnson's Trust Suit Against NW Paramount, Welworth Indie Chains

Minneapolis, May 14.

A. R. Johnson, former RCA Photophone representative here and more recently an independent exhibitor, has filed a $523,500 anti-trust suit in U.S. district court at Sioux Falls, S. D., against the Minnesota Amus. Co. (Paramount), the Welworth (indie) circuit, and Paramount, RKO, 20th-Fox, United Artists, Universal, Columbia, Warner Bros., Republic and Monogram exchanges.

Johnson, who has had the Granada, Sioux Falls, and the Time and Pix at Aberdeen, S. D., alleges conspiracy among the defendants to force him out of business. As a result, he charges, he was unable to obtain film product for his theatres. He recently sold the two Aberdeen houses.

ORDERS RE-REVIEW BY CENSORS OF 'PRIMROSE'

Milwaukee, May 14.

Although 'Primrose Path' is enjoying a healthy run (for a week at least) at the downtown Fox Palace, it may never reach the nabes. Squawks against the 'bawdy' picture poured in upon Mayor Carl F. Zeidler in such volume that he has requested the motion picture commission to re-review it and to reconsider its approval.

'Either we have a commission or we don't, the mayor told the censorship board. 'The commission is intended to be a public body responsive to public opinion. It should not be a rubber stamp.'

Frank B. Metcalfe, chairman of the commission, said 'Primrose' had been given approval because it pointed a good moral and was noteworthy for excellent acting, but that the mayor's request would be complied with, and a meeting tonight (14) will decide whether the O.K. given the film shall be withdrawn.

McCarroll, Newsreeler, Kiled in Plane Crash

A. J. Richard, editor of Paramount newsreel, hurried to the Coast Friday (10) on receiving word that Marshall McCarroll, head of the Los Angeles bureau, had been killed in a plane crash May 9. McCarroll was helping film a flight from a specially chartered plane when two ships collided. Pilot of airplane carrying McCarroll also was killed.

McCarroll had been on the Coast for Paramount News since 1929.

F. & M. Studio Fire

Hollywood, May 14.

Blaze at the Fanchon & Marco studios caused damage estimated at $40,000.

Old Fox lot nearby escaped damage.

PUBLICISTS GUILD SPREADING OUT

Exploitation and Advertising Men Will Be Drawn Into Studio Group—Clash with News Guild, Agents Seen —Favor AFL Charter

SCRIBE DEMANDS UP

Hollywood, May 14.

The Screen Publicists Guild is expanding into a national organization. Studio flacks are revising their by-laws to take over jurisdiction in the distributor and exhibitor fields, as well as firms handling picture advertising and exploitation. National headquarters will be located in Los Angeles, with locals in various cities throughout the country. When the proposed expansion is okayed by the membership, initiation fee will be hiked to $100 and dues for senior flacks to $4 quarterly and $3 for juniors.

Because of the wide jurisdictional latitude outlined by the SPG, labor leaders said there was possibility of a clash between the flacks and the

(Continued on page 22)

WB SETTLES INDIE'S SUIT

Philadelphia, May 14.

The case of the Landis theatre versus the Stanley-Warner chain and the major distributors, skedded to be a virtual 'roadshowing' of the big Federal anti-trust suit in New York, died on Friday (10) with a joint announcement by both sides that an out-of-court settlement had been effected 'satisfactory to all parties'. The announcement was made just before the opening of U. S. district court in which argument in the much-ballyhooed suit was set to start.

Neither Morris Wolf, heading the defense counsel, nor State Senator Harry Shapiro, Landis attorney, would divulge the terms of the agreement, stating that one of the stipulations was that the details of the settlement would not be made public. It was reported, however, that the Landis, an indie in Vineland, N. J., would receive priority run in at least three major products over the S-W houses in Vineland.

The sudden ending of the suit came as a distinct surprise to Filmrow as it was expected that neither side would give in. The defendants were expected to hold out to forestall any more suits by indies, while the plaintiffs were believed set for the long, hard pull because of the fact that the syndicate owning the theatre was well-heeled.

The case had been watched by the entire film industry because it had the distinction of being the first in the scores of similar suits in which an indie exhibitor was granted a preliminary injunction against the majors. In this action, Federal Judge William H. Kirkpatrick declared that the defendants were guilty of violating the anti-trust laws. But the restrainer was later voided by the U. S. Circuit Court of Appeals who sent the case back for a final hearing.

Another interesting feature to the Landis case was an order by Judge Kirkpatrick ordering the defendants to show their books and contracts, also the first time such an order had been made. These documents were examined by a Special Master who had completed his perusal and was skedded to deliver all papers pertaining to the case at the hearing when the settlement was announced.

Defendants in the suit were Warner Bros. Pictures, WB Theatres, Paramount, RKO, Loew's, 20th, Columbia, Universal and United Artists.

As June 3 Nears, Pix Biz Openly Vexed at Arnold's Aloofness To Any Possible Settlement Overtures

Along the film industry's legal front there is growing daily a strong conviction that the Government's anti-trust action against the eight major film companies is moving inevitably towards trial and is swerving further from settlement by compromise and consent decree.

Whereas, a week ago hopeful expressions from attorneys and film executives indicated that some amicable settlement of the issues might be reached before the start of trial on June 3, the feeling prevails currently that agreement on a platform of revised and experimental trade practices will not, or cannot, be reached.

There is in prospect, therefore, a long-drawn-out court struggle, estimated variously by principals on both sides as likely to extend over a period of two or three years. With victory or defeat by either side, the ensuing appeals to higher courts and eventually to the U. S. Supreme Court will require many months for the preparation and presentation of briefs and arguments.

Strictly from the viewpoint of cost to the film companies the estimate of outlay for legal talent, for expense of bringing to New York hundreds of witnesses and for the employment of scores of investigators, the price of defense is close to $8,000,000. And this vast total does not take into account the probable loss of executive manpower, of showmanship enterprise and public good will which always are accessories to actions of this anture.

From the Department of Justice within the week comes the announcement that the three ranking officials of the Government's prosecution are preparing to appear in court to present the opening arguments. These include Robert Jackson, attorney general; Thurman Ar-

(Continued on page 20)

Foster Opp Lamour In 'Moon Over Burma'

Hollywood, May 14.

Preston Foster plays opposite Dorothy Lamour in 'Moon Over Burma,' an Oriental yarn slated to roll June 3 at Paramount under direction of Louis King.

Foster's entry into the 'Burma' cast means that Pat O'Brien is the sole candidate for the top spot in 'The Amazing Story of Sergeant York' at Warners. They were the leading aspirants to the job.

Nick-Weston Waive Appeal, But Needn't Return Over $48,000

St. Louis, May 14.

John P. Nick and Clyde A. Weston, former heads of IATSE, Local No. 143, have withdrawn their appeal taken to the Missouri State Supreme Court from the recent decision of Circuit Judge Ernest F. Oakley who permanently barred them from control of the Local and, in return, the Local has waived the return of $48,300 which Judge Oakley ordered Nick and Weston should pay the Local. A stipulation was filed in Jurge Oakley's court last week.

Of the $48,300 Julge Oakley held that $10,000 represented dough obtained from exhibitors in 1936 in lieu of a wage increase contract for the operators. Some $6,300 was obtained in 1937 under similar circumstances and the balance consisted of improper expenditures of union funds.

Robert Roesel and Raymond Freed, counsel for Local 143, in a statement, said the union had 'voluntarily released its claim in order to expedite the dismissal of the appeals and to avoid prolongation of the litigation.' The statement added that the ultimate aim of the ouster suit, the reestablishment of local autonomy for No. 143 had been accomplished. 'The union, after investigation, is satisfied of the doubtful pecuniary value of these judgments,' the statement stated.

Paul Dillon, associated with Sigmund Bass in defense of Nick and Weston in all litigation, refused to sign the stipulation which carries the Johnhancocks of Bass, Roesel and Freed, Harry Barco, president, and Harvard O'Laughlin, recording secretary of Local No. 143, and Joseph A. Padway, counsel for IATSE.

Filing of the document clears the way for settlement of a wrangle, in effect since last September, between Local No. 143 and Fanchon & Marco. Frank Strickland, an IATSE representative from Elgin, is in town to negotiate a solution of the fracas in which execs of No. 143 charge that F & M made separate working contracts with Nick adherents among their operators, contrary to union rules and regulations.

N.Y. FILM AGENTS

SAG Franchising Up Before Artist Representatives Ass'n

Question of Screen Actors Guild franchising New York agents doing any film business from the east comes up this week at a meeting Thursday night (16). I. Robert Broder, counsel for the Artists Representatives Assn., and a committee of agents, will confer with Mrs. Florence Marston, eastern rep of SAG, and Henry Jaffee, its counsel, on preliminaries.

Franchising will be done independently of the Artists Managers Guild of Hollywood, this group stating that it was not interested in branching out to take in the N.Y. agencies selling to the film companies.

U.S. Labor Official To Determine 'Exec,' 'Pro' Classes in Pix

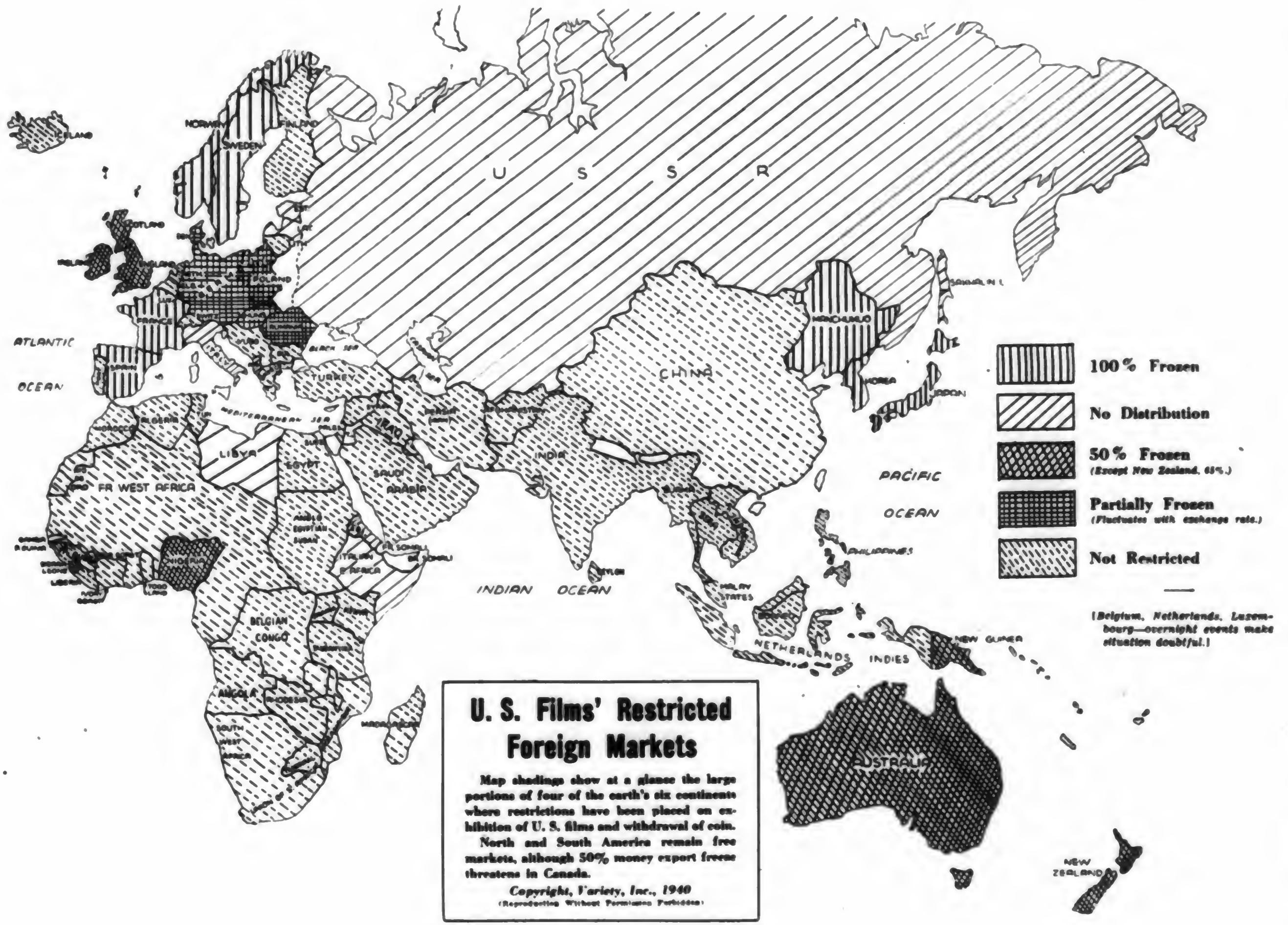
Washington, May 14.

Unsnarling of the controversial issue of who is an 'executive' and who is a 'professional' in the motion picture industry will be undertaken shortly by Eldred M. Cocking, assistant Director of Personnel of the U. S. Department of Labor, it was announced last Sunday (12).

Final decision of which employe is which, under the terms used in the Fair Labor Standards Act, probably will be made after Cocking completes a 'first-hand study of the duties and responsibilities of the present 615 work classifications used by the studios.' The Government official will work out of the Los Angeles office, under the direction of Regional Director Wesley O. Ash, and will establish contact with producers' organizations and unions and guilds to which a majority of the studio employes belong.

Clarification of the 'professional-executive' definition has long been sought for the motion picture industry. Minimum wages are not a problem, according to the Labor Department, because of the high salaries paid by the industry. But problems involving the overtime requirement of the law have caused much disagreement. (The 42-hour limit which now applies to the industry will be shortened in October to 40 hours a week).

Under the Fair Labor Standards Act, employes 'employed in a bona fide executive, administrative (or) professional capacity' are exempt from wage-hour provisions. An 'agreed state of facts' will be sought from Cocking's final report and public hearings will be held upon its completion—probably by the Wage Hour Administrator.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ATLANTIC OCEAN
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LIBYA
EGYPT
FR WEST AFRICA
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SAUDI ARABIA
ANGLO EGYPTIAN SUDAN
ITALIAN E. AFRICA
FR. SOMALI
NIGERIA
TOGO LAND
BELGIAN CONGO
ANGOLA
MADAGASCAR
INDIA
CHINA
MANCHUKUO
KOREA
JAPAN
SAKHALIN I.
PACIFIC OCEAN
PHILIPPINES
INDIAN OCEAN
CEYLON
MALAY STATES
NETHERLANDS INDIES
NEW GUINEA
AUSTRALIA
NEW ZEALAND
▥ 100% Frozen
▨ No Distribution
▩ 50% Frozen (Except New Zealand, 65%.)
▦ Partially Frozen (Fluctuates with exchange rate.)
▧ Not Restricted
(Belgium, Netherlands, Luxembourg—overnight events make situation doubtful.)

U. S. Films' Restricted Foreign Markets

Map shadings show at a glance the large portions of four of the earth's six continents where restrictions have been placed on exhibition of U. S. films and withdrawal of coin.

North and South America remain free markets, although 50% money export freeze threatens in Canada.

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Marxes-'True' Nice $37,000 In Chi; Lunceford-'Names' Strong $16,000, Palace Closing, 'Gone' Scramming

Chicago, May 14.

Several changes will occur in the loop lineup this week. 'Gone With the Wind' will finally wind up at the Oriental after 16 weeks, the longest grind run for the picture in the nation. Flicker will continue, however, in the Woods on its two-a-day policy, and opens its nabe runs at three Balaban & Katz outlying houses on June 7.

RKO is closing the Palace Wednesday (15) and house will stay dark for at least 10 weeks, according to present plans. This repeats the summer closing for the house last year. House's supply of RKO and Universal pictures will be taken over by Jones, Linick & Schaefer for the Oriental, which reverts to vaudfilm policy Friday (17). However, the Oriental will try it on a first-run plan this time at 60c top instead of previous 40c ceiling.

Marx Bros. with 'It All Came True' will finish up with fair enough gross at the Chicago. 'Cyclops' was pulled out of the Roosevelt after a single session and replaced by 'Dark Command,' which figures for some male trade on the western angle. Jimmy Lunceford band and colored unit are doing business for the State-Lake, which built up a strong patronage in the 10 weeks that it had the family time vaude field to itself.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Rebecca' (UA) (2d wk). In second week here and sixth week in loop. Continues to coin money at a remarkable pace. Holding to better than $6,000 currently, after snagging sensational $8,000 last week.

Chicago (B&K) (4,000; 35-55-75)—'Came True' (WB) and Marx Bros. unit on stage. Trade steady in the evenings, but slow during the afternoon. Paced for good $37,000. Last week, 'Buck Benny' (Par) with Andrews Sisters, Red Skelton and Hattie McDaniels on stage, turned in holdover gross of $30,000, okay.

Garrick (B&K) (900; 35-55-65-75)—'Benny' (Par). Moved here from the Chicago and looks for satisfactory $5,000. Last week, 'Star Dust' (20th), so-so $3,500.

Oriental (Jones) (3,200; 75-$1.10-$1.50)—'Gone' (M-G) (10th and final week). Winds up run Wednesday (15) and house reverts to vaudfilm policy Friday (17). Weekends have been bright, with weekdays just jogging. Looks to finish with $17,000, after taking fine $19,300 last week.

Palace (RKO) (2,500; 35-55-65-75)—'Primrose' (RKO) and 'Me' (U) (2d wk). House will close tomorrow (Wed.), and pictures will go to the Oriental. Will fold to $6,500, fair enough, after taking okay $12,300 last week.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Command' (Rep). Passable week in the offing for this historical western at $8,500. Last week, 'Cyclops' (Par), faded quickly to $6,100, mild.

State-Lake (B&K) (2,700; 25-40)—'Without Names' (Par) and Jimmy Lunceford band on stage. All-colored show is doing the trade currently to healthy $16,000. Last week, 'Dakota' (M-G) with Johnny Davis orch, fine $17,100.

United Artists (B&K-M-G) (1,700; 35-55-65-75) — 'Cargo' (M-G) (2d wk). Headed for $10,000, strong enough currently, after taking bright $14,700 last week.

Woods (Essaness) (1,200; $1.00-$1.50) — 'Gone' (M-G) (10th wk). Taking $6,000 currently, after brilliant $7,100 last week. Holds on.

DODGERS IN, B'KLYN B.O. OFF; BENNY OK $18,000

Brooklyn, May 14.

Biggest headaches downtown managers had to contend with this week was arrival of Brooklyn Dodgers and opening of World's Fair. Both attractions offered considerable competition.

Fabian Paramount is managing, however, to crawl out among winners this stanza with 'Buck Benny Rides Again' and 'Tomboy.' Loew's Metropolitan gave Par a tussle with 'It's a Date' and 'House of Seven Gables.' RKO Albee is quiet with 'Johnny Apollo' and 'Millionaire Playboy.'

Estimates for This Week

Albee (3,274; 25-35-50)—'Johnny Apollo' (20th) and 'Millionaire Playboy' (RKO). Quiet $15,000. Last week, 'Primrose Path' (RKO) and 'Curtain Call' (RKO), nice $18,500.

Fox (4,089; 25-35-50)—'Angel Texas' (WB) and 'Tear Gas Squad' (WB). Uneventful $14,500. Last week, 'Cyclops' (Par) and 'Adventure Diamonds' (Par) (2d wk.), mild $11,000.

Met (3,618; 25-35-50)—'It's a Date' (U) and 'Seven Gables' (U). Attractive $17,000. Last week, 'Across Bay' (UA) and 'Ghost Home' (M-G), satisfactory $16,000.

Paramount (4,126; 25-35-50)—'Buck Benny' (Par) and 'Tomboy' (Mono). Pleasant $18,000. Last week, 'Meet Again' (WB) and 'Grandpa Town' (Rep), fine $19,000.

Strand (2,870; 25-35-40) — 'One Beautiful' (M-G) and 'Secret Four' (Mono). Dullish $4,000. Last week, 'Parole Fixer' (Par) and 'Rancho Grande' (Rep), mild $4,500.

CANTOR - VAUDE POOR $14,000 IN WASH.

Washington, May 14.

With four new shows at least of average marquee strength, blame for noticeable drop in over-all gross this week must be laid to beginning of summer slump. Outdoor amusements are throwing open their doors right and left and weather man is playing right into their hands.

Tops looks to be Earle with 'Saturday's Children' and return of Red Skelton. 'Forty Little Mothers' and Blue Barron orch are n.g. at Capitol, and 'My Son, My Son' is disappointing at Palace.

Estimates for This Week

Capitol (Loew) (3,434; 25-35-40-66)—'Little Mothers' (M-G) and vaude. Even with help of Blue Barron's orch, Cantor won't pull radio fans for better than light $14,000. Last week, 'Kildare's Case' (M-G) and Benny Meroff's 'Funzapoppin,' good $17,500.

Columbia (Loew) (1,234; 25-40)—'Rebecca' (UA) (2d run, 2d wk). Fourth week on mainstem getting profitable $4,500. Last week, hefty $7,000.

Earle (WB) (2,216; 25-35-40-66)—'Saturday's Children' (WB) and vaude. Red Skelton's return as m.c., plus pull of John Garfield, who was here recently in 'Heavenly Express,' leading town with fair $15,500. Last week, 'Dark Command' (Rep) and vaude, light $12,500.

Keith's (RKO) (1,830; 35-55) — 'Primrose Path' (RKO) (2d wk). Not over passable $6,500. Last week, good $10,500.

Met (WB) (1,600; 25-40)—'Million B.C.' (UA). First run in usual spot getting big $7,500. Last week, 'Husbands' (Col) (2d run), solid $5,500.

Palace (Loew) (2,242; 25-35-55) — 'My Son' (UA). Disappointing in face of hefty long-term bally. Not over fairish $12,000. Last week, 'Strange Cargo' (M-G) (2d wk), oke $7,500.

Benny $4,700 But Only 2½G, Cantor, in Lincoln

Lincoln, May 14.

With a Sunday (12) start, 'Buck Benny' put spurs to the b.o. here and is off for a 10-day gallop. House just finished getting super money with 'Rebecca.' Eddie Cantor's '40 Little Mothers' started mid-week, but hasn't the necessary stuff to pull house up to average.

Rest of the town is so-so.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'Calling Marines' (Rep) and 'Straight Shooter' (Victory), split with 'Miracle Main Street' (Col) and 'Sky Bandits' (Crit). Light, $800. Last week, 'West Carson City' (U) and 'Son Criminal' (Col), split with 'Rancho Grande' (Rep) and 'Next Time Marry' (RKO), good $1,000, mostly due Autry.

Lincoln (Cooper-Paramount) (1,503; 10-25-35-40)—'Buck Benny' (Par). Film is set for 10 days, to be followed by 'Lillian Russell' (20th), which will get weekend opening. Benny pic due for $4,700, or more, on 10 days, very good. Last week, 'Rebecca' (UA), grabbed $5,600 in nine days, nifty.

Nebraska (Cooper-Paramount) (1,236; 10-20-25) — 'Charlie Chan Panama' (20th) and 'Cisco and Lady' (20th). Fair $1,900. Last week, 'Carters' (Par) and 'Millionaire Playboy' (RKO), okay $2,300. Amateur nights Tuesdays are playing to full houses.

Stuart (Cooper-Paramount) (1,894; 10-25-40)—'40 Mothers' (M-G). Having trouble and finishing to weak $2,400. Last week, 'Cyclops' (Par), poor $2,700.

Varsity (Noble-Federer) (1,017; 10-15-20-25)—'Man Montreal' (U) and 'Million, B. C.' (UA). Good $2,800. Last week, 'Angel Texas' (WB) and 'Old Missouri' (Rep), good $2,300.

First Runs on Broadway

(Subject to Change)

Week of May 16

Astor—'Gone With the Wind' (M-G) (22d wk).

Capitol — 'Waterloo Bridge' (M-G).

(Reviewed in Current Issue)

Criterion—'Hell Below' (M-G). (Reissue).

Globe—'I Was An Adventuress' (20th) (18).

(Reviewed in Variety May 1)

Music Hall—'My Son, My Son!' (UA) (2d wk).

Paramount—'Buck Benny Rides Again' (Par) (4th wk).

Rialto—'Ski Patrol' (U) (20).

Rivoli—'If I Had My Way' (U) (2d wk).

Roxy—'Lillian Russell' (20th) (17).

Strand—'Torrid Zone' (WB) (17).

(Reviewed in Variety May 8)

Week of May 23

Astor—'Gone With the Wind' (M-G) (23d wk).

Capitol — 'Waterloo Bridge' (M-G) (2d wk).

Criterion—'Biscuit Eater' (Par) (22).

(Reviewed in Variety April 10)

Globe—'Island of Doomed Men' (Col) (25).

Music Hall—'Irene' (RKO).

(Reviewed in Variety April 24)

Paramount—'Typhoon' (Par) (22).

(Reviewed in Variety May 1)

Rivoli — '21 Days Together' (Col) (22).

Roxy—'Lillian Russell' (20th) (2d wk).

Strand—'Torrid Zone' (WB) (2d wk).

Strike Murders Pitt Biz; Ginger, $10,000, Is N.G.

Pittsburgh, May 14.

Parking lot strike is really cutting in on downtown business. Traffic's virtually at a standstill and everybody seems to be sticking to the nabe houses for their flicker fare. Walkout is in second week and so far no sign of a break, with theatre execs now joining in with other business leaders in demanding that city take a hand in bringing opposition together.

Beating is general, and nobody's excluded.

Estimates for This Week

Alvin (Harris) (1,850; 25-35-50)—'Dark Command' (Rep). Not very much of a selling job on this one, house shooting everything on world preem of 'Lillian Russell' (20th) tomorrow night (15). In six days (house closing all day Wednesday to prepare for premiere at night), not much more than poor $4,000 looked for from 'Command.' Last week 'My Way' (U), light $6,600.

Fulton (Shea-Hyde) (1,700; 25-40)—'Alias Deacon' (U) and 'Zanzibar' (U). Bill will have to hurry to grab even weak $2,800. Last week 'Abe Lincoln' (RKO) and 'Millionaire Playboy' (RKO), pretty bad at $3,700.

Penn (Loew's-UA) (3,300; 25-35-50)—'Primrose Path' (RKO). Mixed notices for Ginger Rogers starrer. Not much more than $10,000 in sight, which is way off for this spot. Last week 'Buck Benny' (Par), dropped way off after fast start and finished to ordinary $11,500.

Senator (Harris) (1,750; 25-35-50)—'My Way' (U). With available product for this spot just about washed up for season, management figured Crosby-Gloria Jean picture was as promising as anything, despite disappointing trade at Alvin. Probably right, too, inasmuch as $2,000 is considerably more than the average dual does here. Last week 'Doctor Wife' (Col), also h.o. from Alvin, about $1,000.

Ritz (WB) (800; 25-40)—'French Tears' (Par) and 'Diamonds' (Par). Just another double-feature passing the time of day. Maybe $1,000, maybe less. Last week 'Ghost Home' (M-G) and 'King Lumberjacks' (WB), $1,500.

Stanley (WB) (3,800; 25-40-60)—'Cyclops' (Par) and Tommy Riggs-Ebsens-Beverly Roberts. Stage show has plenty of potency, but picture would lick stronger bills than even this. Add to this the parking strike and combo doesn't stand the ghost of a chance. Around $13,000, pretty bad, in prospect. Last week Wayne King's ork shot '20 Mule Team' (M-G) to swell $22,000.

Warner (WB) (2,000; 25-35-50)—'Buck Benny' (Par). Unwarranted moveover, in view of film's showing at Penn, is working out all right anyway, with house bucking everything and likely to get away with $4,200, which isn't so bad at that. Last week 'Angel Texas' (WB) and 'Beyond Tomorrow' (RKO), around $3,200.

Fair and War Jitters Hurt B'way; 'My Son' OK $80,000, 'Command' 28G, Weak, '20 Mules' Pull Only $15,000

(Best Exploitation: Music Hall)

Broadway is deader than a Hitler 'protective' promise, but not only the theatre managers look blitzkrieged. Everyone else seems sad the way things are going and a cursory check would indicate that no one in particular is doing any business.

While the Fair resumed again for another season, taking off fast on Saturday (11), the cashiers at the theatre boxoffices were yawning most of the weekend. They were also half asleep on Friday (10) when the news of the Nazis' latest incursion was heard.

Reports from throughout the country also indicate that the latest war developments, getting everybody scared and upset, are keeping 'em away from the theatres. In spite of good pictures, business dropped quite severely. Operators ascribe the dip to the constant quest for news on the war through newspapers, radio and street conversation, plus general business and personal uneasiness. For New York, the draw of natives to the Fair added to that.

Since Friday the drop from normal in New York is placed from 10% for some houses to as high as 20% and 25% for others. That kind of a slide makes a big difference.

'My Son' is being held down to $80,000 at the Music Hall, satisfactory enough, but disappointing withal. The Paramount, with 'Buck Benny,' Gene Krupa and Connie Boswell, which has been hitting high speed from the start three weeks ago, also got pinched. While the house did $44,000 on the second week through May 7, on the third ending last night (Tues.) it came down with the rest of the street to $27,000. This is safely in the profit column, however, and a fourth (final) week begins today (Wed.).

In addition to 'My Son,' new pictures that are not getting their just due include 'Dark Command' and '20 Mule Team.' The former will be only about $28,000 or a bit under, which just ain't fair, and '20 Mule Team,' also thanks to Hitler and the Fair, won't reach $15,000. 'Command' is at the Roxy, 'Mule Team' at the Cap, but the theatres don't matter much this week.

The Strand will have to push to hit $20,000 on the second week of 'Saturday's Children' and Guy Lombardo—again not their fault. Nor are the Rivoli and second-run State to blame for what is happening. Now in its second week at the Riv, 'If I Had My Way' will be lucky to see $12,000. 'Singapore' and a vaudeville bill including Gertrude Niesen and Milt Britton's band are at the State, but not so many people seem to care right now. Gross looks like about $17,500, considerably disappointing. Of course, Bing Crosby is against himself here and at the Riv. Also 'Singapore' knocked the bottom out of a lot of pocketbooks by going four weeks at the Par only a short while ago.

United Artists, at work a long time on 'My Son,' and the Music Hall, combined to do a bang-up job on the picture. Metro and the Capitol, as well as Republic and the Roxy, also extended special effort selling '20 Mule Team' and 'Dark Command.'

Estimates for This Week

Astor (1,012; 75-85-$1.10-$1.65-$2.20)—'Gone' (M-G) (22d week). Thinned down to $11,000 last week (21st) and will depart shortly, probably around June 1.

Capitol (4,520; 25-40-55-75-$1.10-$1.25)—'20 Mule Team' (M-G). Not even the pull of that many mules could drag 'em in; this side of $15,000, poor. Last week on holdover of 'Strange Cargo' (M-G) around $17,000, rather cool after initial seven days,' $31,000. 'Waterloo Bridge' (M-G) in Thurs. (16).

Criterion (1,662; 25-40-55)—'Women Without Names' (Par), which had no names and no draught, hit the road last night (Tues.) after getting only $4,500. Second week of 'Girls Broadway' (M-G) nearly double that, $8,000. 'Hell Below' (M-G) (revival) opens today (Wed.).

Globe (1,700; 25-35-55) — 'Men Without Souls' (Col). Another that is stumbling, $4,500. Last week 'Suicide Legion' (FA), a pain in the back, $5,500.

Palace (1,700; 25-35-55)—'Johnny Apollo' (20th) (2d run) and 'Angel from Texas' (WB) (1st run). A duet that's straining the voices for $8,000, fair. Last week 'Primrose' (RKO) (2d run) and 'Murder Cruise' (20th) (2d run), twinned $10,000, hey, hey.

Paramount (3,664; 25-35-55-85-99)—'Buck Benny' (Par) and Gene Krupa, with Connie Boswell and others (4th-final week). Embarks on final sprint today (Wed.). Third week, with that Fair and the war messing things up, $27,000, but still o.k. profit. Second week $44,000, very good.

Radio City Music Hall (5,980; 40-60-84-99-$1.65)—'My Son' (UA) and stage show. Kept from going much higher but still $80,000 is a lot of money. Will hold. Last week, sixth for 'Rebecca' (UA), that old world-beater, was $70,000. On the run, over six sensational weeks, the total gross attained was $544,000.

Rialto (750; 25-40-55) — 'Alias Deacon' (U). Opened here Monday (13) and away fairly, perhaps $6,000. Last week, 'Carson City' (U) and 'Lights Out in Europe' (Mayer-Burstyn), as a parlay, paid off o.k., $6,500.

Rivoli (2,092; 40-35-75-85-99)—'If I Had My Way' (U) (2d wk). Off balance with the rest of the heap and this week (2d) probably around $12,000. First week was little under $20,000, light but getting through o.k.

Roxy (5,836; 25-40-55-75)—'Dark Command' (Rep) and stage show. Not enough bucks in circulation for anyone to nab and $28,000 will be about all, too bad. Last week, 'Star Dust' (20th) ended at $27,000.

State (3,450; 35-55-75)—'Singapore' (Par) (2d run) and on the stage, Gertrude Niesen and Milt Britton band. Having trouble snaring 'em and no more than about $17,500 seen. Last week, 'Edison' (M-G) (2d run), plus Joe E. Lewis, Adelaide Moffett and Parkyakarkus, near to $25,000, good.

Strand (2,767; 25-50-55-75-85-99)—'Saturday's Children' (WB) and Guy Lombardo (2d-final wk). Hit $33,000 on the first week, pretty good but on second will be fortunate to get up to $20,000 after the bombing of Broadway; however, on the two weeks in the right column. House opens 'Torrid Zone' (WB) and Sammy Kaye Friday (17).

'MEET AGAIN' N.G. $10,000 IN HUB

Boston, May 14.

Sunny weather, racing, baseball and the circus will be among the explanations for tepid biz from local managers to the b.o.'s this week. 'Too Many Husbands' and 'Johnny Apollo' are neck-and-neck as the leaders, with 'Til We Meet Again' headed for the basement.

'Our Town' (UA) will be given a world preem day and date at Orpheum and State Thursday (23).

Estimates for This Week

Boston (RKO) (3,200; 25-35-40)—'So London' (20th) and 'Hidden Gold' (Par), plus vaude, three days; and 'War Angels' (Par) (reissue) and 'One Night Paris' (Alliance), dual, four days. Will get around $7,500, average. Last week, 'Sky Bandits' (Mono) and 'Three Mile Limit' (Col) (2d run), dual, with vaude, three days; and 'Enemy Agent' (U) and 'Manhattan Shakedown' (Warwick), double, four days, $7,000.

Fenway (M&P) (1,332; 25-35-40-55)—'My Son' (UA) and 'On Own' (20th) (both 2d run). So-so $4,000 indicated. Last week, 'Angel Texas' (WB) and 'Shooting High' (20th), dual, $4,200.

Keith Memorial (RKO) (2,907; 25-35-40-55)—'Johnny Apollo' (20th) and 'Curtain Call' (RKO). Hitting average gait, around $14,500. Last week, 'Abe Lincoln' (RKO) and 'Free Blonde' (20th), double, $13,500.

Metropolitan (M&P) (4,367; 25-35-40-55)—'Meet Again' (WB) and 'Tear Gas Squad' (WB). Very mediocre; possibly $10,000. Last week, 'Buck Benny' (Par) and 'Chan Murder Cruise' (20th), dual, nifty $18,500.

Orpheum (Loew) (2,900; 25-35-40-55)—'Husbands' (Col) and 'Kildare's Case' (M-G). Fairly good $15,000 on the way. Last week, 'Tom Edison' (M-G) and 'Girls Broadway' (M-G) (both 2d wk.), dual, $12,500.

Paramount (M&P) (1,797; 25-35-40-55)—'My Son' (UA) and 'On Own' (20th) (both 2d run). Good $6,000. Last week, 'Angel Texas' (WB) and 'Shooting High' (20th), dual, ditto.

Scollay (M&P) (2,538; 25-35-40-50)—'Cyclops' (Par) and 'Grapes' (20th) (both 2d run). Around $5,000 indicated, okay. Last week, 'Rebecca' (UA) and 'Chan Panama' (20th) (both 2d run), double, $5,000.

State (Loew) (3,600; 25-35-40-55)—'Husbands' (Col) and 'Kildare's Case' (M-G). Around $11,000 promised, fair. Last week, 'Edison' (M-G) and 'Girls Broadway' (M-G) (both 2d wk.), okay $10,000.

Mpls. Has B. O. Blackout; 'Irene', $6,500; Benny, 7½G, Both Good

Minneapolis, May 14.

The bottom apparently has fallen out of theatre patronage and grosses are suffering from pernicious anemia. Latest war developments seem to have tossed another wet blanket over entertainment-seeking proclivities. Imminence of real estate tax payment time and the advent of warm, pleasant weather also are taking a toll from b.o.s, which have been hit hard by generally depressed business conditions.

Among the newcomers, 'Irene' and 'Buck Benny Rides Again' are the best boxoffice bets. Neither of the hold-overs, 'Abe Lincoln in Illinois,' in its third week at the sure-seater World, and 'It's a Date,' which moved over from the State to the Century, is demonstrating noteworthy pulling power and both will bow out after the current canto.

Estimates for This Week

Astor (Par-Singer) (900; 15-25)—'Western Stars' (Par) and 'Courageous Christian' (RKO), dual first-runs, split with 'One Beautiful' (M-G) and 'Enemy Agent' (U), also dual first-runs. Headed for fair $1,800. Last week, 'Black Friday' (U) and 'Free, Blonde' (20th), dual first-runs, split with 'Zanzibar' (U) and 'Curtain Call' (RKO), $1,900, mild.

Century (Par-Singer) (1,600; 25-35-40)—'It's Date' (U) (2d wk.). Not delivering in the way that Durbin predecessors have done. Must be the bad general conditions. Light $3,300 looks about tops. Last week, 'Dr. Ehrlich' (WB), bad $2,000 in five days.

Esquire (Gillman) (290; 25)—'Old Dark House' (U) (reissue). New 25c flat price policy, same as that of Gopher. Having plenty trouble getting product. Stretching toward good $1,200. Last week, 'Puritan' (French), $700, light.

Gopher (Par-Singer) (998; 25)—'Kildare's Case' (M-G). Should hit good $3,500. Last week, 'Ghost Home' (M-G), light $1,800 in five days.

Orpheum (Par-Singer) (2,800; 25-35-40) — 'Irene' (RKO). Opened Thursday (9), one day ahead of schedule and may hit $6,500, fair. Last week, 'Came True' (WB), $3,000 in six days, light.

State (Par-Singer) (2,300; 25-35-40)—'Buck Benny' (Par). Well liked and going at fair pace, but Benny no great boxoffice draw here. Seems en route to fairly good $7,500. Last week, 'It's Date' (U), $7,300, fairly good, but disappointing.

Uptown (Par) (1,100; 25-35)—'Pinocchio' (RKO), split with 'Virginia City' (WB). First neighborhood showings and pretty good $2,300 in prospect. Last week, 'Singapore' (Par), first nabe showing, $2,000, okay.

World (Steffes) (350; 25-35-40-55)—'Abe Lincoln' (RKO) (3d wk). Has been great boxoffice disappointment, inasmuch as big things were expected of it in this long-run house that has ritzy and intellectual trade. Light $1,000 looks about all. Last week, $1,300, mild after big $3,400 first week.

BENNY GOES TO $10,000 ON OKAY OMAHA BALLY

Omaha, May 14.

(Best Exploitation: Omaha)

Preceded by a terrific street bally, 'Buck Benny Rides Again,' got off to big start Thursday (9) and looks for good $10,000. 'A Bill of Divorcement' is sagging at the Brandeis. Orpheum is doing nicely with 'If I Had My Way' and 'Women Without Names.' 'The Lion Has Wings' was jerked at the Omaha as second feature after three days. 'Saps at Sea' replaced Saturday (11). Golden Spike week may help biz.

Publicist Ted Emerson staged a colorful and exciting hobby horse derby in the entire block front of the Omaha the day 'Buck Benny' opened. More than a score of cuties all dressed for the occasion mounted the hobbies and went through a series of races for cash prizes, a crowd estimated at about 6,000 looking on for laughs and cheering the girls along. Best proof of the effectiveness of the stunt was the rush for the theatre's turnstiles after the races.

Estimates for This Week

Omaha (Tristates) (2,000; 10-25-40)—'Buck Benny' (Par), 'Lion Wings' (UA) (withdrawn) and 'Saps Sea' (UA). Should get good $10,000. Last week, 'Man Dakota' (M-G) and 'Congo Maisie' (M-G), fair $7,500.

Brandeis (Mort Singer) (1,500; 10-25-40)—'Bill Divorcement' (RKO) and 'Angel Texas' (WB). Not so good, with light $4,000 in prospect for the week. Last week, 'Doctor Takes Wife' (Col) and 'Curtain Call' (RKO). Just fair $4,000.

State (Goldberg) (900; 10-20-25-35)—'Northwest Passage' (M-G) and 'Intermezzo' (UA) split with 'Missouri' (Rep) plus 'Blondie Budget' (Col). Looks like fair $2,000. Last week, 'Shop Around' (M-G) and 'Cheers Irish' (WB) split with 'Broadway Melody' (M-G) and 'Grapes' (20th), turned in little under $2,000, fair.

Orpheum (Tristate) (3,000; 10-25-40)—'My Way' (U) and 'Woman Names' (Par). Should get fair $8,000, even with all the fun in the streets Golden Spike days. Last week, 'Johnny Apollo' (20th) and 'Diamonds' (Par), $8,000, so-so.

Town (Goldberg) (1,250; 10-20-25) 'Married Love' (RKO), 'Bullets Rustlers' (Col) and 'Mad Empress' (WB), split with 'Young Feel' (20th), and 'Black Bandit' (Indie). Likely $2,300. Last week, 'Telegraph Trail' (Indie), 'Lone Wolf Strikes' (Col), and 'Vigil Night' (RKO), split with 'Danger Ahead' (Mono), 'On Dress Parade' (WB) and 'Swiss Family' (RKO), $1,800.

Military-Avenue-Dundee (Goldberg) (950, 600, 800; 10-25)—'Northwest Passage' (M-G) and 'Honeymoon Preferred' (U), dual, split with 'Young Feel' (20th), 'Roving Tumbleweeds' (Rep) and 'Blondie Budget' (Col), tripler. Ought to bring fair $1,000. Last week, 'Dr. Ehrlich' (WB) and 'Cheers Irish' (WB), split with 'Broadway Melody' (M-G) and 'Grapes' (20th), a little under $1,200.

'Wife'-Apollon Fairish $13,000 In N.S.G. Balto.

Baltimore, May 14.

With the Preakness drawing 45,000 to the Pimlico race course Saturday (11), and the circus slated to fill a three-day date beginning yesterday (Monday), first-runs generally are taking it on the chin here. Some response is noted for combo of 'The Doctor Takes a Wife' tied to Dave Apollon unit at the Hipp, with night-time trade promising to help matters toward a fairish take.

Second week of 'Buck Benny Rides Again,' at Keith's, is strong, but 'Twenty Mule Team' is just ambling along in spite of ambitious pre-opening advertising campaign at Century. Rest of town, blah.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-25-40)—'Mule Team' (M-G). Not getting far in spite of extra heavy advance promotion, with mild $7,000 the most expected. Last week, 'Kildare's Case' (M-G), mild $6,000.

Hippodrome (Rappaport) (2,205; 15-25-35-40-55-66)—'Doctor Wife' (Col) plus Dave Apollon Revue. Cashing in on night-time response for fairish $13,000. Last week, second of 'Primrose Path' (RKO) and vaude, added fairish $10,200 to fair $13,800.

Keith's (Schanberger) (2,400; 15-25-35-40)—'Buck Benny' (Par) (2nd wk.). Holding strong pace to okay $6,500, after solid opening round to $8,800.

New (Mechanic) (1,550; 15-25-30-35)—'Outsider' (Rel). N. g. $3,500 for this import. Last week, 'Adventures' (20th), tepid $3,700.

Stanley (WB) (3,250; 15-25-35-40-55)—'Saturday's Children' (WB). Not very exciting at $6,000. Last week, 'Meet Again' (WB), n. g. $5,200.

Port. Dull, But 'Benny,' 7G, 'My Son,' 4½G, OK

Portland, Ore., May 14.

Burg still in the depths, with nobody able to blame anything but spring weather.

'Buck Benny Rides Again,' at Paramount, and 'My Son, My Son!' at Broadway, are best b.o. bets.

Estimates for This Week

Broadway (Parker) (2,000; 30-35-40)—'My Son' (UA) and 'Saps Sea' (UA). Holding house up to good $4,500. Last week, 'Kildare's Case' (M-G) and '60 Mothers' (M-G), average $4,200.

Liberty (Hamrick-Evergreen) (2,000; 20-30-40) — 'Johnny Apollo' (20th) and 'Jones Family' (20th). Average $3,200. Last week, 'Star Dust' (20th) and 'Diamonds' (Par), $3,700.

Mayfair (Parker-Evergreen) (1,500; 30-35-40)—'Mule Team' (M-G) and 'Girls Broadway' (M-G). Moved from UA and above par at $3,000. Last week, 'Shooting High' (20th) and 'Western Stars' (Par) average $2,700.

Orpheum (Orpheum Co.) (1,800; 15-25-35) — 'Grandpa Town' (Rep) and 'Convicted Woman' (Col, with vaude. Good enough $4,000. Last week, 'Old Missouri' (Rep) and 'Half Sinner' (U), and vaude, $3,700.

Paramount (Hamrick-Evergreen) (3,000; 30-35-40) — 'Buck Benny' (Par) and 'Opened Mistake' (Par). Good pair may hold two weeks. Big $7,000. Last week, 'Irene' (RKO) and 'Free, Blonde' (20th), closed 11 days for great $9,000.

Buffalo Improves; King-'Meet Again' Fair at $17,000

Buffalo, May 14.

(Best Exploitation: Buffalo)

Downtown wicket numerals have taken on a healthier hue for the current chukker, with several spots displaying plenty of backbone. Majority of managements continue to hang out winners as screen lure and it looks as though duals have become regulation fare for rest of the season.

Wayne King is at the Buffalo with 'Til We Meet Again,' but tally will be under recent comparative band figures. Outlook for 'Doctor Takes a Wife,' at Lafayette, is on rosy side. 'House Across the Bay' is proving sturdy dish at Great Lakes, and 'Million B.C.' is rolling along at nice lick at Hipp.

Buffalo did smart exploitation stunt in connection with first local television demonstration at Edwards Department Store. Wayne King and the Tanner Sisters were televised and drew extensive reading and display space.

Estimates for This Week

Buffalo (Shea) (3,500; 30-35-55)—'Meet Again' (WB) and Wayne King's orch. Stage show is helping gross to fair $17,000. Last week, 'Buck Benny' (Par), $12,500, fair.

Great Lakes (Shea) (3,000; 30-50)—'Across Bay' (UA) and 'Angel Texas' (WB). Riding to neat $8,000. Last week, 'Mule Team' (M-G) and 'Jones Family' (20th), very good $8,300.

Hipp (Shea) (2,100; 25-35)—'Million B. C.' (UA) and 'Opened Mistake' (Par). Over $7,000, good enough. Last week, 'Castle Hudson' (WB) and 'Over Moon' (UA), $6,500, fair.

Lafayette (Hayman) (3,300; 25-35)—'Doctor Wife' (Col) and 'Men Souls' (Col). Should trap dandy $9,000. Last week, 'Days Together' (Col) and 'Fugitive Large' (Col), slow $6,000.

20th Century (Dipson-Basil) (3,000; 30-40)—'Irene' (RKO) and 'Forgotten Girls' (Rep) (2d wk). Sparse parking for six days at $5,000. Last week, glittering $11,000.

'Favorite Wife' Hot $9,500, Tops Seattle

(Best Exploitation: Orpheum)

Seattle, May 14.

With the 'showmanship drive' getting into high, there is a slight biz improvement, but nothing to rave about. The town is a bit too excited over world affairs for sustained show going, although stellar attractions are doing okay.

Exploitation accolade goes to Orpheum for 'Dr. Cyclops' 10,000 miniature 'newspapers,' a facsimile of the Post Intelligencer front page, being printed and distributed by Postal messengers in downtown offices and stores. Local gag thought out by Vic Gauntlett was to have Daily Star drama editor project himself into a miniature man, as 'Cyclops' does to his victims. Story and art in Star told of difficulties the tiny fellow had getting around town after the shrinking process made him 15 inches in height.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 27-37-42)—'Irene' (RKO) and 'On Own' (20th). Moveover from Fifth Avenue getting good $3,100. Last week 'Apollo' (20th) and 'Ma' (U), third week, $1,500, okay.

Coliseum (Hamrick - Evergreen) (1,900; 21-32)—'Young Edison' (M-G) and 'House Bay' (UA) (3d run). Expect big $3,300. Last week 'Grapes' (20th) and 'Ghost Home' (M-G), second run, $2,800, good.

Fifth Avenue (Hamrick-Evergreen) (2,349; 27-37-42)—'Favorite Wife' (RKO) and 'One Beautiful' (M-G). Anticipates great $9,500. Last week 'Irene' (RKO) and 'On Own' (20th), second week, $4,500, okay.

Liberty (J-vH (1,650; 21-32-42)—'Million B.C.' (UA) and 'Over Moon' (UA). Big ballyhoo an aid, and indicates good $5,500. Last week 'Husbands' (Col) and 'Convicted Woman' (Col), third week, $3,800, okay.

Music Box (Hamrick-Evergreen) (850; 27-37-42)—'Bill Divorcement' (RKO). Getting only $1,000, terrible, in five days and being yanked. Last week 'Primrose Path' (RKO) and 'Farmer's Daughter' (Par), second week, $2,300, fair.

Orpheum (Hamrick - Evergreen) (2,600; 27-37-42) — 'Dr. Cyclops' (Par) and 'Shooting High' (20th). Anticipated good enough $5,500, thanks to bally. Last week 'Alias Deacon' (U) and 'Isle Destiny' (RKO), plus Marcus' 'La View Paree,' big $8,300.

Palomar (Sterlin) (1,350; 21-32-42)—'Meet Again' (WB) and vaude. Pacing for good $5,000. Last week 'Rancho Grande' (Rep) and 'Big House' (M-G), plus vaude, $4,800, fair.

Paramount (Hamrick-Evergreen) (3,050; 27-37-42) — 'Buck Benny' (Par) and 'Honeymoon Deferred' (U) (2d wk). Wonderful $6,500 in sight. Last week great $12,000.

Roosevelt (Sterling) (800; 21-32). Dark this week for renovations. Last week 'Union Pacific' (Par) and 'Granny Gun' (WB), second run, $2,100, good.

Winter Garden (Sterling) (800; 16-32)—'Virginia City' (WB) and 'Oh, Johnny' (U) (2d run). Expect good $2,400. Last week 'Cafe Hostess' (Col) and 'Women Secrets' (Par), $2,300, good.

Sun Clips Indpls. 'Dr. Wife'-'Girls' Only Fair $8,000

Indianapolis, May 14.

(Best Exploitation: Loew's)

The gasoline merchants are getting the coin this week as the sunshine prompts people to take to the open road. Loew's is only fair dualling 'Doctor Takes a Wife' and 'Two Girls On Broadway.' Indiana is under expectations with 'If I Had My Way' and 'Enemy Agent.' Circle is doing okay with a holdover from the Indiana of 'Buck Benny' and 'Opened By Mistake.' Lyric has the red ink out with 'Dark Command' and vaude.

Loew's departed from the exploitation sheet this week with a couple of unusual stunts. Girls passed out 5,000 capsules on 'Doctor Takes Wife,' inferring that pic would be a tonic. Also got hosiery window on main stem in one of town's biggest department stores.

Estimates for This Week

Circle (Katz-Dolle (2,600; 25-30-40)—'Buck Benny' (Par) and 'Opened Mistake' (Par) (2d wk.). Got first showing at Indiana. Okay $6,000 here. Last week, 'Adventures' (20th) and 'Blue Bird' (20th), puny $4,000.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Had My Way' (U) and 'Enemy Agent' (U). Crosby pic given the breaks in publicity, but disappointing at $7,000. Last week, 'Buck Benny' (Par) and 'Opened Mistake' (Par), very good $10,200.

Loew's (Loew's) (2,400; 25-30-40)—'Doctor Wife' (Col) and 'Girls Broadway' (M-G). Just fair $8,000. Last week, 'House Bay' (UA) and 'Outsider' (All), weak $6,000.

Lyric (Lyric) (1,900; 25-30-40)—'Dark Command' (Rep) and vaude. Poor $6,500. Last week, 'Stardust' (20th) and 'Folies d'Nuit,' also in the red at $7,200.

Propaganda Pix

Continued from page 3

captured world market because of their superior entertainment values.

Cross-examined about profits of theatres, Gallagher quipped that he prefers to call it 'absence of loss' and that his dreams are haunted by demons chasing him with bottles of red ink.

Canada's Propaganda Stand

Toronto, May 14.

In order to eradicate any possibility of screen propaganda, all foreign films, with the exception of French-mades, are banned, as announced by chairman O. J. Silverthorn of the censor board. 'Jewish language films are not classed as foreign,' chairman Silverthorn states.

Naively, his pronouncement omits any reference to American films as being 'foreign,' an item of international legality which, from the Dominion's hands-across-the-border viewpoint, is understandable. Canada exhibits some 2,200 American-made features a year; some 50 Empire-made flickers.

Neagle's P.A. Helps 'Irene'-Vaude Lead Frisco With Good $17,000

San Francisco, May 14.

'Irene,' with vaude at Golden Gate, is only new pic which will get good coin this week. Boosted by personal appearance of Anna Neagle, it will easily make $17,000. 'Buck Benny,' at Fox, topped all Market Street grosses last week with $20,000 and will hold to nice $12,000 in second week.

It looks like 'Rebecca' will stick around for another two or three weeks at United Artists. It's still going strong in eighth week at a little below $7,000.

Estimates for This Week

Fox (F-WC) (5,000; 30-40)—'Buck Benny' (Par) and 'Tear Gas Squad' (WB) (2d wk). Should do okay $12,000. First week, excellent $20,000.

Golden Gate (RKO) (2,850; 35-55)—'Irene' (RKO) and vaude. Should get nice $17,000. Last week, 'Escape Paradise' (RKO) and vaude, poor $10,000.

Orpheum (F&M) (2,440; 30-40)—'My Way' (U) and 'Honeymoon Deferred' (U). Fair $11,000. Last week, 'Doctor Wife' (Col) and 'Music Heart' (Col), below average $6,300 in second week.

Paramount (F-WC) (2,740; 30-40)—'Double Alibi' (U) and 'Mule Team' (M-G). Okay at $14,000. Last week, 'Johnny Apollo' (20th) and 'Star Dust' (20th), move-over, nice $10,000.

St. Francis (F-WC) (1,470; 30-40)—'Lost Horizon' (Col) (revival). May do $4,000, which is okay for this picture. 'Dark Command' (Rep) and 'Angel Texas' (WB), moveover, better than $4,000.

United Artists (Cohen) (1,200; 35-55-75)—'Rebecca' (UA) (8th wk). Will pull nice $7,000. Last week, same figure.

Warfield (F-WC) (2,680; 30-40)—'Florian' (M-G) and 'Grandpa Town' (Rep). Very poor $8,000. Last week, 'Saturday's Children' (WB) and 'Sea Navy' (Mono), very poor $6,500.

'IRENE', $10,000, NICE IN CINCY

Cincinnati, May 14.

For the first time in many years all major houses have fresh releases. Trade in general is much better than last week, despite prevalence of summer temperature in first half.

Current topper is 'Buck Benny Rides Again,' which is racking up a good Albee figure. Palace has a nice tugger in 'Irene,' and 'Dark Command' is doing okay in the Shubert. Under par are 'Over Moon' at Capitol, 'It All Came True' at Keith's, and 'Two Girls on Broadway' at the Lyric.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Buck Benny' (Par), eight days. Good $13,000. Last week, '60 Mothers' (M-G), jerked after fourth day; $4,000, season's worst for this stand.

Capitol (RKO) (2,000; 35-42) — 'Over Moon' (UA). Poor $3,500. Last week, 'My Son' (UA) (2d run), fair $4,500.

Family (RKO) (1,000; 15-25) — 'Missouri' (Rep) and 'Half Sinner' (U), split with 'Millionaire Playboy' (RKO) and 'Mercy Plane' (BFR). Warm-weather level at $2,100. Ditto last week on 'Viva Cisco Kid' (20th) and 'Making Eyes' (U), divided with 'British Intelligence' (WB) and 'Midnight Limited' (Mono).

Keith's (Libson) (1,500; 35-42) — 'Came True' (WB). Slow $4,000. Last week, 'House Across Bay' (UA), very good $6,000.

Lyric (RKO) (1,400; 35-42)—'Girls Broadway' (M-G). N.s.g. $3,500. Last week, 'Beyond Tomorrow' (RKO), six days, sad $2,400.

Palace (RKO) (2,600; 35-42) — 'Irene' (RKO). Nice $10,000. Last week, 'Cyclops' (Par), sagged in last half to $9,000, fair.

Shubert (RKO) (2,150; 35-42) — 'Dark Command' (Rep). Okay $4,800. Last week, 'Rebecca' (UA) (3d wk), neat $4,000.

U Scribes Assigned

Hollywood, May 14.

Nine writing assignments were handed out at Universal over the weekend for early summer production.

Scripters and their chores are: Fred Rinaldo and Robert Lees on 'The Invisible Woman'; George O'Neill on 'Back Street'; Sam Robins on 'Mercy Squad'; Fred MacIsaac and Arch Heath on 'The Green Hornet Strikes Again,' and George Plympton and Basil Dickey on an untitled series.

War Fever Sloughs Philly, But 'Hubbies' Nifty $15,800; 'Divorcement' N. G. 8½G

Philadelphia, May 14.
(Best Exploitation: Boyd)

With customers sticking close to their radios to get the latest news on the war, b.o.'s are taking a shellacking all along the line. Balmy weather and the annual dogwood display at Valley Forge are also taking a huge slice out of the b.o.

Only newcomer in the blue chips is 'Too Many Husbands,' which had the advantage of a smart exploitation campaign. A tieup was made with Philly Record, in which a contest was held for the 'Most Perfect Husband.' For two weeks readers sent in pix and stories about their mates. The best 10 were chosen and were guests at a gala dinner at the Warwick hotel and at a broadcast over KYW.

'Saturday's Children,' 'Blondie on a Budget' and 'Bill of Divorcement' are taking the brunt of the licking.

Estimates for This Week

Aldine (WB) (1,303; 32-42-57-68)—'Divorcement' (RKO). Way below expectation with $8,500. Last week 'My Son' (UA), good $8,100 for third week.

Arcadia (Sablosky) (600; 32-42-57)—'Primrose Path' (RKO) (2d run). Very poor $2,500. Last week 'French Tears' (Par) (4 days) and 'Pinocchio' (RKO) (2d run) (three days), totaled dismal $2,200.

Boyd (WB) (2,350; 32-42-57-68)—'Husbands' (Col). Aided by heavy exploitation and good word-of-mouth, this comedy is garnering nice $15,800. Last week 'Rebecca' (UA), weakened in sixth lap to fair $8,800.

Earle (WB) (2,758; 32-42-57-68)—'Johnny Apollo' (20th) (2d wk). Slowing up, but still profitable $10,200. Opening sesh hefty $16,700.

Fox (WB) (2,423; 32-42-57-68)—'Buck Benny' (Par) (2d wk). Dropping from neck initial week to fair $11,300. Opener snagged husky $17,300.

Karlton (WB) (1,066; 32-42-57-68)—'My Son' (UA) (2d run). Three weeks at Aldine hurting this run, netting fairish $4,300. Last week 'Meet Again' (WB), shade over par with $4,100 for second run.

Keith's (WB) (1,970; 32-42-57-68)—'Rebecca' (UA) (3d run). Seventh week downtown still okay at $4,500. Last week, fair $4,200 for second run of 'Primrose' (RKO).

Stanley (WB) (2,916; 32-42-57-68)—'Saturday's Children' (WB). A poor $11,100 for Garfield's latest effort. Last week 'Doctor's Wife' (Col) slumped steeply after nice start to a pallid $11,300.

Stanton (WB) (1,457; 32-42-57)—'Blondie Budget' (Col) with 'Lights Out in Europe' (Mayer-Burstyn). Glowing reports on war documentary film is failing to buoy 'Blondie' to more than poor $3,000. Last week 'Million B.C.' a neat $3,800 for five days of second sesh.

DAYLIGHT CLIPS PROV.; BEERY-CANTOR OK 10G

Providence, May 14.

Daylight saving time is apparently pinching theatres. Attendance is fast approaching usual summertime lows.

About the best grossers in town are 'Buck Benny', which is in its second week at the Strand, and '20 Mule Team,' at Loew's State. RKO Albee was caught with a couple of horrors, 'Return of the Frog' and 'Demon Barber of Fleet Street,' and switched today Tuesday to 'Irene' and 'Alias the Deacon.'

Estimates for This Week

Albee (RKO) (2,300; 25-35-50)—'Irene' (RKO) and 'Alias Deacon' (U). Opened (14). 'Return of Frog' (Imp) and 'Demon Barber of Fleet Street' (Imp) yanked after flop $3,000 five-day run. Last week, 'Had My Way' (U) and 'Enemy Agent' (U) swell $7,200.

Carlton (Fay-Loew) (1,400; 25-35-50)—'Girls Broadway' (M-G) and 'Florian' (M-G) (2d run). Only so-so $2,000. Last week, 'Johnny Apollo' (20th) and 'Half Sinner' (U) (2d run), fair $2,300.

Fay's (Indie) (2,000; 25-35-40)—'Tear Gas Squad' (WB) and vaude. Slowing up and looks like fairish $6,000. Last week, 'Angel Texas' (WB) and Major Bowes' ams on stage, good $7,000.

Majestic (Fay) (2,200; 25-35-50)—'Meet Again' (WB) and 'Academy Awards.' Pace fairly steady and heading for good $7,000. Last week, 'All True' (WB) and 'On Own' (20th) slow $5,000.

State (Loew) (3,200; 25-35-50)—'Mule Team' (M-G) and '40 Mothers' (M-G). Hit by pre-summer slump, but Beery-Cantor still good enough for nice $10,000. Last week, 'Girls Broadway' (M-G) and 'Florian' (M-G) poor $9,000, one of stand's lowest gross in long time.

Strand (Indie) (2,000; 25-35-50)—'Buck Benny' (Par) and 'East Side Kids' (Mono) (2d wk). Holding up fairly steady for good $5,000, after peppy $8,500 in first stanza.

Key City Grosses

Estimated Total Gross
This Week $1,311,100
(Based on 25 cities, 170 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,275,600
(Based on 24 cities, 167 theatres)

DUNNE-GRANT HOT $9,000 IN K.C.

Kansas City, May 14.

Henry Busse's band is at the Tower with a slightly altered admission price. House has operated since opening last fall at price of 25c at all times, but for this one has a 35c night top with 25c matinees. A former stand of this band here at 40c-25c scale rang up a sturdy figure, and current date with 'Viva Cisco Kid' is ringing up best house has had under its present management.

Star value of Irene Dunne-Cary Grant names pulling 'My Favorite Wife' at the Orpheum into the money and it will hold. Second feature is just along for the ride.

Unusual spring coolness continues.

Estimates for This Week

Esquire (Fox Midwest) (820; 10-25-40)—'Adventuress' (20th) and 'Western Stars' (Par). Light pair and take slow $2,000. Last week, 'My Way' (U), eight days, fair $3,600.

Midland (Loew's) (4,101; 10-25-40)—'Kildare's Case' (M-G) and 'Girls Broadway' (M-G). So-so $7,300. Last week, 'Doctor Wife' (Col) and 'Over Moon' (UA), $9,200, not bad.

Newman (Paramount) (1,900; 10-25-40)—'Buck Benny' (Par) (2d wk.). Aided by sneak preview on Friday; $6,000 for current week good, following opening week's $9,300.

Orpheum (RKO) (1,300; 10-25-40)—'Favorite Wife' (RKO) and 'Curtain Call' (RKO). Name value here and word of mouth helping to large $9,000 and holdover. Last week, 'Irene' (RKO) and 'Enemy Agent' (U), satisfactory despite adverse notices at $6,700.

Tower (Joffee) (2,110; 10-25-35)—'Viva Cisco Kid' (20th) with Henry Busse and band on stage. Biggest stage name yet brought in by present management. Slight advance in admission will help to $6,200, strong. Last week, 'On Own' (20th) and vaude, average $6,000.

Uptown (Fox Midwest) (1,200; 10-25-40)—'Adventuress' (20th) solo in contrast to usual policy of day and dating with Esquire. Mediocre $2,000. Last week, 'My Way' (U), eight days, got $3,200 as its share of day-and-date setup.

COWBOY BENNY CLICKS IN MEMPHIS AT $7,000

Memphis, May 14.

The gun boys are doing all right in Memphis this week. Jack Benny's current shoot-'em-up, 'Buck Benny Rides Again,' is setting the town a neat pace with its draw at the New Malco, with Tyrone Power's gangland excursion, 'Johnny Apollo,' not far behind at Loew's.

Benny's natural lure is considerably hypoed here by the presence of Rochester, who is bringing out the Negro trade in droves.

Estimates for This Week

Loew's (Loew's) (2,000; 10-30-40)—'Johnny Apollo' (20th). Power-Lamour combine has their fans excited, even though press notices were weak. Should do good $6,500. Last week, 'House Bay' (UA), $4,500, weakish.

Warner (Warner) (2,300; 10-30-40)—'Academy Award Cavalcade' (WB) and 'Tear Gas Squad' (WB). Feature actually holding back featurette. Lucky to nab $3,000. Last week 'Saturday's Children' (WB), $3,200, poor.

New Malco (Lightman) (2,800; 10-30-40)—'Buck Benny' (Par). Matinee and night both good for mebbe fine $7,000. Last week 'Husbands' (Col), $5,200, good.

Strand (Lightman) (1,000; 10-20-30)—'Rancho Grande' (Rep), three days; 'Half Sinner' (U), two days; 'Zanzibar' (U), two days. Fair week, $1,700. Last week 'Singapore' (Par) (2d run), three days; 'Millionaire Playboy' (RKO), two days; 'Men Without Souls' (Col), two days; $1,800, all right.

'40 Mothers' Okay $7,000 In Montreal

Montreal, May 14.

New record is being established for 1,100-seater indie Orpheum currently by playing 'Rebecca' for eight weeks.

Outside of Eddie Cantor pic at Palace, nothing special at other houses.

Estimates for This Week

Palace (CT) (2,700; 25-45-55)—'40 Mothers' (M-G). Good $7,000 in sight. Last week, 'Buck Benny' (Par), good $6,500.

Capitol (CT) (2,700; 25-45-55)—'Dark Command' (Rep) and 'Ma' (U). Not house for westerners, n.s.g. $4,000 likely. Last week, 'Meet Again' (WB) and 'Cheers Irish' (WB), fair $5,000.

Loew's (CT) (2,800; 30-40-60)—'Irene' (RKO) (2d wk.). Fair $5,000 after good $7,300 last week.

Princess (CT) (2,300; 25-34-50)—'Star Dust' (20th) and 'Free Blonde' (20th). Pacing for just fair $3,500. Last week, 'Black Friday' (U) and 'Seven Gables' (U), average $4,000.

Orpheum (Ind) (1,100; 25-40-50)—'Rebecca' (UA) (8th wk.). Good $3,000, after nice $3,500 last week, establishing record run for house.

Cinema de Paris (France-Film) (600; 25-50)—'Plancher des Vaches' (2d wk.). Pacing for $1,000, after good $1,200 last week.

St. Denis (France-Film) (2,300; 25-34)—'La Vie est Magnifique' and 'L'Epervier.' Liable to be down at fair $4,000. Last week, 'Remontons Champs Elysees' and 'Une Main a Frappe,' poor $3,400.

BENNY, $7,000, FAIR IN DULL L'VILLE

Louisville, May 14.

Downtown houses are running along at a slow pace currently, with various factors contributing to the general letdown in business. Most important item looks to be just so-so product, next could be the races, which have had favorable weather and drawing well at Churchill Downs. Then a political speech Saturday (11) at the Jefferson County Armory by Thomas E. Dewey drew about 10,000, not helping the b.o.'s.

'20 Mule Team' is only fair at Loew's State, as is 'Buck Benny' at the Rialto. Other first-runs are under average.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,000; 15-30-40)—'Favorite Wife' (RKO) and 'Saint Takes' (RKO). Returning splendid take, after terrific week at Rialto. Should cop fine $3,000. Last week, 'My Son' (UA) and 'Outsider' (Col), average $1,700.

Kentucky (Switow) (900; 15-25)—'Grapes' (20th) and 'Young Feet' (20th). Pair showing some potency and indications are for okay $1,700. Last week, 'Chickadee' (U) and 'Vigil Night' (RKO), picked up some nice Derby trade to register pleasing $1,000.

Loew's State (Loew's) (3,100; 15-30-40)—'Mule Team' (M-G) and 'Girls Broadway' (M-G). Rated tops in town by the critics but biz will be just so-so. Looks like too much opposish from the gee-gees and perfect weather. Probably $6,000, mild. Last week 'Doctor Wife' (Col) and 'One Beautiful' (Col), managed fair $7,000.

Mary Anderson (Libson) (1,000; 15-30-40)—'Saturday's Children' (WB). Results are on the light side. Indications are for mild $2,000. Last week, 'Meet Again' (WB), light $2,700.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Buck Benny' (Par) and 'Opened Mistake' (Par). Pulling the radio fans for probably $7,000, pretty good. Last week, 'Favorite Wife' (RKO) and 'Saint Over' (RKO), on eight days, with Irene Dunne, Randolph Scott and other personalities on hand for premiere, zoomed gross to swell $11,000 and moveover.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Dark Command' (Rep) and 'Curtain Call' (RKO). Reflecting the general slow pace in all downtown houses. Sums up here to about $3,000, medium. Last week 'Alias Deacon' (U) and 'Zanzibar' (U), pretty fair $3,300.

Start on 'Reuter' Pic

Hollywood, May 14.

'The Man from Fleet Street,' a tale of the Reuter agency, forerunner of today's news syndicates, went before the cameras at Warners with Edward G. Robinson playing the Reuter role.

William Dieterle directs and Edna Best has the femme lead.

Broadway Grosses

Estimated Total Gross
This Week $234,300
(Based on 12 theatres)
Total Gross Same Week
Last Year $265,300
(Based on 13 theatres)

DET. SLUMPS; CROSBY FAIR $12,000

Detroit, May 14.

Business has petered out here again because of spring weather.

After the Michigan got a terrific week with the Marxes, which marked the return of vaudeville in the first-runs, the Fox is looking ahead to its resumption of vaude with the Ted Lewis troupe on Friday (17). The occasional variety probably will stir some lively b.o. during the sluggish months.

Estimates for This Week

Adams (Balaban) (1,700; 30-40)—'Dark Command' (Rep) and 'Dr. Wife' (Col) (2d wk—2d run). Being milked here after having first-run at Fox. Expectations aren't above $3,000, after doing only $4,000 last week.

Fox (Fox-Michigan) (5,000; 30-40-50)—'My Way' (U) and 'Sky Patrol' (U). Crosby's steady draw here may bring this up to fair $12,000. Last week, 'Adventuress' (20th) and 'Shooting High' (20th), dull $10,000.

Michigan (United Detroit) (4,000; 30-40-55)—'Buck Benny' (Par) and 'Adventure Diamonds' (Par). Looking for nothing more than fair $12,500. Last week, Marx Bros. revue and 'Seventeen' (Par), showed Detroit really wanted vaudeville with walloping $38,000.

Palms-State (United Detroit) (3,000; 30-40-55)—'Dr. Cyclops' (Par) and 'Women Names' (Par). This pair moved in Tuesday (7) to cut short run of 'Courageous Christian' (RKO) and 'Meet Again' (WB) (2d run). Latter pair picked up $2,500 for four days, with expectations of $11,000 on the 10 days for new pair.

United Artists (United Detroit) (2,000; 30-40-55)—'20 Mule' (M-G) and 'One Beautiful' (M-G) (2d wk). Looking for $6,000, after good $10,000 on first week.

'BUCK BENNY', $14,000, BEST IN FAIR DENVER

Denver, May 14.

'Buck Benny Rides Again' is smashing through at the Denham to easily lead town in coin. Film will h.o.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Meet Again' (WB), after week at Denver, and 'Double Alibi' (U). Fair $3,500. Last week 'My Son' (UA) and 'High School' (20th), after week at Denver, nice $4,000.

Broadway (Fox) (1,040; 25-35-40)—'40 Mothers' (M-G) and 'Girls Broadway' (M-G), after week at Orpheum. Fair $2,500. Last week 'Primrose Path' (RKO) and 'Ghost Home' (M-G), after week at Orpheum, fair $2,500.

Denham (Cockrill) (1,750; 25-35-40)—'Buck Benny' (Par). Smash $14,000 and h.o.'s. Last week 'Opened Mistake' (Par) and 'Comedie Francaise' unit, fine $12,500.

Denver (Fox) (2,525; 25-35-40)—'Johnny Apollo' (20th) and 'Free Blonde' (20th). Fair $8,000. Last week 'Meet Again' (WB) and 'Angel Texas' (WB), ditto.

Orpheum (RKO) (2,600; 25-35-40)—'Irene' (RKO) and 'Beyond Tomorrow' (RKO). Fair at $8,000. Last week 'Mothers' (M-G) and 'Girls Broadway' (M-G), fairish $7,000.

Paramount (Fox) (2,200; 25-40)—'Million B.C.' (UA) and 'Tear Gas Squad' (WB). Nice $4,000. Last week 'Mice Men' (UA) and 'Saps Sea' (UA), nice $4,300.

Rialto (Fox) (25-40)—'My Son' (UA), after week at each the Denver and Aladdin, and 'Three-Mile Limit' (Col). Fair $1,700. Last week 'It's Date' (U), after a week at each the Denver and Aladdin, and 'Granny Get Your Gun' (WB), okay $2,000.

Pix As Much to Blame As Heat For Low L. A. Biz; 'Kildare', 13½G, 'Flight', $11,800, 'Swiss' OK 17½G

Los Angeles, May 14.

Maybe it was the excessive heat over the weekend and maybe the lack of outstanding film, but the first-runs are not breaking any records currently. Best grosses are being piled up by the holdovers, 'Gone With the Wind' and 'Rebecca.' Only newcomer to click is 'Swiss Family Robinson.'

New Hawaii theatre on Hollywood blvd. is the latest of the local first-runs, first to be built in Hollywood in past 10 years. Galston & Sutton, who have for some time operated the subsequent run Marcal, few blocks away, are operating the Hawaii and are going to maintain first-run policy as long as product holds out.

This Week's Estimates

Carthay Circle (F-WC) (1,518; 83-1.10-1.65)—'Gone' (M-G) (20th wk.). Holding up well despite heat and, unless biz takes a nosedive later in week, will probably hit big $10,500. Last week, very good $9,200.

Chinese (Grauman-F-WC) (2,024; 30-40-55-75)—'Kildare's Case' (M-G) and 'Adventuress' (20th). Looks pretty dismal at around $6,000. Last week, 'Mule Team' (M-G) and 'Free, Blonde' (20th), so-so $7,700.

Downtown (WB) (1,800; 30-40-55-65)—'Flight Angels' (WB). This solo program just doing mildly and will be lucky to hit weak $6,000. Last week, 'Saturday's Children' (WB) and 'Man Nine Lives' (U), just under $8,000.

Four Star (UA-F-WC) (900; 30-40-55)—'Rebecca' (UA) (7th wk.). Continues in profit classification with approximate $4,300 to be added currently. Last week brought lucrative $5,100.

Hawaii (G&S) (1,100; 30-40-55-75)—'Abe Lincoln' (RKO) and 'Courageous Christian' (RKO). Brand new house made an auspicious debut and first full week brought close to $5,300, very good and resulting in initial bill being held over.

Hollywood (WB) (2,756; 30-40-55)—'Flight Angels' (WB). Single bill program will be lucky to hit poor $5,800. Last week, 'Saturday's Children' (WB) and 'Man Nine Lives' (U), okay $7,500.

Pantages (Pan) (2,812; 30-40-55)—'Swiss Family' (RKO) and 'Lone Wolf Lady' (Col), dual. Doing as good as could be expected against terrific heat and will likely get good $9,000. Last week, 'Dr. Wife' (Col) (2d wk.) and 'Millionaire Playboy' (RKO), just fair $5,400.

Paramount (Par) (3,596; 30-40-55)—'Buck Benny' (Par) and stage show (3d wk.). Will wind up five day-third week with excellent $9,000, aided by several previews. Second week surprised with $15,000.

RKO (RKO) (2,872; 30-40-55)—'Swiss Family' (RKO) and 'Lone Wolf' (Col) dual. Headed for neat $8,500. Last week, holdover of 'Dr. Wife' (Col) with 'Escape Paradise' (RKO), not to be sniffed at $5,500.

State (Loew's-F-WC) (2,414; 30-40-55-75)—'Kildare's Case' (M-G) and 'Adventuress' (20th). Customers not particularly interested in this brace so best in sight is brutal $7,000. Last week, 'Mule Team' (M-G) and 'Free, Blonde' (RKO), okay $12,500.

United Artists (UA-F-WC) (2,100; 30-40-55)—'Mule Team' (M-G) and 'Johnny Apollo' (20th). Holdover of 'Apollo' with moveover of '20 Mule Team' helping biz to good $4,000. Last week, 'Apollo' and 'One Beautiful' (M-G), slim $2,300.

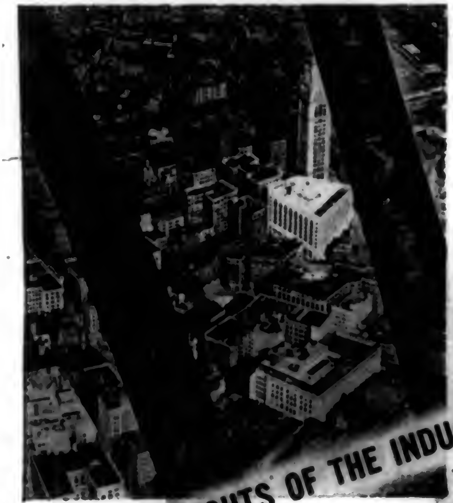
Wilshire (F-WC) (2,296; 30-40-55)—'Mule Team' (M-G) (1st wk.) and 'Johnny Apollo' (20th) (2d wk.). Should hit good $3,100. Last week, 'Apollo' and 'One Beautiful' (M-G), $4,300.

Detroit Ams

(Continued from page 1)

bands brought on a 'Battle of the Bands,' a Sunday elimination contest which overflowed the place with their rooters and swing-conscious customers. It gave him a big matinee.

In fact that is only a sample of how the amateurs kept building up the already overflow crowds. Even with one band selected, Barbaro found himself with such a wealth of young talent that he pushed back his customary name attractions and ran a week of amateurs, to overflow crowds, to determine an eventual winner. Instead of winding up with just an act he had to take over the amateurs for a solid week, which wasn't only a philanthropy but most profitable.



"The Picture
of the Month—
a great
achievement!"
*says
Redbook
Magazine*

THE FLOODLIGHTS OF THE INDUSTRY'S INTEREST ARE TURNED ON

BOSTON

...selected by Sol Lesser for the

WORLD PREMIERE

*of his distinguished production of the
great Pulitzer Prize play
at Loew's State and Orpheum Theatres
Thursday, May 23rd*

OUR TOWN

From the play by Thornton Wilder

starring WILLIAM HOLDEN • MARTHA SCOTT
with FAY BAINTER • BEULAH BONDI • THOMAS MITCHELL
GUY KIBBEE • STUART ERWIN • FRANK CRAVEN

Directed by SAM WOOD (*"Goodbye Mr. Chips"*) *Released thru* **UNITED ARTISTS**

3 B'S BIFF CINCY'S B.O.

Back-to-Barnum Ballyhoo Urged By WB's Silver; Theatres-Exchanges

Albany, May 14.

Transfer of the western district headquarters of Warners' N.Y. State theatres from Jamestown to Elmira, effective June, was announced by zone manager Moe Silver at a meeting of managers in Buffalo last week. House managers from Albany, Troy and Utica gathered here Tuesday (14) for a similar pre-summer confab. Ralph Crabill, western district manager, will shift his offices to the Strand, Elmira. That is a second-run house, Warners having two Elmira first runs, the Keeney and the Regent. The main upstate offices as well as the eastern district headquarters will continue to be maintained in Albany. Charles A. Smakwitz is district manager in this half.

In Buffalo, Silver stressed the importance of exploitation and ballyhoo, especially during the warm period. He declared that a serious shortage of product is already evident and that it will grow more acute during the coming months. He, therefore, called for a revival of 'tried and true attention-getting stunts' and 'back to Barnum' ballyhoo. Necessity for even stricter operating economy was also underlined by Silver. In a telegram, general manager Joe Bernhard called upon the managers to increase rather than slacken their pace, to keep up grosses. Jules Curley, advertising-publicity director; James P. Faughnan, contact manager, and Max Friedman, chief booker, were others from Albany office who attended the Buffalo meeting.

Managers handling 13 theatres were present.

Refinancing of Palace theatre building has been undertaken by Copia Realty Corp., N. Y., with recording in local county clerk's office of a $500,000 mortgage from Copia to Equitable Life. A mortgage for $800,000 from Copia to the Prudence Securities, Inc., has been subordinated to the new one, according to papers filed at same time. Amount due on this mortgage, obtained in August, 1931, was approximately $580,000, as of March 1.

New mortgage carries 5% interest. It is to be liquidated at rate of $4,333.33 a month, over a 10-year period beginning July 1. Neile F. Towner, Albany attorney, filed the mortgage papers. The Palace, projected by RKO interests before the stock market crash in the fall of 1929 but not completed until 1931, is the largest theatre in this area. It has several ground floor stores. Fabian chain is present lessee as well as of RKO Proctor's Schenectady, another big theatre built a little later.

Foy's S. D. House Opening

San Diego, May 14.

Thursday (16) set as opening date for remodeled Savoy recently acquired by Bryan Foy. Natives are getting taste of Hollywood exploitation re opening of vaudfilmer, publicity stories claiming 'electrical effects will rival those of Radio City Music Hall.'

Shea Passes Along 1c Tax

Dover, O., May 14.

Effective immediately Shea's Bexley and State here and the Union at New Philadelphia passed along the 1c state amusement tax to patrons. Tax previously had been included in the regular 25, 30 and 35c admission.

'For years we have been absorbing this tax, paying it out of our own pocket, a burden of 3% on our receipts,' the Shea explanation said. 'Few Ohio theatres have been so generous, none in the larger cities. With the rising cost of Hollywood product we are forced to make a slight adjustment in our prices,' the newspaper announcement asserted.

Pitt Fulton's Pix Shortage

Pittsburgh, May 14.

Shortage of product will again close the Fulton, Shea-Hyde first-runner, for several weeks this summer. Shuttering expected to take place first of month, with reopening hardly likely before middle of August. Fulton gets only one-third of 20th-Fox product and 50% of Universal locally but has been luckier than usual this year, drawing lot of films from Loew-WB pool on account of product jam produced by nine-week engagement of 'Gone' at Warner. During shutdown, John Walsh, house manager, will serve as vacation relief man over the Shea-Hyde circuit.

Former Congressman Joseph Gray, veteran exhibitor of nearby Spangler, is Democratic nominee for spot be

(Continued on page 24)

Einfeld East After Stop In So. Bend on 'Rockne'

Charlie Einfeld due in New York after stops at South Bend, Ind., to see members of the family of the late Knute Rockne and Rev. John Cavanaugh on 'Life of Knute Rockne.'

Warners' publicity-ad chief will stay east through the company's two sales conventions, one in Pittsburgh, the other Chicago.

$100-Plate 'Lil Russell' Dinner Will Benefit Variety Club's Camp

Pittsburgh, May 14.

Variety Club's pet charity, Camp O'Connell, summer spot for underprivileged boys, will get the proceeds from $100 a plate dinner being tossed at William Penn hotel tonight (14) as part of two-day fete in connection with eastern world preem of 'Lillian Russell.' Alice Faye and Edward Arnold will be guests of honor at feast, which Jacques Bustanoby is supervising. He catered the original $100 spread Diamond Jim Brady tossed for Lil Russell at New York's old Cafe des Beaux Arts.

While visiting newspapermen will be on the cuff for the expensive eats, committee expects to dispose of at least 100 tickets at the advertised price to civic and social leaders, with 20th-Fox and Alvin theatre, where premiere will take place tomorrow (Wed.), sharing all the expense and turning entire proceeds over to boys' camp.

John Harris, head of Harris Amusement Co., will fly stars from Hollywood to Pittsburgh today on special planes, and out-of-town firemen are all expected in this morning. They'll be quartered at the William Penn hotel and leave Pittsburgh couple of hours after film's first showing.

CANADIAN BRANCH OF PIC PIONEERS STARTS

Toronto, May 14.

First meeting of the Canadian Picture Pioneers was observed at the Royal York hotel without fanfare, idea being that it was a private party. Sole qualification for membership is 25 years connection with the picture industry.

Membership of the CPP in Canada is 125, all holding copper cards. Emcee of the proceedings and one of the nabobs of the film industry in Canada was J. J. Fitzgibbons, v.p. and director of theatre operations for F. P.-Canadian. Banquet was staged before the replica of an old-time nickelodeon of a quarter-century ago. Advertising drop curtain was loaned for the occasion by Mrs. Bessie Moore of the Grimsby theatre, only woman associate of Canada's film industry willing enough to reveal that age which makes her eligible for membership in the CPP.

Wanger Puts Over Bally On UA Conventioneers

Walter Wanger easily copped top exploitation laurels at the United Artists convention in New York this week. With interest in war developments at fever pitch, he had a United Press teletype printer machine installed in the Waldorf-Astoria just outside the door of the convention meeting room. Built around it was a large frame board plugging Wanger's 'Foreign Correspondent,' with just a cut-out space through which conventioneers could see the machine to read latest news.

Several times during each day important dispatches from United Press also were mimeographed and passed around on special 'Foreign Correspondent' letterheads.

BINGO, BOWLING AND BASEBALL

231 Bingo Parties in Month Drew 270,164 and $212,945 in Receipts—$161,429 Net Profit !

OTHER WOES

Cincinnati, May 14.

Biggest b.o. buckers of cinema biz in this burg are bingo, baseball and bowling. How to offset this competition and win back patronage is something Cincy exhibitors can't figure out. In the meantime, however, promoters of the three b's are going right ahead in building receipts.

Police Chief Eugene Weatherly, whose department dishes out permits and keeps tab on bingo parties, reported last week that April set all-time record highs for attendance and gross receipts for these number-covering sessions. He reported that there were 231 sanctioned bingo parties during the month, with attendees numbering 270,164 and receipts totaling $212,945. Prizes, limited by a city ordinance, amounted to $51,515, leaving net profits of $161,429 for sponsors. Average cost per player was 30.8c. Previous record bingo month was last November.

Night games and rise of the Reds last season to National League champions are not the only factors that upped the club's draw on the home lot in 1939 to slightly above the million mark for full admissions. That's an all-time peak here. Besides those attendees there were close to 130,000 femme rooters who were allowed reduced fees of 25c for ladies' days. About 50,000 boys belonging to the Knothole Club were permitted to see several games free last year. Gratis treatment also was extended boys and girls who serve on public, parochial and private schools' traffic patrol squads.

Same setup for ladies' days, Knothole and school patrol kids goes this season.

Night Games Hurt Lot

Twilight and night games under lights on municipal fields, with no admission charges, are conducted for softball leagues in all parts of town. They draw many thousands at nights during the warm weather.

Also making a bid for juve interest, with an eye to creating new customers for coming years, are bowling alley operators. Like theatres, new bowling alleys are built along deluxe lines, with air conditionnig to breach the heretofore gap of summer idleness. Latest stunt is dishing out of cards to school children for one free bowling game during the afternoons and on Saturday mornings. Some alleys follow up by letting kids roll a game for a nickel during the lull periods. Experience thus far has been that many of these juves lure dad and mom to the alleys at nights and on Sundays, with the parents also taking to bowling.

In face of the steadily growing opposition from bingo, baseball and bowling, exhibs are building more theatres, both downtown and in the suburbs. In the past year six new nabes have been opened. The old Grand is being replaced by a modern cinema on the same Vine street site. It will be ready within a month or so and operated again by RKO. A smallie, to be operated by Ike Libson, is being built on the old Sixth and Walnut site of the Times-Star by the Taft estate, owners of the paper.

Something new in the way of a combined biz-builder for nabes is under way at present. It is a hi-li contest for boys and girls under 16 and is being conducted in 23 theatres on different nights. Prizes are $300 in cash, four bicycles, 300 wool sweaters and 600 other merchandise awards. Stunt is promoted by the Times-Star on an ad-participation basis.

Penney's Bingo Ban

Philadelphia, May 14.

Bingo and bank nights making their last stand in this territory in

(Continued on page 18)

Radio Source Better Than Film on Glossies of Newcomer Screen Players

Publicity head for a major picture distributing company remarked last week that smalltown newspapers are more inclined to print photos of film stars received from a radio source than when they are sent in by the film producers themselves. It's a phenomenon, said the film exec. that has puzzled him for some time.

He declared that simple logic would favor the picture element since the smalltown papers get revenue from local exhibitors, whereas radio is patently advertising competition to them, but experience has shown that the chances of a new star getting the breaks from smalltown papers are best when the caption on back of the photo refers to the personality's tieup with some radio program. One agency p.a. answered a query on the same subject by opining may be due to the circumstance that radio has done more cultivating of smalltown papers by the release route than have the film companies.

All Have Boys?

Hollywood, May 14.

Seven towns named Syracuse have put in bids for the world premiere of Universal's 'The Boys From Syracuse.' Bids come from seven states, New York, Missouri, Indiana, Ohio, Kansas, Nebraska and Utah.

Original Syracuse was a big town in ancient Greece.

Fizdale Pressagentry To Aid Par on More Pub-Bally Campaigns

Following its publicity-exploitation contract to handle 'Dr. Cyclops,' recently released, a deal has been made by Paramount with Tom Fizdale, Inc., to serve as an outside agency, augmenting Par's own forces, in the merchandising and publicizing of additional films. Under the new arrangement Fizdale will tie in more directly in the handling of the larger pictures. No set number of films is understood to have been designated, this being dependent apparently on the product.

Expected that Fizdale will work on 'Down Went McGinty,' 'Way of All Flesh' and possibly 'Safari' as starters. These are on the current ('39-40) season, just coming up for release.

In making an official statement concerning retention of Fizdale by Par to augment the company's own department, Bob Gillham said that 'in the production and distribution of approximately 50 pictures each year it is not always possible to give certain unusual pictures the extra publicity impetus which these individual pictures deserve. By assigning Fizdale, Inc., to assist our own staff men in intensive drives on these occasional pictures we feel sure that we can add materially to the box-office results on these particular productions without disturbing the carefully-geared machinery of our company organization in the handling of the bulk of our product.'

Details of the Fizdale arrangement will be announced at the Par convention. Gillham also stated that the ad budget for '40-41 would be the largest in the company's history.

INVOLUNTARY BKPTCY. PETITION VS. MARTINA

Buffalo, May 14.

An involuntary petition in bankruptcy against Charles V. Martina, former operator of the Empire, Syracuse, was filed in Federal court here this week. The petitioning creditor is the Funda Construction Co., which charges that there is an unpaid balance of approximately $4,000 on a $13,000 contract with Martina for remodeling the Empire. The petition was filed, according to Funda, because Martina within the past few months disposed of assets by transferring his one-sixth interest in the Martina Circuit to relatives.

The Martina Circuit operates theatres in Albion, Mt. Morris, Middleport, Cuba, Phelps and Syracuse. He resides at Albion, N. Y.

'Clemmer W'k' Honors Dean of Seattle Mgrs.

Seattle, May 14.

For Managers' Week of the showmanship drive in this locale the biggest stunt is devised for Jim Clemmer, Fifth avenue manager, and dean of this town's showmen.

The week selected (22-28), coincides with his 32d year in show biz in Seattle. Plenty of cooperative publicity by the newspaper boys, radio and in the ads of some business houses, is being arranged to put over the 'Clemmer Week.'

Sears Roebuck Trying Coupon Giveaways In 6 Philly Nabe Spots

Philadelphia, May 14.

Sears, Roebuck & Co., largest retailers in the United States, will launch a new advertising and promotion campaign next month by means of theatre-giveaways. The plan—marking the first time a firm of this size and reputation of Sears has taken to gimmicks—will take the form of 'merchandise certificates' to be given away free in theatres on the same basis as the present dish, book and silverware premiums.

The coupon-giveaway scheme will begin in six Philly indies on June 2. If it proves successful in month's trial, Sears will introduce it in cities all over the country. The coupons, in denominations of 1c to 5c will be redeemable in all Sears retail stores, or for payment on purchases made by mail via the Sears catalog.

'This is the way it will work: Exhibitors participating in the plan will purchase the coupons from Sears at face value. The company in return will pay for all advertising and promotion of the plan—buying space in newspapers, plugging it over its radio programs, its mail advertising, etc. The size of the coupon will depend on the strength of the film featured on the coupon days.

E. J. Nunn, Sears official in charge of the plan, said at least 30 other theatres had applied, but the initial test would be limited to only a half dozen houses.

A similar coupon plan has been tried here on a small scale by small neighborhood merchants with varied success.

STICKUP ENCORE AT B'WAY CAPITOL, DET.

Detroit, May 14.

Twice within four days the Broadway Capitol, in downtown Detroit, was robbed. Just before the box-office was closed Saturday (4) after part of the proceeds had been sent to the office a lone bandit took $50 from Dorothy Rudine, one of the cashiers.

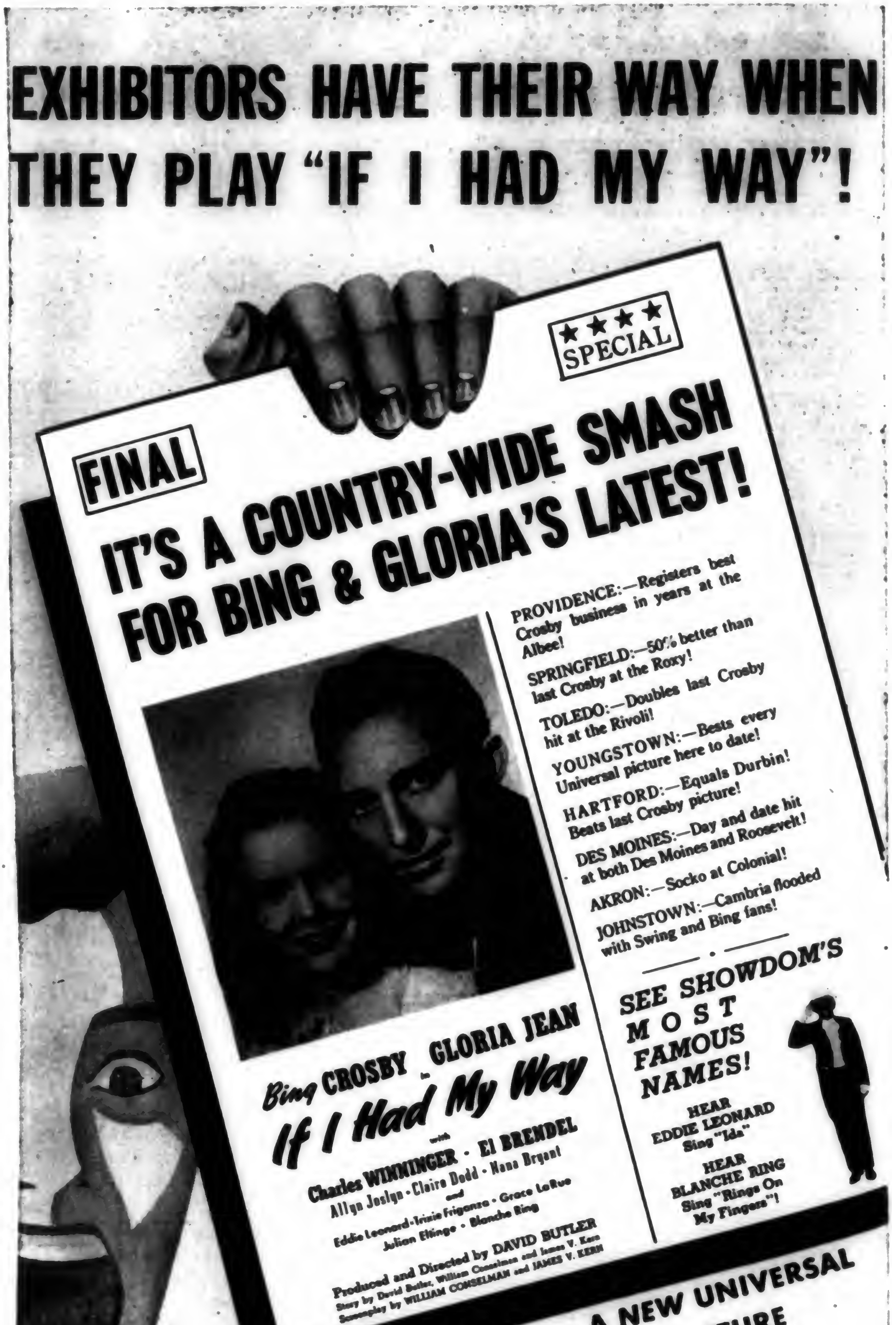
A repeat performance came on Tuesday (7) when another bandit did better, getting $175 from the other cashier, Vera Parnette, by dropping in earlier, at 8:30 p.m.

What's Cooking?

Calgary, Alberta, May 14.

Latest stunt at the Capitol theatre here is a cooking school, to run 45 minutes at the afternoon show every Wednesday during the summer in conjunction with the regular film fare.

At the close of each lecture, a hamper of merchandise is given away.



EXHIBITORS HAVE THEIR WAY WHEN THEY PLAY "IF I HAD MY WAY"!

★★★★ SPECIAL

FINAL

IT'S A COUNTRY-WIDE SMASH FOR BING & GLORIA'S LATEST!

PROVIDENCE:—Registers best Crosby business in years at the Albee!

SPRINGFIELD:—50% better than last Crosby at the Roxy!

TOLEDO:—Doubles last Crosby hit at the Rivoli!

YOUNGSTOWN:—Beats every Universal picture here to date!

HARTFORD:—Equals Durbin! Beats last Crosby picture!

DES MOINES:—Day and date hit at both Des Moines and Roosevelt!

AKRON:—Socko at Colonial!

JOHNSTOWN:—Cambria flooded with Swing and Bing fans!

SEE SHOWDOM'S MOST FAMOUS NAMES!

HEAR EDDIE LEONARD Sing "Ida"

HEAR BLANCHE RING Sing "Rings On My Fingers"!

Bing CROSBY in GLORIA JEAN

If I Had My Way

with

Charles WINNINGER • El BRENDEL

Allyn Joslyn • Claire Dodd • Nana Bryant

and

Eddie Leonard • Trixie Friganza • Grace LaRue

Julian Eltinge • Blanche Ring

Produced and Directed by DAVID BUTLER

Story by David Butler, William Conselman and James V. Kern

Screenplay by WILLIAM CONSELMAN and JAMES V. KERN

A NEW UNIVERSAL PICTURE

United Front by Exhibs, Distribs Held Solution to Survival of Aussie Filmdom

Sydney, April 24.

Pic leaders here have declared that distribs and exhibs must unite if the industry is to survive in Australia. Leaders point out that because of the war political interference is set to deal a k.o. blow to the film biz, firstly with a coin freeze, intimated to extend to 50%, and secondly with possibility of a product restriction, which, if coming into play, would positively force many theatres to close within a few weeks.

Film Council of Australia, headed by Charles Munro, of the Hoyts chain; Sam Snider, Snider-Dean, and Dan Carroll, Carroll-Musgrave, is still endeavoring to work with U. S. distribs in presenting a united front to the government covering the acute situation presently prevailing. Recently, the F. C. offered to work with the U. S. distribs on presentation of case to government in connection with case of proposed coin freeze and the restriction problem. The Motion Picture Distribs Assn., however, informed F. C. that it would prefer to present own case to the government on coin position, intimating that exhib cooperation was not desired.

Tough Proposition

Insiders, watching the various political plays in respect to the pic field, aver that the distribs are up against a tough proposition in attempting to buck the government on a coin freeze, and that elimination of past bitterness with exhibs, culminating in a joining of forces, would be the only sane way to overcome the headaches now facing both sides on political moves.

Sam Snider, acting as contact officer between exhibs and governmental officials, has been a big factor in trying to prevent U. S. product restrictions, which has for its purpose conservation of the dollar exchange. Snider has been in constant huddles with Sir Ernest Fisk, economic adviser to the government, and it's now believed that the government will not presently impose an import cut.

Naturally, with the imposition of a heavy coin freeze on distribs, local exhibs see a curtailment of product by Hollywood to offset losses on minor pix, meaning that while distribs would take the knock on the coin angle, exhibs, in turn, would be hard put to secure enough product to keep their theatres open.

30% Freeze Starts

Official confirmation that Australia was starting to freeze 30% of U. S. distributors' net profit obtained in that country was received in New York this week.

No plan for freezing U. S. revenue secured from distributing pictures in Canada has been approved by the latter, according to latest word at homeoffices. Suggested coin freeze in Canada might follow the 30% plan of Great Britain.

Show Biz Socked Hard By Aussie Coal Strike; 100,000 Jobs Affected

Canberra, April 24.

Commonwealth-wide coal strike is smashing show biz. Exhibs particularly are hard put to keep theatres open, finding boxoffices cooling as the public restricts its entertainment.

Over 100,000 jobs are affected.

Cabled reports from Australia indicate a partial settlement of the coal strike, but there are still a few points causing much wrangling.

Ray Johnston Huddles Gell of London Pathe

W. Ray Johnston, Monogram president, returned east Saturday (11) for huddles with William Gell, general manager of Pathe, Ltd., London, who docked on this side about a week ago.

In addition to discussing the foreign situation generally, Johnston and Gell are expected to thoroughly consider the problems ostensibly to be faced in connection with 1940-41 product in English possessions. Pathe, Ltd., under a long-term deal negotiated last year, handles the distribution of all Mono product in Britain.

ANTIPS' COMEDY TREND

Morale Uplift Behind Pictures With Lighter Touch

Sydney, April 24.

Film boxoffice trend in Australia appears to be toward light comedy and musicals, which is consistent with the morale uplift going on elsewhere in the kingdom.

Before the war, musicals were practically taboo, with action films the rage.

23 U. S. FILMS UNDER BRITISH COIN QUOTA

Seven major companies that will be most affected by the monetary quota provisions okayed by Great Britain will have had to produce 23 quota features in England from April 1 last to March 31, 1941. This contrasts with some 36 quota features that were required under the former method.

Actual compilation for the seven majors (Universal is the lone exception among the majors, it fills its requirements via the British corporation representing it in England) has been set, via the Hays office, based on the number of pictures sent to Great Britain for distribution this year.

Under the monetary stipulations the following will be produced: Metro, 4; Paramount, 3; Warner Bros., 4; RKO, 3; 20th-Fox, 4; Columbia, 3, and United Artists, 2.

Majors are satisfied that the monetary arrangement, running concurrently with the remainder of the old requirements, will solve difficulties confronting them in England under wartime conditions. Concentration on only a few features, foreign department officials say, will cut down risks in production caused by delays necessitated this time particularly by war emergencies.

Nazi Invasion Balks New Pix in Holland, Belgium

Nazi invasion of Belgium and Holland has halted all American picture openings in those countries' key cities. Recent cables from Amsterdam informed RKO that 'Abe Lincoln in Illinois' was being opened there shortly with the cooperation of the government, which rated the picture a cultural film, with this extending even to a reduction in the federal boxoffice tax so that the picture would be shown 100%.

Picture had been set to open in Brussels May 24 at the Beaux Arts theatre but the warfare doubtlessly will halt this. A preview show had been arranged for King Leopold.

Reg Denham, English Dramatist, May Go Pix

Reginald Denham, co-author of 'Ladies in Retirement,' at the Miller, and 'Suspect,' at the Playhouse, N.Y., is mulling a Hollywood writing offer. However, a hitch is that he wants to include a directing assignment in the contract. Probably nothing will be decided until he goes to the Coast in the next five or six weeks for a sightseeing-business visit. He's never been there before.

Besides staging the London and Broadway productions of 'Ladies in Retirement,' Denham has directed a number of pictures in England, the la. being 'Blind Folly,' a George Smith production with Lilli Palmer and Clifford Mollinson, for RKO release. It was completed last fall just after the war broke out.

Author-director is outlining a play with a *New York* background, and will write it independently of Edward Percy, his collaborator on 'Ladies' and 'Suspect.' If he completes it in time he may produce it in New York on his own, having already lined up financing. If his own play isn't ready by then he hopes to produce a play by some other author or do an outside staging job for another manager.

LAG IN U.S. DELIVERIES SNAGS AUSSIE EXHIBS

Sydney, April 24.

Ace exhibs are becoming worried over slowness in delivery of product from Hollywood. Current situation, exhibs say, is similar to the dead spot that happened during the first two weeks of the war. In some cases, and in order to maintain screen dates, product has had to be rushed from ships and through the censors as quickly as possible, especially in the city spots, as pic vaults became almost empty.

Fault appears to be with the Hollywood production units; boats still run regular schedules from the Pacific coast to this center, but supplies coming forward are not as consistent as formerly. Exhibs declare that unless a production speedup comes into play in the very near future, then trouble looms ahead for exhibs operating in the top city spots.

It has been suggested by some exhibs that the Hollywood producers are deliberately slowing down on shipments to Australia in order to secure a wipeout of the 25% right of rejection on U. S. fare now in operation and, too, in respect to the heavy coin freeze looming by the Federal government to conserve dollar exchange. MPDA definitely nixes any such suggestion, intimating that the Hollywood producers are doing their utmost on product continuance in respect to this territory.

Geo. Black's Need for Air Names, Due to Foreigner Void, Leads to BBC Truce

London, May 1.

It took a war to make peace between George Black and the British Broadcasting Corp.

Black has always been opposed to any of his talent going on the air, with his contracts specifically stating 'no broadcast,' and many an artist who broke this law was given the go-by. Due to shortage of foreigners, especially Americans, Black has had to resort to radio names who insist they continue occasional ethering, contract or no contract with Black. Result is Black has had to extend the olive branch both to radio names and the BBC.

Now such names as Flanagan and Allen, Vic Oliver, Bebe Daniels and Ben Lyon, Max Miller, Pat Kirkwood, Clifford and Marion, George Formby, Arthur Askey, Jack Warner and Stinker Murdoch, all under contract to Black, and even such bands as Henry Hall's, are being aired regularly. Even 'Garrison Theatre,' the Jack Hylton show, which comes to the Palladium for a run, opening May 14, will be broadcast each week from the theatre, with guest artists injected every week to vary the program.

This sudden friendliness between the BBC and Black is already causing heartache among some performers. These are wondering who is going to pay them for the broadcasts, as ordinarily they would be receiving a fee.

NAZIS CUFFED BY PERU ON CENSORING OF FILMS

Lima, Peru, May 14.

German intervention in picture censoring has received an indirect wrist-slapping from the senate of Peru, which has approved a communication calling for instant cessation of all diplomatic intervention in decisions of the film censorship board.

Rebuke followed a debate which criticized the German diplomatic activity in this country. Row over films arose from 'A Hero of the Marne,' French picture, which was being exhibited to aid the Peruvian Red Cross. Cause of the wrangling was the intervention of the German minister. 'Confessions of Nazi Spy,' 'Lion Has Wings,' 'All Quiet on Western Front' and 'The Road Back' were other films detained at the censorship board, through Nazi squawkers, despite the fact that 'their exhibition would do honor to any country,' according to Senator Pedro Ruiz Bravo.

AB Boys Manchester Theatre

London, May 1.

The Prince's theatre, historic Manchester house, has been purchased by Associated British as filmery.

Over $1,000,000 is to be invested by AB.

See Spanish-Language Pix as Solution To the Foreign Product Slack in U.S.

Distribution of Spanish-language features in U. S. looms as a possible solution of foreign product shortage, according to Irving Shapiro, of World Pictures, one of the first American companies to distribute French-made films extensively in the U. S.

To test the strength of Latin American productions, Shapiro already has contracted for the prize-winning Mexican-made picture, 'Nights of Mayans.' He will superimpose English titles.

World and other independent distributors of foreign-made films experimented with Swedish and Norwegian product some months ago, but without marked success. Now, the Scandinavian producton is at a standstill because of the Nazi invasion, with even Swedish films encountering tough obstacles in getting to the U. S. market.

Increased production in several South American countries likely will be helped by widespread indie distribution in the U. S. The indies believe this factor would encourage Latin American producers to intensify their production quality if certain of additional revenue in America. Fact that many Americans will supplant the South American nations and other Spanish-language countries on their vacation itineraries in place of France and England also is counted on to heighten interest in Spanish pictures.

Opening of big-scale hostilities in Europe last week doubtlessly will further cripple the minor attempts being made now at production in France and England. There has been a dearth of strong French and British films for several months now. An inkling of how few boxoffice pictures are coming in from Europe is revealed by the number of American films, even third-run, presently being booked in arty and foreign-language cinemas of N. Y. Previously they held strictly to foreign fare.

I PROMISE TO BEHAVE

Gov't Lifts Padlock When Theatre Soft-Pedals Political Gags

Mexico City, May 14.

Teatro Lirico here, historic revue house, was closed for four days by the municipal government as chastisement for near audience riots over political gags of actors that became more and more frequent.

Shuttering was lifted when the management promised to soft-pedal politics.

LATEST HITLER MOVES SOCK LONDON B.O.

London, May 14.

London show biz, which had been experiencing an approach to normalcy during the past few months, slithered again during the past week with the latest war developments. Among the hardest to be hit is legit, with four revues and two plays having posted closing notices.

Coming on the heels of this most recent Nazi surge is unfortunate for four new shows including George Bernard Shaw's 50th play, 'In Good King Charles' Days,' which last summer had a tryout at the Malvern Festival. Reception at the preem to the comedy dealing with Charles II was approximately the same as accorded it last summer. It's a plotless piece, being warmly praised at its opening Thursday (9) at the New theatre for its clever dialog.

At the Garrick, a twice-nightly revival, 'By Pigeon Post,' a spy play about the last war, showed itself to be as timely as its original presentation. Opening night (10) audience gave it a rousing response.

Jack Hylton's radio revue, 'Garrison Theatre,' though sparsely talented, looked like a money winner in its debut at the Palladium last night (Monday). The show's radio rep should serve it for b. o. values.

Another click is the twice-nightly presentation of 'Present Arms,' with cast mainly recruited from vaude. Musical, at the Prince of Wales, is selling at pop prices.

Michael Powell's Pic Production in Canada

Regina, Sask., May 14.

Biggest and most ambitious motion picture to be produced this year will be filmed in Canada this summer, according to Michael Powell, London producer, director and author, now touring Canada. Powell will produce and direct.

Powell, Pressburger and other members of the advance guard, including Rolland Gillett, associate producer; Alfred Seabourne, film editor, and William Paton, personal assistant to Powell, conferred with government officials in Ottawa recently and visited Winnipeg, Edmonton, Calgary, Vancouver and Victoria.

Mex Law Protects Native Performers

Mexico City, May 14.

Protection of Mexican theatrical performers against increasing imports of talent has been provided by a new law.

Edict demands that for every foreign artist employed one native entertainer must be used.

Schoham for Gould

David Gould, Metro's manager in Puerto Rico, has resigned, effective immediately.

O. R. Schoham, formerly managing director in Finland, has been named in his place.

Moral Safeguard Behind Movement to Limit Paris Youngsters' Amusements

Paris, May 1.

Under the pretext that youth goes to seed during a war due to difficulty of keeping it under proper check, the Oeuvre, Paris morning sheet, is leading a movement to close cinemas, theatres and dancehalls to boys and girls between 15 and 20 years of age.

The paper lumps houses of ill fame and cinemas together, writing '. . . frequentation of the brothel and the cinema, increased unemployment, long idling on the street—in other words, lack of work and uncontrolled liberty—too often lead youth on the wrong path and transform them only too quickly into street bums.'

The sheet proposes prohibiting of cafes to sell alcoholic beverages for all under 20 years of age; to prohibit public houses from receiving anyone under 20, and a similar, but less strict, ban for the duration of war for cinemas, theatres and dancehalls.

GROUP FORMS BANK TO PRODUCE MEX FILMS

Mexico City, May 14.

Those in a coin position to help the producing end of the domestic pic biz seem to be convinced that it is out of the picture for the financially harassed federal government to materialize its promise to found a bank for the industry. So they are going ahead with plans to establish a private bank here for that purpose. It's expected to open in July.

Moving spirits in this proposition are Ing. Alberto J. Pani, former Minister of Finance and the country's No. 1 capitalist, who has had some pic experience; Luis Legoretta, banker, and Jesus Grovas, producer and distributor.

Schless' H.O. Huddle

Robert Schless, Warners' managing director in Europe, is due in New York May 27 for his annual homeoffice huddle.

He left Paris Friday (10) and sails from Genoa May 18 following a brief visit in Rome.

Miniature Reviews

'Our Town' (UA-Lesser). Class translation of Pulitzer prize play. For critical and carriage trade.

'Waterloo Bridge' (M-G). Vivien Leigh and Robert Taylor in strong romantic tragedy. Will catch heavy women trade.

'Flight Angels' (WB). Virginia Bruce puts s.a. exploitation possibility into a light audience pic. Will have to be sold.

'Alias the Deacon' (U). Remake of comedy programer starring Bob Burns which, while not in the smash division, will do all right.

'Tear Gas Squad' (WB). Minor action stuff for lower run duals.

'Men Without Souls' (Col). Stereotype prison melodrama for below-decks dualing.

'Tomboy' (Mono). Lightweight comedy drama of young love. Minor dualers.

'Gaucho Serenade' (Rep). Gene Autry in musical-western in which the tunes are good and the script not. Disappointing.

'Straight Shooter' (Vic). A poor effort by Tim McCoy, in furtherance of his Lightning Bill Carson series.

'Captain Moonlight' (Olym.). British-made, slender, b.o. in U. S.

'L'or Du Cristobal' (French). Sea yarn slated for low b.o. in France.

'La Tempete' (French). Crime meller that skids for foreign favor, though okay for French audiences.

'Paris-New York' (French). Plenty of marquee names are only hope for this trans-Atlantic story.

OUR TOWN

Hollywood, May 10.

United Artists release of Sol Lesser production. Stars William Holden, Martha Scott; features Fay Bainter, Beulah Bondi, Thomas Mitchell, Guy Kibbee, Stuart Erwin, Frank Craven. Directed by Sam Wood. Screenplay by Thornton Wilder, Frank Craven, Harry Chandlee from play by Wilder; camera, Bert Glennon; editor, Sherman Todd; asst. director, [illegible]. Previewed at Grauman's Chinese, May 9, '40. Running time, 90 MINS.

George Gibbs	William Holden
Emily Webb	Martha Scott
Mrs. Gibbs	Fay Bainter
Mrs. Webb	Beulah Bondi
Dr. Gibbs	Thomas Mitchell
Mr. Webb	Guy Kibbee
Howie Newsome	Stuart Erwin
Mr. Morgan	Frank Craven
Mrs. Soames	Doro Merande
Simon Stimson	Philip Wood
Rebecca Gibbs	Ruth Tobey
Wally Webb	Douglas Gardiner
Professor Willard	Arthur Allen
Dr. Ferguson	Charles Trowbridge
Constable Warren	Spencer Charters
Joe Crowell	Dix Davis
Si Crowell	Tim Davis

In producing the film version of Thornton Wilder's Pulitzer prize play as his initial release for United Artists, Sol Lesser graduates into the field of class producers. 'Our Town' is an artistic cinematic offering utilizing the simple and philosophical form of the stage piece, excellently written, directed, acted and mounted. It will rate attention from critics and the carriage trade, and has a good chance for satisfactory biz in the metropolitan runs on strength of the play's reputation. However, it will need plenty of exploitation to compensate for lack of marquee strength in the general bookings.

The film version retains the story and dramatic essentials of the play. It's a distinct innovation in film writing technique and presentation. Developed at a deliberately slow tempo, the simple, and unhurried life of a rural New England village of 2,300 souls is unfolded without attempt to point up dramatic highlights.

Frank Craven assumes his original stage role, that of the sideline commentator who introduces the characters and then appears briefly from time to time to bridge episodes with his homely and intimate comments.

The tale is divided into three periods, 1901, 1904, and 1913. It's a plain and homey exposition of life, romance, marriage and death in the New Hampshire town. More explicitly, it concerns the intimacies of two families, the adolescent and matured romance and married life of a boy and girl. Tragic ending of the play is switched for picture purposes, the girl taking a nightmare excursion through the village graveyard and visions of death while going through childbirth. The ethereal expedition, running about five minutes, could be deeply cut for greater dramatic effect. As it stands, it's the one false note in the picture.

Lesser drew heavily on the original Jed Harris stage cast for the film version. Martha Scott delivers a sincerely warm portrayal as the girl, displaying a wealth of ability and personality that tabs her as a potential cinema star. In addition to Miss Scott and Frank Craven, Arthur Allen and Doro Merande are from the stage group in their original roles, Allen particularly effective in his brief professor appearance describing the geographic structure of the countryside.

William Holden is fine as the boy; Fay Bainter and Beulah Bondi provide excellent mother portrayals; while Thomas Mitchell and Guy Kibbee are prominent as heads of the two households.

Aside from the changed ending, script prepared by Thornton Wilder, Craven and Harry Chandlee retains all the sincerity and wholesomeness of the play. Direction by Sam Wood highlights the homilies and leisurely pace of the story. Picture rates high in all technical departments, photography by Mert Glennon being particularly noteworthy. *Walt.*

WATERLOO BRIDGE

Hollywood, May 11.

Metro-Goldwyn-Mayer release of Sidney Franklin-Mervyn LeRoy production. Directed by LeRoy. Stars Vivien Leigh, Robert Taylor; features Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith. Screenplay by S. N. Behrman, Hans Rameau, George Froeschel, based on play by Robert Sherwood; camera, Joseph Ruttenberg; editor, George Boemler; music, Herbert Stothart; ballet, Ernst Matray. Previewed at Grauman's Chinese, May 10, '40. Running time, 107 MINS.

Myra	Vivien Leigh
Roy Cronin	Robert Taylor
Lady Margaret Cronin	Lucile Watson
Kitty	Virginia Field
Madame Olga Kirowa	Maria Ouspenskaya
The Duke	C. Aubrey Smith
Maureen	Janet Shaw
Elsa	Janet Waldo
Lydia	Steffi Duna
Sylvia	Virginia Carroll
Marie	Leda Nicova
Beatrice	Florence Baker
Mary	Margery Manning
Violet	Frances MacInerney
Grace	Eleanor Stewart
Mrs. Bassett	Clara Reid
Policeman	Leo G. Carroll

Elaborating on the basic premise of Robert Sherwood's play, and doing a slick job of cleansing to conform to present regulations of the Hays code, Metro presents a persuasive and compelling romantic tragedy that will sweep through for smash grosses. It's adult entertainment, particularly aimed at femme customers. This strong boxoffice factor, combined with the top draw power of the starring team of Vivien Leigh and Robert Taylor, indicates holdover runs in the keys.

Picture is provided with careful and painstaking production throughout. As previewed, it's overlong and will undoubtedly be trimmed another 10 minutes to get down to acceptable footage.

Story steers a leisurely path in delineating the romantic tragedy of a love affair which is launched on Waterloo Bridge during World War I. Miss Leigh, a sweet, vivacious and unsophisticated ballet dancer, meets and falls in love with British officer Taylor on eve of his departure for the front. There's a whirlwind romance with immediate marriage delayed until his first furlough. Fate intervenes, and erroneous report of his death eventually sends her onto the streets, but Taylor returns, meets her at the station where she is soliciting, and the romance flares again for an instant. But the girl flees to a suicidal death to prevent a stain on his family name.

Weaving through much material, many situations and dialog that delves into psychological studies of the girl's transition, the picture runs through several dull spots which should be eliminated. In addition to extension of Sherwood's original, as cinematicallyv displayed in 1931 by Universal, picture gets modernization treatment through prolog and epilog reveries of Taylor at Waterloo Bridge prior to leaving for France in September, 1939. The romantic adventure is inserted after the short prolog, with no cutbacks intervening until the finish.

Miss Leigh demonstrates outstanding ability as an actress, following up her Scarlett O'Hara with a portrayal entirely different albeit strongly persuasive and sympathetic. Her transition from the virginal ingenue of the early passages to the hardened prostie later is a standout performance. Taylor, in a straight romantic role, provides an arresting characterization that will give the a clue to his future assignments for best boxoffice popularity.

There's plenty of strength in the supporting cast. Virginia Field is excellent as Miss Leigh's chum, who takes the first step along the easiest way to provide food for the pair. Lucile Watson is a perfect grand dame as the aristocratic mother of Taylor. Maria Ouspenskaya is a stern ballet mistress; and C. Aubrey Smith is the army colonel.

Mervyn Le Roy's direction hits the tragic dramatic highlights of the story with assurance. Picture is studded throughout with standout episodes that acquire that rating through deft piloting. Film is also provided with top production mounting that adds materially to the feel of authenticity in the London settings. Joseph Ruttenberg's photography is excellent, as is the musical score by Herbert Stothart. *Walt.*

FLIGHT ANGELS

Warner Bros. release of Edmund Grainger production. Stars Virginia Bruce and Dennis Morgan. Directed by Lewis Seiler. Story, Jerry Wald, Richard Macaulay; screenplay, Maurice Leo; camera, William O'Connell; editor James Gibbon. Reviewed in Projection Room, Lincoln, May 8, '40. Running time, 74 MINS.

Mary	Virginia Bruce
Chick	Dennis Morgan
Artie	Wayne Morris
Graves	Ralph Bellamy
Nan	Jane Wyman
Dan	John Litel
Rita	Margot Stevenson
Mabel	Dorothea Kent
Patterson	John Ridgely
Thelma	Lucille Fairbanks
Bunny	Maris Wrixon
Texas	Carol Hughes
Daisy	Mary Anderson
Lollie	DeWolfe Hopper
Jane	Jan Clayton
Marilyn	Marilyn Merrick

Warners comes up with pretty fair entertainment in 'Flight Angels,' but it holds no particular b.o. potentialities and will have to pin its hope for more than average audience on some other feature, or some jazzed up exploitation on the dame side.

'Flight Angels' de-aliased means airline stewardesses, who do everything from nursing to vamping in the near-stratosphere. Topper of the crew of WB femininity is Virginia Bruce, closely seconded by Jane Wyman, and trailing behind them to give the dressing room s.a. are a dozen or so contract players getting prelim test runs before the camera.

Dennis Morgan goes into the upper brackets for the first time, sharing billing with Miss Bruce. He, as she did, lolled around at Metro for a long period, prior to coming under Warner guidance, and they both worked in that Academy Award winning sequence, 'Pretty Girl Is Like a Melody,' in 'Great Ziegfeld,' when he was known as Stanley Morner, a singing juve. Lad seems to have possibilities, and he doesn't do badly in this straightaway role, coming away with a definite impression.

American Airlines comes in for plenty of plugging, being framed in nearly every shot of a plane, which is often. The story is quite familiar: a hot-shot pilot (Morgan) with more girls in every airport town than there are spare parts in the hangar has a yen for the line's top stewardess (Miss Bruce), but she gives him only the rough of her lip. He, with hare-brained Wayne Morris, co-pilot, busy standing off Miss Wyman, another stewardess, is perfecting a stratosphere plane. Morgan's career in the air bogs when his eyesight goes bad, leading up to a climax, with a lot of fixing to reclaim him necessary.

Morris has been slid into a rut, it appears, which indicates the studio has given up the idea of ever seeing him in bigger than support or feature roles. Same goes for Miss Wyman, who probably can't move much further, and needs something done for her voice. When she gets going, it becomes ear-itating. Morris is okay on this semi-comedy job, but Miss Wyman strains too hard. Margot Stevenson, stewardess siren, makes a good showing, but with fleeting opportunity, as is the case of Carol Hughes and Mary Anderson. Unbilled, Janet Shaw and John Arledge, a young couple upon whom the stork visits a month too early, make the most of a shortie, especially Arledge, whose anxious father routine is a milker.

Outside of being an exploitation picture, 'Flight' hasn't much to magnetize. It will have to be sold. *Art.*

ALIAS THE DEACON

Universal release of Ben Pivar production. Stars Bob Burns; features Mischa Auer, Peggy Moran, Dennis O'Keefe. Directed by Christy Cabanne. From stage play by John B. Hymer and LeRoy Clemens; adaptation, Nat Perrin and Charles Grayson; editor, Milton Carruth; camera, Stanley Cortez. At Rialto, N.Y., week May 13, '40. Running time, 74 MINS.

Deke Caswell	Bob Burns
Andre	Mischa Auer
Phyllis	Peggy Moran
Johnny Sloan	Dennis O'Keefe
Stuffy	Edward Brophy
Jim Cunningham	Thurston Hall
The Sheriff	Spencer Charters
Sullivan	Jack Carson
Bull Gumbatz	Quinn Williams
Elsie Clark	Virginia Brissac
Willie Clark	Bennie Bartlett
Mrs. Gregory	Mira McKinney
Mildred Gregory	Janet Shaw

A remake, but one that carries the same title as when released before, 'Alias the Deacon' is agreeable light comedy entertainment starring Bob Burns. Based on an old stage play by John B. Hymer and LeRoy Clemens, the story was first screened by Universal in 1927 with Jean Hersholt in the role of the sanctimonious card-sharp. While it may be considered questionable whether 'Deacon' should have been made again, the public is likely to be pulled by Burns and accept it satisfactorily.

Not a top bracket comedy, as produced by Ben Pivar, with Burns having a pretty good supporting company behind him, the picture is an innocuous, homey little comedy-romance that will get by suitably. It looks like a rather dependable double-feature entry. Old Hymer-Clemens play was done on the stage by Berton Churchill, himself in pictures many years now. In its 1927 version it was produced by U as a silent.

The basic outline of the story has been followed with minor exceptions. Instead of opening with the boy and girl in a box-car, the girl now hooks a ride with a truck-driver under dubious circumstances. It isn't made clear where she's been and why she needs a ride to a near-by town, nor is it entirely plausible that she would take a chance on a night ride alone with a strange driver.

Burns, unknown to the couple in the front seat, is aboard in the back of the truck and is mistaken as a deacon by the people of the town where dumped with the girl. He poses as such and turns out to be a humanitarian while carrying out his role as a gambler.

The dialog is not always so trenchant, particularly the lines handed out on the romantic phases of the story, but for Burns it has been well handled and is particularly suited to his style. Thrown in are a couple gags about Burns' uncles or aunts, including, for timeliness, a couple on his philosopher uncle, Confucius. The fight scene is satisfactorily handled, but a little long. Poker session excellent and some of the scenes with Mischa Auer, the local barber, are good. Some slapstick is indulged, particularly with Auer.

In addition to Auer, comedy is provided by Edward Brophy, Spencer Charters and Quinn Williams, last-mentioned as a punch-drunk pug. Romantic leads are Dennis O'Keefe and Peggy Moran. Both are passable but their opportunities are held down through Burns' dominance and the comedy elements. Thurston Hall again plays a character part, doing it o. k. *Char.*

TEAR GAS SQUAD

(WITH SONGS)

Warner Bros. production and release. Features Dennis Morgan, John Payne and Gloria Dickson. Directed by Terry Morse. Original screenplay by Charles Belden, Don Ryan, Kenneth Gamet; camera, Sid Hickox; editor, Louis Hesse; songs, M. K. Jerome and Jack Scholl. At Fox, Brooklyn, week May 9, '40. Running time, 55 MINS.

Tommy McCabe	Dennis Morgan
Bill Morrissey	John Payne
Jerry Sullivan	Gloria Dickson
Joe McCabe	George Reeves
Sergeant Crump	Frank Wilcox
Lou	Julie Stevens
Lieutenant Sullivan	Harry Shannon
Mrs. Sullivan	Mary Gordon
Captain Henderson	William Gould
Chief Ferris	John Hamilton
Cousin Andy	Edgar Buchanan
Cousin Pat	Dick Rich
George	DeWolf Hopper

Much - sought - after answer to 'What's wrong at the b.o.' has at least part of its reply in films like this. 'Tear Gas Squad,' if it has any place on any company's program, must find it as bottom-billed dualer at cheapie action houses. It does have a fair amount of gunplay and chase. Even the title, however, is an affront to any theatregoer with the tiniest sense of the logical, for the tear gas squad in this cop saga plays such a minute and entirely unimportant part that its use as a label can be justified by nothing more than a picture hunting for a sensational title.

Dennis Morgan, corky nitery warbler, ridicules the police force. Gal he would like to make, Gloria Dickson, is from an old flatfoot family and her b.f., John Payne, is also a bull. To prove he's not the sissy she thinks, Morgan joins the force and gets his training under Payne. He's tossed out because of his attitude, but comes through at the finale, as might be expected from the second minute, by saving the life of Payne and winning his badge and gal.

Morgan demonstrates nice pipes in a couple tunes, one of them a good marching song. Otherwise there's too much mugging to land him above the B category. Same goes pretty much for rest of the cast. *Herb.*

MEN WITHOUT SOULS

Columbia production and release. Features John Litel, Barton MacLane, Rochelle Hudson. Directed by Nick Grinde. Screenplay, Robert D. Andrews, Joseph Carole; original, Harvey Gates; camera, Benjamin Kline; editor, James Sweeney; music, M. W. Stoloff. At Globe, N. Y., dual, week of May 11, '40. Running time, 62 MINS.

Rev. Thomas Storm	John Litel
Blackie Drew	Barton MacLane
Susan Leonard	Rochelle Hudson
Johnny Adams	Glenn Ford
Warden Schafer	Don Beddoe
Capt. White	Cy Kendall
Lefty	Eddie Laughton
Duke	Dick Curtis
Crowley	Richard Fiske
Old Mack	Walter Soderling

Carbon-copy prison meller rates strictly program stuff to fill out the product list. Story, production and performance are all routine. For lower-spotting in duals.

Yarn is the one about the lad who commits a crime so as to get himself sentenced to prison. Once there, he intends to get the brutal guard captain whose mistreatment killed his poor old dad. It appears the latter was in the clink for 'technical' guilt of absconding with the funds of his bank. Two-fisted prison chaplain pulls a last-minute rescue of the boy after a group of cons murder the villainous guard and attempt a jail break. Hero's sweetheart never loses faith in him.

Whole thing follows formula, with prison color and violence invariably the expected. John Litel gives a capable performance as the real-guy chaplain. Glenn Ford is as believable as the part of the boy allows, while Rochelle Hudson's obvious makeup detracts from the ingenuousness of the girl. Barton MacLane is the toughest of the cons. Don Beddoe is convincing as the shaggy-haired warden and Cy Kendall is a realistically cruel guard captain. *Hobe.*

TOMBOY

Monogram release of William T. Lackey production. Stars Marcia Mae Jones, Jackie Moran; features Grant Withers, Charlotte Wynters. Directed by Robert McGowan. Screenplay by Dorothy Reid and Marion Orth; editor, Russell Schoengarth; camera, Harry Neumann. At Paramount, Brooklyn, week May 10, '40, dual. Running time, 70 MINS.

Pat	Marcia Mae Jones
Steve	Jackie Moran
Kelly	Grant Withers
Frances	Charlotte Wynters
Matt	George Cleveland
Harry	Marvin Stephens
Martha	Clara Blandick
First Tramp	Gene Morgan

'Tomboy' is a story of young love, with the stilted cinematic patches cramping its style. Picture differs from any number of such typed yarns only in that it introduces Marcia Mae Jones as a likely femme lead. Vehicle is alternately convincing and blah. Silly episodes dominate, relegating the production to minor duals.

The film shows Jackie Moran still at that awkward age which makes him none too convincing as a farm boy student and lacking the spontaneity of his earlier age screen work. Withers, who formerly played roles similar to young Moran's, shows up well as middle-aged father and ex-baseballer. Remainder of cast is ordinary outside of veteran Clara Blandick.

The puppy love of a young city girl for the honest, hard-working farm lad is the basis of the fable. Plot stresses the cruelty of the youth's uncle, with whom he lives, and the budding romance of youngsters. Simplicity of rustic setting and plot angles are overdone. Story radios its punches.

Screenplay is weakest in its dialog with such gems as 'Come and get it,' 'get in and pitch,' 'you leave her out of this' and 'everything's going to be all right.' Picture has too many night scenes, which mar Harry Neumann's fairly good photography. *Wear.*

GAUCHO SERENADE

(WITH SONGS)

Republic release of William Berke production. Stars Gene Autry; features Smiley Burnette, June Storey, Duncan Renaldo, Mary Lee, Smith Ballew. Directed by Frank McDonald. Original screenplay by Betty Burbridge, Bradford Ropes; camera, Reggie Lanning; editor, Tony Martinelli; songs, Connie Lee, Gene Autry, John Marvin, John Redmond, James Cavanaugh, Nat Simon, Mack David, Dick Sanford, Sammy Mysels, Smiley Burnette. Previewed in Projection Room, N. Y., May 9, '40. Running time, 66 MINS.

Gene	Gene Autry
Frog	Smiley Burnette
Joyce	June Storey
Gaucho	Duncan Renaldo
Patsy	Mary Lee
Ronnie	Clifford Severn, Jr.
Alfred Willoughby	Lester Matthews
Buck Benson	Smith Ballew
Martin	Joseph Crehan
Carter	William Ruhl
Rancher	Wade Boteler
Jenkins	Ted Adams

And Wendell Niles, the Velascos, Jose Eslava's orchestra.

Republic erred on this one. It has a good idea in using pop tunes both as titles and in the pictures themselves, as evidenced by its success with 'South of the Border' and a flock of other films. But it's only the title, the music and Autry's rep which may save 'Gaucho Serenade.' Story is not only unbelievable and rehashed, but a slower-upper. It makes of the picture neither fish nor fowl, neither musical nor western, and as result it will please nobody.

With Autry's personality, his pleasant singing voice and the splendid tunes he is handed, 'Gaucho' had the essence of a humdinger. But some attention should have been paid the story. If not a literary gem, it should at least keep things moving sufficiently to prevent audiences voicing audible boredom between the musical sequences. This one does not.

An idea of the opinion bound to find expression by western fans is clear from a timetable of the 66-minute film: First horse is not mounted until 44 minutes have passed; first fist is not flung until 50 minutes have passed; first gun is not fired until 56 minutes have passed. What manner of western is this? Musical portion, on the other hand, aside from the highly-popular 'Gaucho Serenade' and 'The Singing Hills,' another recent pop, includes 'Give Out With a Song' and 'A Song at Sunset,' all good. In addition to Autry, little Mary Lee handles the vocals, and in fine fashion. She's a neat moppet player, not given to the over-mugging of most of the breed, and a real asset.

Story's a complicated affair involving attempt of a gang of conscienceless big business men to kidnap the son of a former partner to prevent him from squealing on them. Kid, Clifford Severn, Jr., veddy English and a jolly bore, accidentally ties up with Autry and ever-faithful Smiley Burnette. They travel westward in a jalopy, picking up ingenuish June Storey and Mary Lee on the way, via a series of incredulous incidents. The big bad men try to stop them, but not often enough to create any real menace, which is what's wrong with the picture, and everything naturally ends up happily enough.

Somehow in all this, the crew gets to a Spanish nitery operated by that friendly Mex, Duncan Renaldo, and it is here that Autry gets his chance

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Film Reviews

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GAUCHO SERENADE

to sing the title tune. It's also here that a ballroom team, the Velascos, do their stuff. It's very nice stuff, but what manner of fodder is this for lovers of the great outdoors? Jose Eslava's orch also finds its opportunity to play here and Burnette of his own writing, 'Wooing of Kitty MacFuty.'

Production and photography show there was no paring of expense or trouble along those lines, being equal to the score. But a little more action from them thar shootin' irons, a good chair-swinging, table-tossing brawl and maybe a bit more riding would have helped a lot. *Herb.*

STRAIGHT SHOOTER

Victory release of Sam Katzman production. Stars Tim McCoy; features Julie Sheldon, Ben Corbett, Ted Adams. Directed by Sam Newfield. Story, Basil Dickey; screenplay, Dickey and Joseph O'Donnell; camera, Art Reed; editor, Holbrook Todd. Reviewed at Colonial, Lincoln, dual. Running time, 57 MINS.

Carson	Tim McCoy
Margaret	Julie Sheldon
Magpie	Ben Corbett
Brainerd	Ted Adams
Slade	Reed Howes
Luke	Forrest Taylor
Sheriff	Budd Buster
Lane	Carl Mathews

'Straight Shooter,' a corny-titled, cow-country chaser, with Tim McCoy jockeying, will rate the hoots of the kids for its generously obvious mistakes. At no time does the story get sufficient grip on itself—or its audience—to serve as entertainment.

Sam Newfield must have directed this one standing up and running, because balled lines, improper emphasis, and other inconsistencies didn't stop the headlong, one-take rush to get the pic done.

Story continues the escapades in interests of range righteousness carried out by McCoy, under moniker of 'Lightning Bill Carson.' He's on the trail of U. S. bonds stolen by a gang, whose leader was leaded in the back by his men as the film starts. Path crosses that of the murdered man's niece, Julie Sheldon, and together they work out a trap which nets the road agents.

Miss Sheldon is hard on her lines, and vice versa, but she's trim of map and frame. Takes most of the picture to get her and McCoy on the same side of the fence, a pace of maintained snail gait proceedings which is true of the whole film. Ben Corbett has been better as McCoy's mugg aide, and Ted Adams and Reed Howes are at par as the dry-gulchers.

McCoy, who has held onto his popularity very well in spite of a string of bad flicks, can't go much further with this kind of actionless stuff if he's to survive. *Art.*

CAPTAIN MOONLIGHT

(With Songs)
(ENGLISH-MADE)

Olympic release of Julius Hagen production. Features John Garrick, Winifred Shotter, Stanley Holloway. Directed by Henry Edwards. Story, Charles Cullum; adaptation, H. Fowler Mear; editor, Lister Laurence; camera, Sydney Blythe; songs, W. L. Trytel. At Central, N. Y., dual, week April 17, '40. Running time, 60 MINS.

Major John Peel	John Garrick
Lucy Merrall	Winifred Shotter
Sam Small	Stanley Holloway
Captain Moonlight	John Stuart
Mr. Craven	Leslie Perrins
Toinette	Mary Lawson
Francis Merrall	Charles Carson

Traces of American technique, applied none too successfully, are to be found in 'Captain Moonlight,' a British-made which seeks to mix up numerous elements in an effort to capture interest. Whatever minor virtues the production possesses are all but adumbrated by the very poor photography, credited to Sydney Blythe. Playdate possibilities are slight in America, but in the very smaller operations, dualed up, it may serve modestly.

The press book lists a flock of song and chorus numbers, but the majority must have been clipped after the print reached these shores. 'A Soldier's Toast,' which Mary Lawson sings at the opening; 'The 23rd Regiment,' sung by John Garrick, with choral background, and 'Drink to Me Only,' also by Garrick, a baritone, are the numbers contained in the American print.

Action opens in Brussels, time 1815, when British forces are awaiting orders following the battle of Waterloo. Shortly it shifts to England, where the comely daughter of a country gentleman is forced into marriage to a card-sharp as a means of saving her father from ruin via gambling which he did not know was dishonest. The marriage is consummated and a major, still warm-hearted for the girl, discovers the family has been duped, that the man the little lady had to marry is not only a crooked gambler but also has a wife by previous hitch back in Brussels.

The highway robber known as Captain Moonlight figures only in an incidental fashion. He wears a mask in the accepted American manner of another day and stages a holdup, after which he's forgotten.

Garrick is a sturdily-built hero, while Winifred Shotter is the charming heroine. The other girl, a similar type, is Miss Lawson, whose voice is not half bad. Leslie Perrins stands out a little as the crooked gambler, while Charles Carson, his biggest victim at lady luck, provides a good characterization. *Char.*

PARIS-NEW YORK

(FRENCH-MADE)

Paris, May 1.

Filmsonor release of Regina production. Stars Gaby Morlay, Michel Simon, Andre Lefaur, Jules Berry; features Claude Dauphin, Jacques Baumer, Simone Berriau, Gisele Preville, Rene Alexandre, Aime Clariond, Maurice Escande, Marguerite Pierry, Marcel Simon. Director, Yves Mirande. Scenario and dialog, Mirande; camera, Roger Hubert. At Rex, Paris. Running time, 90 MINS.

'Paris-New York's' chief raison d'etre is the grouping of the largest collection of French screen names within recent memory. As a marquee dresser it's a natural, since it reads like a who's who of the French screen and legit world.

As much cannot be said for the script. A sort of 'Grand Hotel' of the high seas, it is irregular in rhythm, causing it to sag in spots, and contains innumerable inconsequentials which could be brushed out with judicious shearing, since pict is overlong, running 90 minutes. It is for the most part a series of sketches having minor relationship to each other. It is due for low returns in the capital, while long list of marquee names assure it of better b.o. in sticks.

Most of the action takes place aboard the Normandie, with the greater part of the passenger list crossing to visit the World's Fair for diverse reasons. Started before the war and only completed in recent weeks, it fails to capitalize fully on the 6,000-mile round-trip across the Atlantic which the troupe made especially for this film.

From the French point of view, shots of New York are always of great interest and curiosity. Yet the only reeling of New York is confined to a few photos of the Fair and several skyline shots from boat deck, which are horribly mixed up.

Main theme has Rene Alexander of the Comedie Francaise in the role of rich, enigmatic American banker who objects to daughter Gisele Preville's infatuation for impecunious French newshound, Claude Dauphin, all of whom are aboard ship. Former mysteriously disappears in mid-Atlantic, with Dauphin suspected and consequently locked up. Ship's arrival in New York clears up mystery and permits heiress and ink-feeder to go into long clinch. Alexander furnishes only convincing acting, Preville doing her bit as embellishment.

Comedy is furnished by able Michel Simon as dick sent over with 30-million-franc-diamond for French Pavillion. His astuteness as a gumshoer is out to a sore test by suave Andre Lefaur, a man of good intentions but evil rep and itchy palms, who delivers rock safely to the Fair grounds, thus saving it from still itchier hands. Then there is Gaby Morlay, to all intents and purposes private secretary to Maurice Escand. *Rare.*

L'OR DU CRISTOBAL

('Cristobal's Gold')
(FRENCH-MADE)

Paris, May 1.

RAC release of Bertl production. Stars Dita Parlo, Charles Vanel, Albert Prejean; features Conchita Montenegro. Directed by Jacques Becker. Adapted by Koch from A. T'Serstevens's novel; dialog, Jean Renoir; camera, Nicholas Hayer. At Moulin Rouge, Paris. Running time, 75 MINS.

A sea yarn with a crime meller background, this pic is slated for low returns due to commonplace story, direction, photography, dialog and a femme lead who leaves much to be desired. It has plenty of marquee strength, with acting generally good, but should quickly drop into the secondary dual brackets as a filler.

First mate Albert Prejean gets canned from the freighter Cristobal because the captain suspects him of flirting with wife Dita Parlo. On land, he runs into dancer Conchita Montenegro, who reveals that the ship has a secret gold cargo worth $18,000,000.

Intoxicated by the prospect of getting possession of that gold, the two get brigand-like local police chief Charles Vanel interested and together they try some skullduggery. All ends badly, with Miss Montenegro goading Prejean into killing Vanel, while a substitute crew makes off with some of the gold, leaving Prejean on the ship without food or lifeboats. Tipped off about the Cristobal, a destroyer comes up alongside and its officers get a full confession from Prejean. Then he and Miss Montenegro are taken back to justice.

Tale is a flashback, with Prejean giving a full recital to his captors of what had happened. He and Vanel do neatly with meager roles. Miss Parlo is on view in several short scenes only, while Miss Montenegro does little to merit her important role. *Rare.*

LA TEMPETE

('The Tempest')
(FRENCH-MADE)

Paris, May 1.

[illegible] release of [illegible] production. Stars Andre Luguet, Eric von Stroheim, Arletty; features Annie Ducaux, Dalio, Julien Carette, Henry Bry. Director, Bernard Deschamps; story, Andre Capitte; adapted, Capitte, Deschamps; dialog, [illegible], Henry-Jacques; camera, Michel Kelber; music, Marcel Delannoy. At Marignan, Paris. Running time, 95 MINS.

'Tempest' is the most recent French attempt to build up Eric von Stroheim into a local b.o. favorite, but, like more modest previous attempts, falls wide of the mark. It is the Hollywood expatriate's most important local role to date, but, aside from this fact, he makes no new contribution and gives another repeat performance, with the same deliberate, studied gestures and grimaces of old.

Pict moves slowly, sagging badly in spots. Since it runs 95 minutes, it could stand considerable shearing. Brightest spot is the list of supporting actors, which include Andre Luguet, Arletty, attractive Annie Ducaux and comics Dalio, Julien Carette and Henry Bry, all of whom turn in sterling performances. Marquee names assure pict of long run in nabe and provincial showcases, although von Stroheim isn't likely to appeal despite attempt to build him up as sympathetic figure. Foreign exploitation possibilities limited to some continental spots.

Scenario is based on a Balzac character. Idea in common is that the honor of an honest woman somehow linked with a criminal must be saved. A new wrinkle is the introduction, with von Stroheim as a blackfaced, international embezzler in New York selling some kind of oil to take out kinks in Negroes' hair. Looking very much like tapdancer Bill Robinson, von Stroheim takes a fadeout when police get on his trail.

Years later, he appears in Paris with another of his gilt-edge propositions, and again finds credulous investors. When district attorney Luguet and police get on his trail, von Stroheim is given haven in an attic apartment belonging to Dalio, newspaper editor, who has been blackmailing the crook all along. Dalio has been shrewdly collecting evidence to forestall prosecution with von Stroheim if and when latter should get caught, including photos showing latter and Luguet's wife, Annie Ducaux, together in a Paris suburb. Wife's honor is naturally saved, but final sequence showing manner in which it is done is amateurish. *Rare.*

All-Star Discs

Continued from page 1

be titled 'Broadway Calling,' and has Miss Lawrence and Hayden on each record.

Hugh Brooke, London scenarist, radio scripter and novelist, is writing the continuity. George Lowther, of NBC, is program director. NBC is also permitting transcriptions of its Toscanini symphonic broadcasts to be dubbed in. Group is making two a week, with the idea of piling up a transcription library to carry over the early summer, when the various participants will be unavailable. BBC's plan is to broadcast the platters to the troops on its special wavelength on alternate weeks. Production of the discs will continue until June 1, when Miss Lawrence intends going to the Coast and Hayden will also leave New York. Activity will be resumed in Hollywood in the fall.

Hayden, a Londoner, orginally had the idea of getting English names on Broadway to participate. Plan was later expanded to include any U. S. or other players who cared to contribute their services. For the present, Hayden and Miss Lawrence are sharing the expense, but a corporation has been formed and various English players on Broadway and the Coast will be asked to 'sponsor' individual discs.

Fields-Chevalier Film

Paris, May 14.

Gracie Fields and Maurice Chevalier are to make 'Mademoiselle From Armentieres,' a pict of the present war, with shots of the B.E.F. in France. Monty Banks, Miss Fields' husband, is to produce the film, which will be made in England.

The English star decided to go ahead with the picture after her success at a recent benefit concert given at the Paris Opera when Chevalier presented her. It is recalled there was a silent film of the same name made some years ago starring Estelle Brody. Film would be a Franco-British good-will builder.

3 B's Biff B. O.

Continued from page 13

nearby Delaware County face extinction as the result of a shakeup in the county's law enforcement machinery last week.

District Attorney William G. McClenahan, who was replaced in the sweep, was liberal concerning theatre games but his successor, Henry G. Sweney has served notice that all types of gambling would be stamped out. Sweney, who has a reputation as a crusader, fired Ray Kaplan, who was head of the county detectives and a friend of the sporting fraternity.

Delaware County, particularly the city of Chester and the Township of Upper Darby, has been the mecca for Philadelphians seeking games of chance. Niteries in both of these communities consequently reaped a harvest from the free-spending Philly gamblers.

The Delaware County Ministerial Association called on Sweney on Saturday (11) and demanded that bank nights and bingo be wiped out.

Officials of volunteer fire companies in the county are expected to make vigorous protests against attempts to eliminate the games which are the main sources of their revenue.

Theatres Bitter Against M'w'kee Churches' Bingo

Milwaukee, May 14.

Bingo by jingo!

Battle cry of the fans, instead of subsiding with the Wisconsin supreme court decision banning the game, has become louder than before. General hubbub increases. Theatres fight churches. Religious congregations are split. One court action follows another. District Attorney Herbert J. Steffes has come out flatly with the statement he will not issue any state warrants against charity bingo. And the game goes merrily on.

The d. a. made his pronouncement in answer to a request from police chief Joseph T. Kluchesky that he make his 'policy' known, so he (the chief) would know where he stood. He said that whether or not he would proceed is purely a matter of 'discretion' with him and that he chooses not to consider charity bingo a menace to public morals.

When Charles W. Trampe, theatre owner and film distributor, sought an injunction against the American Luther association for permitting bingo, the case was to come up last Friday (10). Then, on Thursday, he was haled before Court Commissioner Charles Orth by William B. Rubin, legal rep for the churchmen's organization, in an adverse examination. He refused to answer most of the questions put to him, so now this case has been certified to the circuit court for final ruling, thus stalling other actions.

Trampe has been active in the Variety club, and Rubin asked him if the club permitted games of chance, but Trampe declined to commit himself. He admitted an interest in five theatres in Milwaukee and Sun Prairie, Wis., but refused to say whether any games of chance were permitted in them. Rubin endeavored to show that Trampe 'had not come into court with clean hands.'

Chains as well as independent theatres are pushing the fight on bingo, a committee appearing before the chief of police comprising Benjamin J. Miller, legal rep for the indies; Trampe, Harry Perlewitz, secretary of the independent organization; Howard J. Gleason, manager of the Warner-Saxe and Saxe theatres, and LeRoy Pierce, district manager for the Fox-Wisconsin Amusement Corp.

While the bingo games go on, they are not as flamboyantly advertised as formerly. Instead they now advertise 'Clubroom Now Open.'

Church Would K.O. Pinballs

Detroit, May 14.

In this town where church bingo is plentiful and no slight factor in slicing down other amusement business, the churchmen have just asked the City Council to outlaw pinball games.

Directors of the Detroit Council of Churches sent the Council a request to refuse renewal of licenses for such devices saying, 'Pinball games are gambling devices masquerading under the name of amusement devices and if this were thoroughly understood by the public there would be a loud protest.'

Pinball games here are operated under licenses which expire July 1. The new protest, which carries weight onto the politicians, would require repeal of the recent ordinance which permitted their licensing.

Mo. Again Nixes Coin Gag

St. Louis, May 14.

The attorney-general's office at Jefferson City has again nixed a scheme to circumvent the bank nite ban by ruling that 'Win the Bank,' a b.o. hypo used by exhibitors in and near Kansas City, fell within the lottery laws. The new scheme provided a money prize for the person obtaining the highest total from a selection from 60 numbers printed on a contest blank. The opinion indicated it had been put in use since banko was outlawed.

Asst. Atty. Gen. Olliver W. Nolen held the plan is a lottery, both in its theoretical and practical effect.

U Sales

Continued from page 3

gory and now has become 'bigtime'; also that this coming season ('40-41) U has plenty to promise its customers whereas last year it could promise much less.

On its schedule for 1940-41 Universal will spot a high number of films in the top-bracket category, with a total of 11 set for the upper allocations. This is more than several other companies bracket at the top in the 35-40% class.

There are expected to be at least three $1,000,000 productions for the upper AA class of at least 40%, possibly more if they are deemed to deserve and are entitled to it.

With 11 features in the upper bracket, there will be eight for the middle allocation of 30-35% or in that range; 12 at the 30% level and the balance at either a lower percentage or flat.

Figures were given out in closed sessions of the three-day meet here by Bill Scully, general sales manager, showing that U actually neared 10,000 accounts this season (1939-40), an increase of over 1,000 compared to what the books had for the prior ('38-39) semester. Another unusual feature of U's advances under the administration of Blumberg, Scully and J. Cheever Cowdin is the number of salesmen who are in the 100% group or have sold every account in their territory that was a possibility on the '39-40 product. Six film peddlers attained this perfect score.

Blumberg, Cliff Work and certain home office execs leave tomorrow (Thurs.) for a three-day meeting in Chicago starting Saturday (18).

Being close to completion of its current ('39-40) product, Universal will have 15 of the new season's features in the exchange vaults by Sept. 1, according to Blumberg. Of these, five will be top-bracketers.

Wallace Beery

Continued from page 3

of a K. C. murder in 1930, shortly after leaving the Beery employ. Suddeth received a 45-year rap.

When Beery learned that Gov. Stark would come to St. Louis to address the Associated Bakers of America he hastened here to lay his plea before the state's chief exec. Beery said Suddeth told him he had 'only between 35 and 40 years more to serve.' Suddeth will get his old job back if he can get out of stir, Beery declared. Before proceeding to New York Beery opened a new theatre in Marshalltown, Ia.

STORY BUYS

Hollywood, May 14.

Edgar Kennedy bought screen rights to 'Pop Malloy,' radio serial by Virgil Blake.

Paramount purchased Nelson Hayes' tropical novel, 'Dildo Cay.'

Bartlett Cormack and Robert Carson sold '30,000 Horses' to Metro.

Title Changes

Hollywood, May 14.

'Mystery Sea Raider' is release title for 'Mystery Raider' at Paramount.

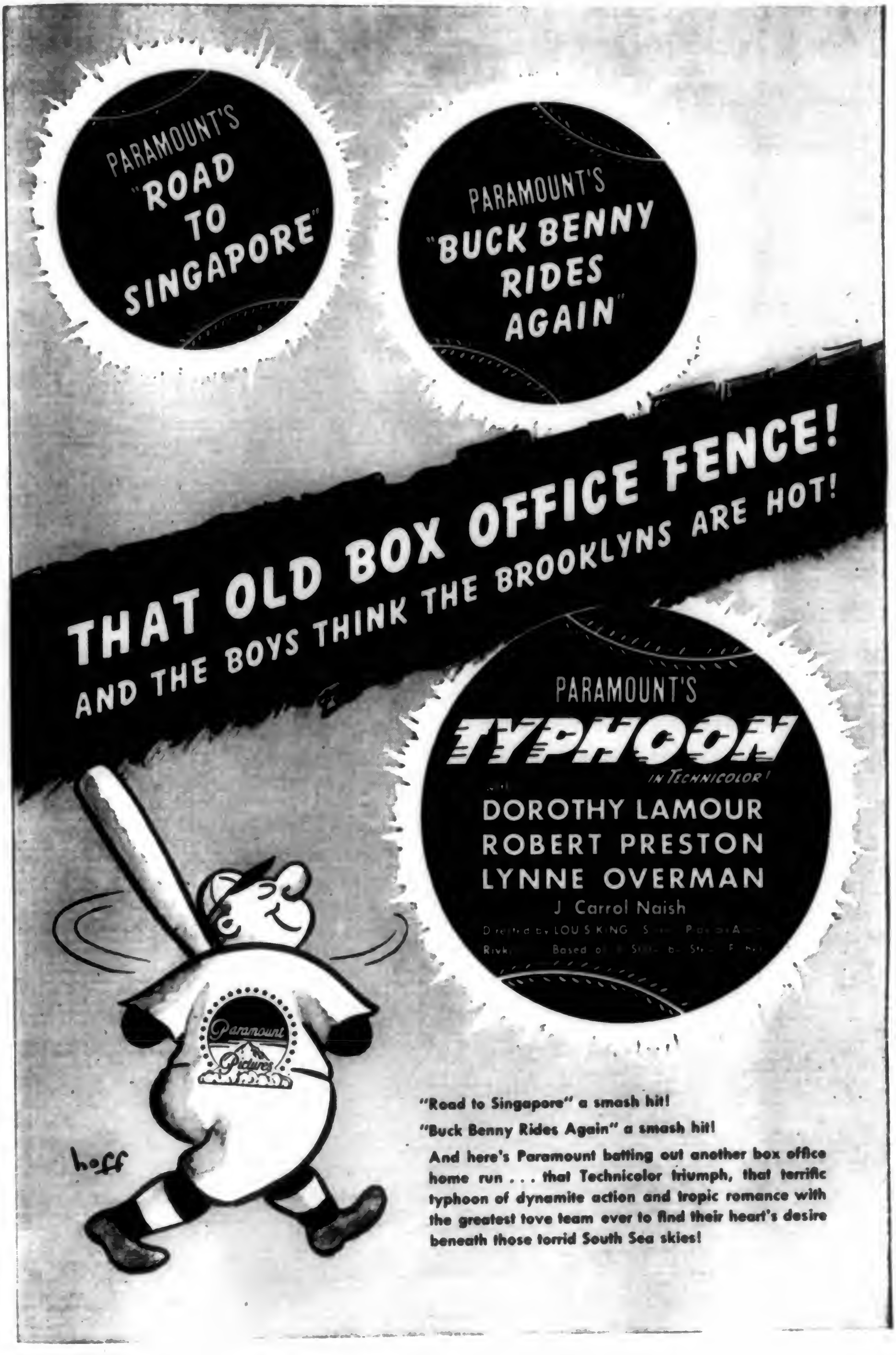
'Amateur Detective' became 'On the Spot' at Monogram.

'Dance, Girl, Dance' is new tag for RKO's 'Have It Your Own Way.'

'Texas Rangers Ride Again' at Paramount was reduced to 'Texas.'

Universal switched from 'One of the Boston Bullertons' to 'Private Affairs.'

'All This and More' at RKO became 'Malvina Swings It.'



PARAMOUNT'S
"ROAD
TO
SINGAPORE"

PARAMOUNT'S
"BUCK BENNY
RIDES
AGAIN"

THAT OLD BOX OFFICE FENCE!

AND THE BOYS THINK THE BROOKLYNS ARE HOT!

PARAMOUNT'S
TYPHOON
IN TECHNICOLOR!
with
DOROTHY LAMOUR
ROBERT PRESTON
LYNNE OVERMAN
J. Carrol Naish
Directed by LOUIS KING · Screen Play by Allen Rivkin · Based on a Story by Steve Fisher

"Road to Singapore" a smash hit!

"Buck Benny Rides Again" a smash hit!

And here's Paramount batting out another box office home run . . . that Technicolor triumph, that terrific typhoon of dynamite action and tropic romance with the greatest love team ever to find their heart's desire beneath those torrid South Sea skies!

Allied Blasts Juke-Box Pix Ideas; Sees All Sorts of Taxes Inevitable

Washington, May 14.

If Jimmie Roosevelt and Mills Novelty Co.—or anyone else—puts into operation the idea of nickel-in-the-slot film entertainment, all sorts of taxes should be imposed on the gadgets. That's the way Allied States Association, the most vocal independent-exhibitor organization, views the entry of enterprise into the amusement business.

Resolution passed by the Allied directorate Saturday (11) held that 'all taverns, dance halls, stores and other public places' which unreel celluloid diversion ought to comply with 'all the laws, ordinances, regulations and taxes, Federal state and municipal, to which motion picture theatres are subjected.' Shock troops will be sent to lobby for the needed legislation and to close any loopholes in present laws.

The Allied directorate—mostly concerned with blasting the barriers holding up the Neely blockbooking bill—looked with undisguised apprehension on the Roosevelt idea. Even though the push-pull projectors show only shorts, the indie high command visioned ultimate ruin of their business, with the patrons who can spend only 15 cents or a quarter going to places where they can get a glass of beer and a briefie together for the same outlay.

Aside from pruning the favorable testimony of witnesses before the House Interstate Commerce Committee on the Neely bill, the strategists of Allied devoted the bulk of their time to mulling topics for discussion at the Chicago convention. Chief item on this part of the agenda was 'economic conditions,' with the directors deciding to take, collect and study 'all available data' about the status of the industry in view of the European holocaust. With overseas market restricted, the indie fear the distributors will jack up prices and try harder to profit, besides recouping the initial investment, on home sales in the coming season.

Higher rentals were seen inevitable by the indie operators. And the only way to counter, they feel is to have 'authentic data' about the relative importance of domestic and foreign business.

Numerous details relating to the June 19-21 assembly were disposed of during the board huddle.

Detroit's Frown

Detroit, May 14.

Coin-in-the-slot pix in the Detroit area are going to fall under the same censorship which recently ruled out 'Strange Cargo' and 'Primrose Path.' It is the police who are going to pass on the worth of the new amusement adventuring.

A ruling laid down here says that Police Sergeant Charles W. Snyder will have to pass on all the tabloid use of film.

'All films must be reviewed by the local police censor,' the ruling read. 'Since the pictures are being shown for public exhibition, they are very definitely subject to censorship.' The plans for police inspection are being worked out by the distributors.

Phonovision Setup

Bids for an initial delivery of nickel-in-the-slot film machines are being talked with several manufacturers of juke-boxes by Sam Saxe, part-owner and production head of Phonovision Corp., who arrived in New York from the Coast last week to set up an organization for spotting the machines throughout the country.

Saxe and Frank Orsatti, Coast agent, his partner in the company, are also demonstrating a coinless varition of the boxes to advertising execs. They plan to make commercial films for the machines and lease them for exhibition of the pictures for advertising purposes, in addition to the nickel variety for taprooms, stations and other public places. Saxe was formerly head of WB shorts in Brooklyn.

Phonovision differs from the projector that Mills Novelty is putting out with James Roosevelt's films. Latter throws the picture on a screen or wall, while Phono resembles an upright television set, the entire gadget being self-contained. Model for advertisers is merely a refinement of the automatic 16 mm. projectors widely-used for this purpose already. However, it can carry reels up to 2,000 feet in length.

Another Slot-Machiner

Hollywood, May 14.

Newest entry into the slot-machine picture field is the Technicolor & Special Effects Corp., headed by Mario Castanegre, with a studio in Hollywood.

Schedule calls for tunefilms of name bands, singers and dancers, with Ralph Hammeras supervising production.

PASSAIC'S NEW 2,500 SEATER DUE ON OCT. 1

New 2,500-seat theatre in Passaic, N. J., is being constructed by Abraham Preiskel, on Central avenue, for opening Oct. 1.

Greenwich Village area (N.Y.) is getting a new cinema this fall, called the Art, 36 East Eighth street; 500 seats, opening scheduled for Sept. 1.

Brandts' Stanley, N. Y.

Stanley theatre on Seventh avenue and 41st street, N. Y., has been taken over for operation by the Brandt circuit.

Crest, Bronx, sold by Cocalis to Howard Herz of the Heart Theatre Corp., transfer in ownership being made May 6.

Another New One in Texas

Mercedes, Texas, May 14.

G. L. Wood, manager of the State here, announces that Texas Consolidated will build a new house in the near future. The purchase of the old Manhattan Cafe building was authorized by Karl Hoblitzelle, president of Texas Consolidated.

Russells' Addition

Millersburg, O., May 14.

Ground has been broken here for a new 500-seater for Mr. and Mrs. Roy L. Russell, who have been operating the Opera House here since 1923. The Russell is expected to be ready for opening Aug. 1.

Mr. and Mrs. Russell will retain their Opera House and plan to offer flesh there after the completion of the new cinema.

Detroit's Drive-Ins

Detroit, May 14.

Detroit has more than a good claim to being the Motor City. It practices what it advertises. On the strength of the support given the Drive-In theatre on the town's East Side, a new auto theatre has been put up on the West Side.

The latter will accommodate 500 cars on its 11 semi-circular ramps and boasts of the world's largest screen, a 50-by-60 foot spread. Individual speakers are spotted all through the grounds because of the holler a year ago over the loudness of the single-speaker by the East Side residents who said the outdoor theatre drowned out family conversation.

But two outdoorers aren't enough to satisfy this automotive city. Midwest Drive-In Theatres, Inc., which operates both here, is launching a third for the southwest section.

WB Polls Exhibs On 'Heaven' in 2 Parts

Adding extra scenes and stretching 'All This and Heaven, Too' out to 20,000 feet, Warner Bros. is polling exhibitors with a view to sounding them on whether they want the picture in two parts or as a single feature. Early returns would indicate that exhibitors prefer the film in one piece regardless of a running time that would be over two and a half hours.

Ed Kuykendall, of the Motion Picture Theatre Owners of America, and the Independent Theatre Owners of Southern California have advised Warners they do not want two releases out of the Bette Davis-Charles Boyer picture.

WB has been discussing roadshowing of the film in New York and elsewhere but no decision has yet been reached on that score. Meantime, the Music Hall had opened negotiations to get 'Heaven, Too' as a N. Y. first-run. These negotiations are status quo pending further developments.

The general release date set for the film, which is also subject to change, stands presently as June 29.

Arnold

Continued from page 1

nold, in charge of the anti-trust division, and Paul D. Williams, who is chief of the prosecuting staff.

On the other hand, the tentative program of the defense which has been skeletonized in conferences over the past weekend include outlines by Joseph M. Proskauer, chief attorney for Warner Bros., John M. P. Thacher, leader of the Paramount forces, and John W. Davis, who has been retained by Loew's, Inc. Of these, former Judge Thacher is expected to make the longest and most comprehensive presentation.

It is anticipated that the trial before Judge Goddard will continue through June and July, with probable adjournment during August and September, and resumption in October.

Industry Crestfallen

Collapse of the efforts of the Department of Commerce intermediaries to bring about a basis for a consent decree between the film companies and the anti-trust prosecutors has dampened enthusiasm of industry executives that the trial could be averted and some compromise established which would be satisfactory to the Government.

Industry executives do not hesitate to express their disappointment at the apparent unwillingness of Thurman Arnold to meet their overtures half way. Twice, according to a prominent company official, the anti-trust chief prosecutor has turned down what was described as earnest attempts for compromise. He first refused to consider, as Government spokesman, the trade practice code which was developed by William F. Rodgers and other company distribution chiefs, and more recently he expressed dissatisfaction with the U. S. Commerce Department's proposals.

Although still of a mind, they say, to negotiate a consent decree, film executives declare they have exhausted, short of complete capitulation, all avenues of approach.

Overtures were made during the past week by a representative of important film interests not directly involved in the litigation to seek a solution to the industry's internal differences and Government suit. In a discussion with a leading company official the leader of the movement was discouraged from proceeding as a volunteer mediator. He was given to understand that the companies could not be brought together again in a last hope of amicable settlement.

Nick Schenck May Step In

Despite the message, a move will be started this week to enlist the very considerable influence of Nicholas M. Schenck, president of Loew's, Inc., in a last stand effort to conciliation. Schenck returns today (Wed.) from an extended stay in Florida, where he has been kept in intimate touch with the situation. He was one of the most cooperative executives in developing the proposals which were drafted in final form by the Department of Commerce. No one at the Loew offices would indicate whether Schenck would make further efforts in the direction of a consent decree.

There is a surprising lack of interest in New York home office circles as to the outcome of the hearings, now being held in Washington, on the Neely anti-blockbooking and blindselling bill. The reason given is that the anti-trust complaint embraces the issues of blockbooking and blind selling and if the Government suit is going to trial the final answer to the legal issues involved will be given by the courts, regardless of the outcome of the Neely bill before Congress.

On the other hand, if the unlooked for happens, and through some intervention and mediation the anti-trust suit is settled by agreement, any such agreement will contain provisions outlawing blind selling, as currently practiced. The Commerce Department proposal covered the point by providing for trade exhibitions of completed films prior to any licensing for commercial showings.

Theatre divorcement, or the severance of ownership and operation of theatres by producers and distributors, is the principal stumbling block in all negotiations for a consent decree. There is no unanimity among the film companies on any formula for divorcement.

LaVarre-WB Settle

Suit of William LaVarre against Warner Bros. for $50,000, claiming non-payment for two stories allegedly written at the film company's request, was settled just as the trial was due to begin Wednesday (8) in N. Y. supreme court.

LaVarre claimed to have been hired to write stories for Warren William and Barbara Stanwyck in 1932. He claims he wrote 'Bedside Manner' and 'Fated Woman.'

Neely

Continued from page 1

petition, requested a copy which he read during the session. Possibility that the House hearings might conclude because of the Justice Department's pending action was discussed, after Wolverton lectured Mrs. Bannerman on several errors in her testimony.

Complaints that local community spirit would not work out in large metropolitan areas were voiced by Representative Martin J. Kennedy New York Democrat. The Manhattanite asked Mrs. Bannerman 'what unit will you apply' when a great diversity of tastes is represented in the big cities.

'Has your association ever tried to find a community spirit in N. Y. City?' Kennedy asked, referring to differences existing between Park Avenue, Madison Avenue, the lower East Side and the Bronx.

The Neely bill contains no threat of censorship, the committee was told by Henry R. Atkinson, Boston lawyer who was a member of the committee which drafted the legislation.

'If a censorship movement should ever sweep this country—which is unlikely—it would be no substitute for this bill,' Atkinson stated.

Atkinson's Hays Pan

Atkinson spoke slurringly of the Hays organization and stated that 'if the Legion of Decency boycott is ever relaxed' it will lead to production of undesirable pictures and a new series of motion picture 'scandals' involving film stars. He boosted the synopsis proposal in the Neely bill, insisting that pictures can be easily described before their production and assuring the committee that independent exhibitors will choose films from the synopses with regard to the wishes of the community organizations.

Neither Atkinson nor Mrs. Bannerman could answer specific questions put by members of the committee anxious to know about present distribution methods. Unable to get facts and figures requested, the Congressmen resorted to the old legislative pastime of embarrassing the witnesses as deeply as possible.

A letter stating that the California State Congress of Parents and Teachers had gone on record against the Neely bill was read into the record by Congressman Hinshaw. All other State Congresses have endorsed the measure, Mrs. Bannerman retorted.

First day of the hearings left the bill's proponents with a definite disadvantage. While the committee did not crack down too hard, the general atmosphere was hostile and members took pleasure in ribbing the witnesses. Tone used by lawmakers—almost all of whom were present and asked questions—indicated that they were not looking forward to forthcoming testimony from indies representing the uplift societies.

Constant Heckling

Constant heckling and persistent questions about practical methods of enforcement upset Atkinson at the second session, with more than half dozen lawmakers reflecting disapproval of the legislation. Chief inquiries were about potential multiplicity of suits and methods of enforcement.

Admission that reform groups expect producers would permit almost unlimited cancellations by exhibitors contending product did not conform to synopsis came from the Boston attorney. High cost and effort involved in compelling payment and fighting out issue of whether contract terms were broken will limit amount of litigation, he declared. Vagueness and indefinite phraseology was hit by numerous committeemen, with Congressmen Patrick of Alabama, McGranery of Pennsylvania, Hinshaw of California, South of Texas, Pearson of Tennessee, and Wadsworth of N. Y., repeatedly declaring definitions are uncertain and courts would be swamped with suits between distributors and exhibitors. Economic effect on the public and producers was challenged by several members, with Atkinson insisting measure will reduce cost and remedy unfair situation where public has to 'underwrite the mistakes of judgment and inferior product' under present system.

With stiffer competition for screen time, studios will reduce waste and everybody will benefit, he insisted. Fairness of provision making carriers liable for transporting films that violate contracts and do not conform with synopsis was questioned by Hinshaw. Californian wanted to know how railroads and express companies know details of all agreements between parties. Atkinson confessed carriers probably could not be convicted unless they previously were notified that picture varied from outline. Numerous questions about provision against unreasonable price differentials had Atkinson flustered.

Unless Neely legislation is enacted, only solution to problem of getting better pictures is nation-wide boycotts, Atkinson argued. Public should not be regimented by Hollywood, he remarked, and patrons should tell exhibs certain films can't be shown and then 'do level best to cut down the boxoffice for that and other films' if theatre owners disregard wishes of community.

Church Support

Minneapolis, May 14

The Minneapolis Evangelical conference, a large Lutheran church group, has gone on record in favor of the Neely anti-blockbooking bill. Representatives in Congress from Minnesota will be asked to support the measure.

Almost 50 Det. Houses Cash In On 4-Pix Gag

Detroit, May 14

Spawned by the all-night theatres where capacity crowds poured in on switch-over nights to get the advantage of four features, close to 50 Detroit houses now are cashing in on the pic bargain hunters. A survey here shows that three nights a week the 50 Detroit theatres are offering midnight shows where the thrifty fan can see four pictures—the two going and the two coming.

Most of the houses are spotted along the all-night streets, like Woodward and Michigan Avenues, with more than a dozen scattered in the Negro districts.

U. S. ADDS JAS. HAYES AS TROUBLE-SHOOTER

Washington, May 14

Trust-busting staff for the Justice Department's big push against the film industry has been bolstered by addition of a trouble-shooter who played a leading part in bringing about indictment of dozens of union figures and contractors in Southern California recently. With Paul Williams of the anti-trust division heading the force, Assistant Attorney General Thurman Arnold has designated James Hayes, special assistant to Attorney General Jackson, as one of the trial group. Hayes formerly was assistant U. S. district attorney for Southern New York, and has an impressive record of court victories.

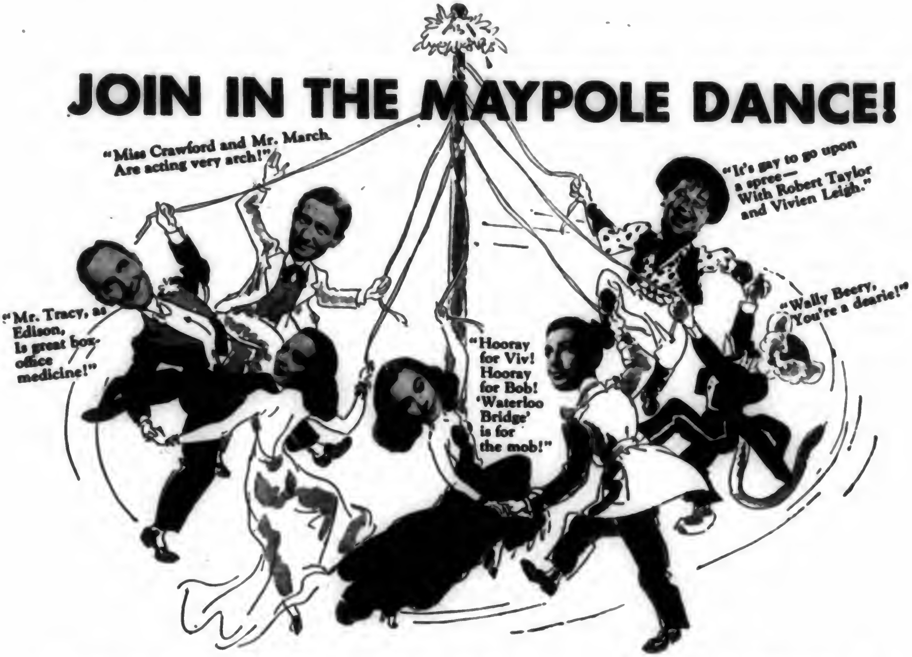
Appointment is deemed further proof of Arnold's determination to press the case and additional indication there is no chance of a consent decree, at least until the government's side has been presented. The department still has on the payroll as special assistant for the New York suit versus the majors William P. Farnsworth, former deputy administrator of the NRA motion picture code. He will assist at the trial.

Nazis as U. S. Equipment Rival in Latin America

Fact that several large shipments evaded the Allied blockade in the early weeks of the war currently enables the German theatre equipment manufacturers still to compete with American firms in Latin American nations, according to E. S. Gregg, general foreign manager of Electric Research Products, Inc. Gregg returned recently from a three-month inspection tour of Central and South American countries. Despite this, he was convinced that current requirements in these nations will use up present Nazi stocks shortly.

Most Latin American countries are staging a mild theatre building boom, Gregg claimed. New theatres with seating capacity of 3,000 are going up in several countries.

JOIN IN THE MAYPOLE DANCE!


"Miss Crawford and Mr. March
Are acting very arch!"
"It's gay to go upon
a spree—
With Robert Taylor
and Vivien Leigh."
"Mr. Tracy, as
Edison,
Is great box-
office
medicine!"
"Hooray
for Viv!
Hooray
for Bob!
'Waterloo
Bridge'
is for
the mob!"
"Wally Beery,
You're a dearie!"

THINK THIS OVER!

There is only ONE company that can give you this MONTH OF STARS! They all appear in May releases from M-G-M!

VIVIEN LEIGH
ROBERT TAYLOR
WATERLOO BRIDGE

SPENCER TRACY
EDISON, THE MAN

WALLACE BEERY
20 MULE TEAM

JOAN CRAWFORD
FREDRIC MARCH
SUSAN AND GOD

—and they're all ***GREAT!***

Organize All Pic Flacks

Continued from page 7

American Newspaper Guild, as well as the Theatrical Managers, Agents and Treasurers Union. There also has been some talk that the SPG would seek a charter from a national labor organization, with the American Federation of Labor said to be favored.

While official negotiations between the producers and the Screen Writers Guild are not scheduled to officially get under way until this week, company representatives have already indicated they will refuse requests of SWG for a one-year agreement, abolition of all flat deals under $5,000, and limitation of optional periods, with notice required when options are to be lifted. The SWG had been asked to submit its demands to company attorneys for study, but the scriveners stated they preferred to present them personally so any cloudy questions could be clarified before the attorneys started to analyze the demands.

Minimum Wage $150

While the proposed minimum wage to be demanded by the writers is being kept secret, it is understood that tentative figure calls for $150 per week for any writer regardless of experience. SWG demands, in addition to ownership of material written during layoff periods, that Guild be exclusive bargaining agent for all screen writer employees while 100% Guild shop is also demanded. Term of basic agreement would be for one year.

There shall be only one layoff period not to exceed six weeks in each 26 weeks' period of option contract. Layoff shall be preceded by 14 days' notice in writing.

Writer on week-to-week contract shall be entitled to week's notice of termination of employment; and writer employed by a producer for 52 consecutive weeks is entitled to two weeks' notice. Vacations with pay, one week after 26 consecutive weeks of employment. Writers' expenses to, from and on location to be paid by the producer.

The SWG also is insisting on the right to handle any disputes which may arise over assignment of screenplay credits.

The preliminary negotiations for the producers will be handled by a battery of company attorneys headed by M. B. Silberberg as chairman. Other members are Alfred Wright, George Cohen and Homer Mitchell. The SWG negotiating committee is composed of prexy Sheridan Gibney, Charles Brackett, Sidney Buchman, Dore Schary, Boris Ingster, Mary McCall, Jr., and attorney Leonard S. Janofsky. If it becomes apparent that an agreement is possible, several producers will be added to the committee of attorneys.

Ready New Extra Demands

The Screen Actors Guild is readying new demands for extras, but will delay submitting them to producers until after the Producer-SAG Standing Committee completes its economic survey of the extra situation. The survey will be finished June 1, but it probably will require 10 days to two weeks for the Standing Committee to reduce its findings to writing. The actors are certain to ask for higher wages and reclassification of extras.

In the meantime the SAG announced it had turned thumbs down on a request from Sonora to lift the 300-mile Guild zone. Sonora business men claimed they were losing business because the picture companies had abandoned the site as a location spot and were going outside the zone to escape paying Guild scales.

Howard R. Philbrick, new general manager of Central Casting Corp., is preparing to slash hours for extras to call in for jobs. After interviewing hundreds of atmosphere players, Philbrick said their principal complaint was that they had to remain at their telephones from 5 a.m. until 9 p.m. unless they landed a job sooner. Tentative plans call for limiting hours to a period in the morning and a second period in the afternoon.

A ban has been placed on extras identified as having been connected with goon squads in the extra ranks. Action was taken following a conference between Philbrick and Deputies Sutton and Thomas of the sheriff's 'major crime detail'. The names of several questionable characters have been removed from Central records.

Carl Head has been elected a member of the negotiating committee for Moving Picture Painters Local 644. He succeeds prexy Otto Geiser, resigned. Other members of committee are Herbert Sorrell, business representative, and Gene Price, secretary.

The Society of Motion Picture Film Editors has presented a new set of demands to the major companies. First editors are asking for a six-day week, with a reduction in hours from 54 to 48. Assistant editors want a guaranteed salary of $67 per week for 47 hours. Society wants a mandatory agreement that an assistant cutter must be used on each feature production. Group also is seeking a new classification of music editor at a minimum wage of $100 weekly, reclarification of the division of rerecording editors which carries a minimum wage of $77 per week. They claim classification is being abused in a majority of the studios.

Early Labor Meet Asked

The American Federation of Labor Studio Conference has requested producers to resume negotiations. Letter asking for an early meeting was mailed to Y. Frank Freeman, prexy of the Producers Association, by J. W. Buzzell, vice-chairman of the Council and secretary-treasurer of the Central Labor Council. Buzzell is directing the committee in absence of Willie Bioff, conference chairman, who is serving a six months' jail sentence in Chicago on a pandering conviction. Freeman said an early meeting would be arranged this week.

Kenneth Thomson, executive secretary of Screen Actors Guild, returned to his desk yesterday after spending several days in San Francisco attending the Union Label Exposition.

Superior Judge Emmett Wilson has quashed services on Frank Stickling in suit brought against executives of the International Alliance of Theatrical Stage Employes by George 'Curly' Davis and other members suspended because of their activities in connection with the United Studio Technicians Guild. Action was taken after attorneys for IATSE agreed to accept services on all IA officers in this jurisdiction, with stipulation that they would be liable for all acts of Stickling while he was serving here as an international representative for the IA. Davis and other complainants are each seeking $10,000 damages against prexy George E. Browne and other officers of the IATSE, as well as an accounting of the funds of Studio Technicians Local 37. Davis said a supplementary complaint will be filed at once.

COHAN, N. Y., LESSEE WINS OVER LANDLORD

Esquire Amus. Corp., former operators of the George M. Cohan theatre, N. Y., was granted summary judgment yesterday (Tues.) in N. Y. supreme court by Justice Philip McCook against the Gnaibel Realty Corp., from whom the plaintiff rented the theatre. Esquire had been sued for $50,173, and Edwin Kohl was appointed referee to determine actual damages.

Esquire rented the Cohan for five years in 1936 at $50,000 yearly. It claimed $34,823 was spent in improvements, when Gnaibel, the landlord, defaulted on a judgment and the plaintiff was ejected in 1938.

Wobber Urges Ballyhoo

Continued from page 5

ally more strongly coupled pictures, weeks before.

'Exploitation of double features in the subsequent houses is virtually an impossibility, since all exploitative angles have generally been worked out by the prior houses. Only if occasional pictures, which are still somewhat untapped, reach the subsequent houses can these houses afford to expend any money or real time in selling the product. Otherwise, the lesser theatres must simply run the pictures as is with a simple announcement. And certainly the nabe houses are running these pictures as long as possible, and could not extend these runs beyond present schedules of two, three and occasionally four days.'

Dave Wallerstein, Balaban & Katz district manager of southside and Indiana suburban houses: 'Houses are now committed up to the hilt on pictures and cannot possibly play more pictures than are presently scheduled. Only by the possible elimination of some of these pictures would it permit further exploitation of the fewer remaining pictures so that additional revenue might be obtained from the fewer releases. Admissions are too cheap only in rare instances; generally admissions are up to a practical level, and only an outstanding picture such as 'Gone with the Wind' indicates any general possibility of getting public support and good-will for added admission tariffs. Motion pictures are strictly a popular and democratic entertainment and must compete on price basis with other entertainment competition of bowling, baseball, and even free radio.

'Occasional borderline pictures can be exploited for additional boxoffice results, and these results have been obtained recently with additional exploitation on such pictures as 'Housekeeper's Daughter' and 'Seventeen.'

'Business has become too largely concentrated on the weekends, which is due primarily to the demands of the distributors for weekends for their top pictures. The resultant injury to the midweek business has effected the revenues of the film companies as well as the theatres. A readjustment of these bookings through a mutual understanding between theatres and producers would increase revenues for all concerned.'

Emil Stern, of Essaness, large Chicago independent: 'People are being driven away from theatres by double features. Though there are more people in the country today than in 1929, fewer people are attending picture houses; and the blame apparently rests on the deluge of double features which have surfeited the public's taste. With double features, the boxoffice might as well be closed at 8 p.m., since no other customers can be expected, since those who come later will not be able to see both features complete.

'First run houses, especially the big nabes such as the Uptown, Granada, Tivoli, and Marbro, which have 4,000 seats and more apiece, milk the pictures to such a degree with the two top pictures of the week that the lesser houses have little left for their own showings.

'Single features remain the only hope for more revenue for the distributors, since the bulk of the nabe houses today cannot hope to give up more money than they are now spending for pictures. If the producers are to get more money they must get it from the big first run houses which today are getting the cream of the business. But the producers could get more if all the houses were making more money. But this is impossible under the present double features situation which permits a few houses to take the bulk of the public picture coin.'

Lincoln Exhibs Favor Advance in Admissions

Lincoln, Neb., May 14.

Howard Federer, general manager, Nebraska Theatres, Inc. (Liberty and Varsity, 903 and 1,017 seats respec): 'I play many pictures extended time, but most of it is forced due to lack of product. I only attempt it with A's, but have found in all cases that money won in a good first week, goes to the film companies in rentals when the second week slacks off.'

Bob Livingston, Capitol, 820 seats, second run A's, 10-15-20c, duals: 'Only occasionally do I find a film worth extended time, and most of them fail to hold up on their half-week booking.'

R. W. 'Bob' Huffman, city manager, Lincoln Theatres Corp. (Lincoln, 1,503 seats; Stuart, 1,904 seats; Nebraska, 1,236 seats): 'We have always believed in giving a picture as many extra days as it will take. As quickly as they stop carrying their end, we take them off.'

Federer and Livingston both believe the time is ripe to advance prices, and everybody agreed under the present setup of prices that no more money could be thrown into extra exploitation of given pictures. This being a smaller key, it has been found that, except in the cases of strong flicks, too much phoney hurrahing an opening brings in a strong reaction and b.o. downturn after an initial flurry.

Fewer and better pictures is the Nebraska view on how the producers may aid themselves. It is contended that the big pictures make money as always, but the producers lose right along with the exhibs on the B's, which, in groups of two or three, can write up enough loss to charge off a biggie's profit.

20th Argues Dismissal

Continued from page 6

General Film Exchange to his present status. Midway in the monotony of this questioning Blumberg was asked what title he held when he was with the RKO Booking Corp. The witness hesitated a moment, and then replied frankly, 'Well, I often wondered what it was myself.' Blumberg stated RKO owned 173 theatres before receivership, and after six months had only 90 odd left. The theatres were losing money from 1930 on, and in 1932 had a loss of $2,300,000 and $550,000 in 1933. In 1934 they climbed back into the black. He described the causes for the losses, but emphatically denied Clagett's impression that it was due to high prices paid for film rentals.

After some comedy repartee between Clagett and Edward C. Raftery, Blumberg's attorney, Universal head asked: 'Do you want to hear a funny story?'

Without waiting for the Government attorney to acquiesce, the Universal president described the Omaha situation in 1932, when RKO was about to have its largest theatre foreclosed. Blumberg said that he flew to the city, and was told that unless he raised $5,000 by 12:30 the next day the theatre would be turned over to the court.

Tells off the Judge to '30

At that time it was showing a combination vaudeville and picture policy. Bill Robinson and 30 colored dancers were the scheduled feature attraction. A new federal judge was appointed to the bench that day at 12:15, and unable to raise the money required, Blumberg walked into court at 12:30 and told the judge, 'Well judge, you've just inherited 30 colored gals. You take care of 'em.'

Blumberg spent some time on pooling, describing its effects and benefits, and said that it enables a more intelligent and better financial operation of theatres. When Clagett attempted to seek information on the zoning problem in Omaha, Raftery refused to allow Blumberg to answer, declaring hotly, that 'It was set up by some of your clients, Mr. Examiner, who shoved it down our throats.' Raftery also refused to allow his witness to describe benefits of theatre ownership to production, and vice versa. The Government examiner got around this objection by asking questions which forced answers, which were in the main synonomous with those of other major company officials.

Queried on Film Spending

Asked what he takes into consideration and spends on a film to make it an 'A' picture, Blumberg declared that if he had an answer to that question the problems of the business would be solved.

The question of theatre acquisition has never been discussed while he was in office, by Universal, Blumberg said, this covering the past two years.

Universal has no difficulty in securing proper playing time for its good pictures, the examiner was told, and when with RKO that company repeatedly exhibited the features of Grand National, Monogram, Republic and Gaumont-British in its theatres, sometimes buying a whole season's product. The witnesses refused to hazard a guess as to how many of these pictures played first run. Several other questions were asked by other Government counsel present, and the examination was then closed.

Wednesday (8), the Department of Justice and Government counsel reached an agreement on the documents required by the department for preparation of its suit. Monday (13) the Government started on examination of these documents at the offices of Loew's, and will follow with Warners and Paramount. This obviates the necessity of going to Judge Goddard to secure an order of inspection.

Charles C. Moskowitz, head of Loew's metropolitan theatres for the past 18 years, was examined before trial Friday (10) also by Clagett. Moskowitz was questioned on several new phases, the most important of which dealt with specific complaints by independents against clearance granted by Loew's either to its own theatres or to affiliated theatres.

Moskowitz ducked most of the questions relative to theatres outside of the N. Y. territory, claiming he knew about them only through hearsay, but not specifically. In this stand his attorney, John W. Davis, backed him and refused to allow questions to be answered.

Moskowitz on Pooling

Split product with RKO was explained and the way product is negotiated for. 'If a picture is screened and its quality is not deserving of percentage terms, then it is taken on a flat rental,' Moskowitz said. In securing films before they are actually produced, the reputation of the producing study, stories, and stars available are taken into consideration.

The cost of the films is not disclosed, and J. Robert Rubin, who was present, added, 'Nobody knows the approximate cost of anything.'

'If I can buy on a flat rental and my film bill would be less, I'd love to buy on a flat rental' declared the witness, who added that he always had trouble in buying product and setting deals for Metro films. 'Look at these gray hairs,' he added dramatically.

Complaints mentioned by the examiner were those of the Century Circuit in Brooklyn and Edward Peskey's Pickwick theatre in Greenwich, Conn. Moskowitz said, 'Loew's have no definite policy in acquisition of theatres. If there is a neighborhood in which I think a Loew theatre would be profitable, it then becomes my duty to try to get a theatre into that vacinity.'

Adjustments on price of film are requested by Moskowitz all year around, but few are secured. The witness denied ever having heard of overage and underage, and asked for an explanation of the terms. He was asked if he had not seen them in the Government's complaint, and the answer was he had not read the complaint. Rubin remarked that if he did he would learn some new facts about the industry.

Nicholas Schenck, president of Loew's, will be the next witness examined.

Foreign Situation

Continued from page 6

dig, under guidance of L. Jack Schlaifer, opens in Chicago tomorrow (Thursday) for the rest of the week.

Of UA's Promised 34 Pix For '39-40, 23 Delivered

Of the 34 pictures United Artists producers were slated to make for the 1939-40 season, 23 will be delivered. In addition, two have been released which were not on the schedule, making a total of 25 distributed. Of the 11 programmed and not released, five have been apparently abandoned by necessity or choice, while the remaining six will be carried over into the new year.

Out of the total of 25 to be delivered, 10 are yet to be dished up. Four will be released before the end of the actual film season, while the other six that will be carried over will be sold as of 1939-40.

Total of 34 promised included four four-reel Laurel and Hardy's, of which two have been abandoned and two turned out in six-reel versions. Another necessarily given up is 'The Californian,' which the late Douglas Fairbanks was to make. In addition, two promised Alexander Korda pictures which were to be made in England are not mentioned for future release. They are 'Sinner' and 'Jungle Boy.'

The two films released which were not announced at last year's convention are Korda's 'Lion Has Wings' and Goldwyn's 'Raffles.' Four films to be released before end of the current season are 'Our Town' (Lesser), 'Over the Moon' (Korda), 'Turnabout' (Roach) and 'Capt. Caution' (Roach). Six to be carried over are an Ernst Lubitsch picture not yet named, and five Edward Small productions, 'Pago Pago,' 'Son of Monte Cristo,' 'Man in Iron Mask,' 'Valentino,' 'Kit Carson' and 'Two Years Before the Mast.'

Small's Music Dep't

Hollywood, May 14.

Full time music department for all his productions has been established by Edward Small, with Edward Ward as headman. Deal calls for Ward to furnish his own composers and arrangers and permits him to take on a few outside jobs.

Currently Ward is scoring Small's 'South of Pago Pago.'

Inside Stuff—Pictures

The final judgment and court paper to be filed in the historic 'Letty Lynton' litigation has been laid to rest in the N. Y. federal court, ending an eight-year court battle through the highest court in the land and awarding Edward Sheldon and Margaret Ayer Barnes $167,946 for the plagiarism of their play, 'Dishonored Lady,' in Metro's 'Letty Lynton'.

The U. S. supreme court, upholding the verdict of the N. Y. circuit court of appeals, on Nov. 28, 1939, granted the award as follows: as against Metro, $59,416 plus $6,090 interest, as against Metro Distributing, $12,720 and $1,046 interest, as against Loew's, $21,908 and $2,361 interest, as against Culver Export Corp., $20,704 and $3,904 interest, as against all defendants $33,000 attorneys' fees plus $2,041 interest. Other interest and costs amount to $2,714.

The final figure represents 20% of the net profit realized by the defendants.

Lou Irwin, agent given credit for discovery of Darryl Zanuck's new find, Robert Sterling, says the lad's name had to be changed to avoid confusion. His real monicker is William S. Hart.

Probably oldest active hitch-hiker in the country is 81-year-old Jim McGowan of Pittsburgh, an uncle of Jim Alexander, head of Republic film exchange in that city. McGowan thumbed his way to Louisville for the Kentucky Derby and over the weekend went to Baltimore the same way for the Preakness. Alexander says the octogenarian refuses to travel any other way and, what's more, is particular about the make of cars he'll ride in. Picks only the big ones, telling the others who stop for him to go ahead. McGowan is one of Pittsburgh's best-known characters and has hitch-hiked to every section of the country.

Bathtub stills of Cary Grant in 'The Howards of Virginia' skidded like a cake of wet soap past the Will Hays office and broke into the newspapers, because Frank Lloyd, indie producer with a Columbia releasing outlet, is not under Hays control. Pictures of Grant, lathering his chassis in a wooden laundry tub, were sent simultaneously to the dailies and the Columbia publicity department. By the time Joe Breen had issued an ultimatum to the studio, the soapy portraits were already in print.

Indies' H'wood Swarm

Continued from page 3

tain as bookmakers at Hollywood and Vine.

General Service and RKO-Pathe studios, the two biggest strictly rental lots, are today booked solidly for the next year, with a majority of their commitments carrying through a second stanza. Late entries into the field are momentarily besieging Universal and Hal Roach to lease them space, with some even appealing to Samuel Goldwyn for admission to his lot, although his rates are so steep that only those companies fortified with top coin can make the grade.

It's a vast change from film plant rental conditions of a year or so ago, when General Service, owned by Erpi; Talisman, the property of L. A. Young of Detroit; International, operated by Ralph Like, and Sunset studios, smallest of the group, were almost uninhabited, with those who pay the burdensome city, county and state taxes on them even offering aid in financing new producers in an effort to keep the wheels turning. For five years David O. Selznick was practically the sole tenant of the RKO-Pathe property.

Overflow General Service

So crowded is General Service at the moment that Erpi has been forced to make a deal with Franklyn Warner, who recently took over the old Educational studio for Fine Arts, to handle the GS overflow there. On those occasions when FA, too, is filled, Erpi, much as it dislikes the idea of meeting Sam Goldwyn's tariff, is forced to do business with him in order to make good on its lessees' space requirements.

Selznick's deal for RKO-Pathe having expired, RKO is now using it as a home site for some of its own production units as well as those indies making films for RKO release. Company's Gower street plant has in recent months been so overtaxed that it was necessary to strike sets immediately they had been used, and to work construction crews on overtime pay to erect new ones in their stead in order to keep the cameras turning.

With the taking back of RKO-Pathe, thus permitting the thinning out of production on the Gower street, RKO is also able to net a profit on the rentals paid by self-financed organizations taking advantage of its distributor setup.

Edward Small, Frank Lloyd, Alexander Korda, Richard Rowland, Harry Sherman and Stephens-Lang Productions are now harnessing all the offices, stages and shops, as well as the entire mechanical facilities of General Service studio. With Small and Lloyd leasing simultaneously, Erpi has had to park Sherman and Stephens-Lang at Fine Arts, and will probably have to move Korda over to Goldwyn's when his 'Thief of Bagdad' interiors gets under way.

Operating at RKO-Phathe, in addition to three RKO units, are Lou Ostrow's Vogue Productions, which is making the 'Little Abner' features; Jack Votion and Sam Coslow's Lum and Abner series (Voco Productions); and Charles Ford and Jerry Brant, who will make the 'Scattergood Baines' film, all of which have RKO releases. William Hawks and Ronald Colman will also house their fresh-born United Producers Corp. there, as will Sid Schlager with his Producers Corp. of America, which will make the John Charles Thomas Starrers.

Morros Seeks Elbow Room

Boris Morros and Robert Stillman, who have been officing their National Pictures Corp. on the General Service lot, are seeking new quarters where they can get stage space for shooting their initialer, 'Second Chorus,' with Universal as the most likely choice, although U has already taken in Jules Levy's Mayfair Productions and David Loew-Albert Lewin Productions.

Goldwyn is taking care of Walter Wanger, Argosy, James Roosevelt's Samuel Bronston Productions, Sol Lesser and Ernst Lubitsch Productions, which is sufficient to cause plenty of schedule juggling on the part of the studio manager's staff.

Hal Roach lot has Wilding Productions (commercial films), which is about all it can handle when Roach himself is busy.

Talisman Studios, which is managed by John F. Meehan, as owner Young's Coast rep, is toting a peak load due to the upturn in camera-cranking by indies. Headquarters for Monogram for the last three years, the studio is now housing six other indie units. Headquartering there, in addition to Mono, are E. B. Derr's Crescent Pictures; Spectrum Pictures, which is doing eight westerns for Mono release; T. R. Williams, who is readying for a group of sagebrushers and features; George Weeks, doing eight oaters for Mono release; Bud Barsky, with plans for 20 features, and the Hubbard Hunt outfit, which is making 16mm. talkers.

International studio is the home port of the British-American Talent School, besides which it can accommodate only one or two small units. Plant was recently taken back by Like from Retsama Productions, which failed to carry through with its announced program.

Sunset Studio houses Alexander Bros., Million Dollar Productions and others. While it has only one stage, it has plenty of office space.

$4,000 Daily Rental

Hollywood rental costs vary considerably, depending upon the numbers of 'frills' offered the renter. An outfit operating on budgets ranging from $650,000 to $2000,000 has to hand Goldwyn an average of $4,000 per shooting day for the use of his layout, while the same company can cut to $3,000 per day on the General Service lot.

Goldwyn's price is tops because he passes out the greatest number of 'luxuries' to producers, but the fee is the same regardless of what use the latter makes of them.

And therein may rest another ray of hope for Manhattan's Little Flower. Indie producers don't like to expend any more than is necessary. They're funny that way.

It's just possible that Hizzoner is in a position to do a bit of whittling on New York studio rentals.

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.
3/15/40	5/15	MEN WITHOUT SOULS (Col)	D	R. Hudson-J. Litel-B. MacLane	62
	3/14	YOUNG TOM EDISON (M-G)	RD	M. Rooney-F. Bainter-G. Bancroft	82
	3/20	MIDNIGHT LIMITED (Mono)	M	J. King-M. Reynolds	61
	3/14	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	97
	5/1	MAKING EYES AT ME (U)	MU	C. Moore-T. Brown-R. Carle	65
	3/27	REBECCA (UA)	M	J. Anderson-L. Olivier-J. Fontaine	130
	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
	3/20	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	88
	3/27	IT'S A DATE (U)	RD	D. Durbin-K. Francis-W. Pidgeon	100
	3/20	VIRGINIA CITY (WB)	W	E. Flynn-M. Hopkins	121
3/29/40	4/10	SON OF THE NAVY (Mono)	C	J. Parker-J. Dunn-M. Spellman	71
	3/14	THE FARMER'S DAUGHTER (Par)	C	M. Raye-C. Ruggles-R. Denning	60
	4/3	GHOST VALLEY RAIDERS (Rep)	W	D. Barry-L. Andre-L. Mason	57
	3/27	RANCHO GRANDE (Rep)	W	G. Autry-S. Burnette-J. Storey	68
	4/10	FREE, BLONDE AND 21 (20th)	C	L. Bari-J. Davis-H. Wilcoxon	75
	11/8	OVER THE MOON (UA)	C	M. Oberon-R. Harrison-U. Seton	78
4/5/40	3/13	BLAZING SIX SHOOTERS (Col)	W	C. Starrett-I. Meredith	61
	4/3	AND ONE WAS BEAUTIFUL (M-G)	D	J. Muir-L. Day-R. Cummings	68
	4/24	TWO GIRLS ON BROADWAY (M-G)	MU	L. Turner-J. Blondell-G. Murphy	70
	5/15	TOMBOY (Mono)	C	J. Moran-M. Jones	70
	1/24	ADVENTURE IN DIAMONDS (Par)	M	G. Brent-I. Miranda-J. Loder	75
	4/3	COURAGEOUS DR. CHRISTIAN (RKO)	D	J. Hersholt-R. Lovett-T. Neal	66
	4/3	STAR DUST (20th)	CD	L. Darnell-J. Payne-R. Young	86
		HALF A SINNER (U)	D	H. Angel	
	5/1	ONE MILLION B. C. (UA)	D	L. Chaney, Jr.-V. Mature-C. Landis	80
	4/10	IT ALL CAME TRUE (WB)	CD	A. Sheridan-J. Lynn	97
4/12/40	5/1	MAN WITH NINE LIVES (Col)	M	B. Karloff-R. Pryor-J. Sayres	73
	4/17	DR. KILDARE'S STRANGE CASE (M-G)	RD	L. Ayres-L. Barrymore-L. Day	76
	5/8	COVERED WAGON TRAILS (Mono)	W	J. Randall-S. Cairens	52
	3/6	DR. CYCLOPS (Par)	D	A. Dekker-J. Logan-T. Coley	75
	4/17	HI-YO SILVER (Rep)	W	Hi-Yo Silver-L. Powell-L. Roberts	69
	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
	4/17	KING OF THE LUMBERJACKS (WB)	M	J. Payne-G. Dickson	58
	5/1	YOUNG BUFFALO BILL (Rep)	W	R. Rogers-G. Hayes-P. Moore	59
4/19/40		I MARRIED ADVENTURE (Col)	D	Mrs. Osa Johnson	
		COLORADO TRAILS (Mono)	W	Tex Ritter	
	1/24	ABE LINCOLN IN ILLINOIS (RKO)	RD	R. Massey-R. Gordon-M. Howard	110
	4/17	JOHNNY APOLLO (20th)	RD	T. Power-D. Lamour-E. Arnold	93
	5/1	SAPS AT SEA (UA)	C	S. Laurel-O. Hardy	57
	4/24	ENEMY AGENT (U)	D	J. Cromwell-H. Vinson	61
	4/24	TILL WE MEET AGAIN (WB)	RD	M. Oberon-G. Brent	100
	5/1	IN OLD MISSOURI (Rep)	RD	Weaver Bros.-Elviry-J. Storey	67
	4/24	LIGHT OF WESTERN STARS (Par)	W	V. Jory-J. A. Sayers	68
	4/10	DARK COMMAND (Rep)	W	C. Trevor-J. Wayne-W. Pidgeon	94
4/26/40	5/1	DOCTOR TAKES A WIFE (Col)	CD	L. Young-R. Milland-G. Patrick	89
	4/17	FORTY LITTLE MOTHERS (M-G)	CD	E. Cantor-R. Morgan-R. Johnson	87
	5/8	MYSTERIOUS MR. REEDER (Mono)	M	W. Fyffe-K. Walsh-L. Harding	66
	11/15	FRENCH WITHOUT TEARS (Par)	C	E. Drew-R. Milland	67
	4/10	CURTAIN CALL (RKO)	RD	B. Read-J. Archer-A. Mowbray	63
	5/8	COVERED WAGON DAYS (Rep)	W	R. Livingston-R. Hatton-D. Renaldo	56
	3/6	SHOOTING HIGH (20th)	D	J. Withers-G. Autry-M. Weaver	65
	5/8	AN ANGEL FROM TEXAS (WB)	C	E. Albert-R. Lane	69
	4/24	GRANDPA GOES TO TOWN (Rep)	CD	J. Gleason-L. Gleason-H. Davenport	66
5/3/40		BLOCK 'K' RIDES TONIGHT (Col)	W	Bill Elliott	
	4/24	IRENE (RKO)	MU	A. Neagle-R. Milland-R. Young	90
	3/20	SO THIS IS LONDON (20th)	C	R. Hare-A. Drayton-G. Sanders	86
	5/1	20 MULE TEAM (M-G)	D	W. Beery-L. Carrillo-M. Rambeau	82
	4/17	BUCK BENNY RIDES AGAIN (Par)	C	J. Benny-Rochester-E. Drew	82
	5/15	TEAR GAS SQUAD (WB)	M	D. Morgan-G. Dickson-J. Payne	59
	5/1	IF I HAD MY WAY (U)	MU	B. Crosby-G. Jean-E. Brendel	93
5/10/40	5/8	OPENED BY MISTAKE (Par)	CD	C. Ruggles-J. Logan-R. Paige	66
	4/3	BEYOND TOMORROW (RKO)	CD	C. Winninger-C. A. Smith-R. Barnes	84
		THE CROOKED ROAD (Rep)	M	E. Lowe-I. Hervey-H. Wilcoxon	
	5/1	I WAS AN ADVENTURESS (20th)	D	Zorina-R. Greene-E. von Stroheim	80
		SKI PATROL (U)	D	L. Detti-P. Dorn-K. Adams	64
		EDISON, THE MAN (M-G)	D	S. Tracy-R. Johnson-L. Overman	
	5/15	GAUCHO SERENADE (Rep)	W	G. Autry-S. Burnette	66
		COWBOY FROM SUNDOWN (Mono)	W	T. Ritter-R. Ates-P. Haddon	
	4/10	SATURDAY'S CHILDREN (WB)	D	J. Garfield-A. Shirley	97
5/17/40		BABIES FOR SALE (Col)	C	G. Ford-R. Hudson	
	4/24	TWO GIRLS ON BROADWAY (M-G)	CD	L. Turner-J. Blondell-G. Murphy	73
	5/15	WATERLOO BRIDGE (M-G)	D	R. Taylor-V. Leigh-V. Field	108
	5/1	TYPHOON (Par)	RD	D. Lamour-R. Preston-L. Overman	70
	5/1	MY FAVORITE WIFE (RKO)	RD	I. Dunne-C. Grant-R. Scott	88
		ON THEIR OWN (20th)	C	S. Byington-K. Howell-G. Ernest	63
	5/8	TURNABOUT (UA)	D	J. Hubbard-A. Menjou-C. Landis	83
		SANDY IS A LADY (U)	C	Baby Sandy-M. Auer	
		ISLAND OF DOOMED MEN (Col)	M	P. Lorre-R. Hudson-C. Middleton	
		KID FROM SANTA FE (Mono)	W	Jack Randall-C. Curtis-C. Rochelle	
		GANGS OF CHICAGO (Rep)	M	L. Nolan-L. Lane	
	5/15	ALIAS THE DEACON (U)	C	B. Burns-M. Auer-P. Moran	72
	5/15	FLIGHT ANGELS (WB)	M	V. Bruce-R. Bellamy-W. Morris	73
5/24/40		TEXAS STAGECOACH (Col)	W	C. Starrett-I. Meredith	
		ON THE SPOT (Mono)	M	F. Darro-M. Kornman	
	4/10	THE BISCUIT EATER (Par)	CD	B. Lee-C. Hickman-H. Millard	83
		YOU CAN'T FOOL YOUR WIFE (RKO)	CD	L. Ball-J. Ellison-E. Dunn	
		ROCKY MOUNTAIN RANGERS (Rep)	W	R. Livingston-R. Hatton-D. Renaldo	
		LILLIAN RUSSELL (20th)	RD	A. Faye-D. Ameche-H. Fonda	
	5/15	OUR TOWN (UA)	D	W. Holden-M. Scott-F. Bainter	90
	5/8	TORRID ZONE (WB)	CD	J. Cagney-A. Sheridan	87
5/31/40		LONE WOLF MEETS LADY (Col)	M	W. William-J. Muir-E. Blore	69
		SUSAN AND GOD (M-G)	C	J. Crawford-F. March-R. Hayworth	
		QUEEN OF THE YUKON (Mono)	M	No cast	
		WAY OF ALL FLESH (Par)	D	A. Tamiroff-G. George-W. Henry	
	3/13	BILL OF DIVORCEMENT (RKO)	D	M. O'Hara-A. Menjou-F. Bainter	70
		MARRIAGE IN TRANSIT (20th)	CD	R. Sterling-V. Gilmore-J. Davis	
		LA CONGA NIGHTS (U)	CD	H. Herbert-C. Moore-D. O'Keefe	60
		BAD MAN FROM RED BUTTE (U)	W	J. M. Brown-B. Baker-F. Knight	
		MURDER IN THE AIR (WB)	M	R. Reagan-L. Lys	
6/7/40		PASSPORT TO ALCATRAZ (Col)	M	J. Holt-C. Callejo-M. Rosenbloom	
		THE PHANTOM RAIDERS (M-G)	CD	W. Pidgeon-F. Rice-J. Schildkraut	
		HIDDEN GOLD (Par)	W	W. Boyd-R. Hayden-B. Wood	
		SAINT TAKES OVER (RKO)	M	G. Sanders-W. Barrie	
		PRAIRIE LAW (RKO)	W	G. O'Brien-V. Vale-D. Hogan	
		EARTHBOUND (20th)	D	W. Baxter-A. Leeds-L. Bari	
		NO EXIT (U)	D	W. Ford-K. Adams	
		BROTHER ORCHID (WB)	CD	E. G. Robinson-A. Sothern	
6/14/40		GIRLS OF THE ROAD (Col)	D	A. Dvorak-L. Lane-H. Mack	
		THE MORTAL STORM (M-G)	M	M. Sullavan-J. Stewart-F. Morgan	
		SAFARI (Par)	RD	M. Carroll-D. Fairbanks, Jr.	
		TOM BROWN'S SCHOOL DAYS (RKO)	D	J. Lydon-F. Bartholomew	
		FOUR SONS (20th)	D	D. Ameche-M. B. Hughes-A. Curtis	
		SANDY IS A LADY (U)	D	Baby Sandy-M. Auer-N. Grey	
		FUGITIVE FROM JUSTICE (WB)	M	R. Pryor-L. Fairbanks	

Theatres—Exchanges

Continued from page 13

occupied in House several years ago. He won the nomination by a large majority in primary. Ran in 27th district comprising Armstrong, Jefferson, Indiana and Cambria counties.

Construction started on new Homestead Park theatre in Munhall district by John Stahl, who presently owns and operates two Homestead houses with his son. New spot will have capacity of 700, ready late this summer.

Briefies: Ted Davis, Metro student salesman from Detroit, working out of the local branch now . . . Exhibitor Ralph Mervis up and around again following an operation . . . L. C. McElroy back at the Melrose as manager . . . Joe Gins, Columbia salesman, grabbed best weekly average this year in Film Row bowling league.

Kilgore Surprises Memphis

Memphis, May 14.

Naming of Robert Kilgore as manager of the soon-to-reopen Loew's Palace here came as a complete surprise in local film circles. It had been taken for granted here that Col. Cecil E. Vogel, for 18 years manager of Loew's State, would be upped to city manager under resumption of the setup in existence prior to the recently-expired Lightman lease on the Palace.

Announcement by J. R. Vogel out of New York is that Kilgore will run Palace, Vogel will operate the State, and there will be no city manager, the two being independent rivals. Kilgore started in Memphis as usher 10 years ago.

Reimer's Quimby Post

Fort Wayne, Ind., May 14.

Frank J. Reimer, formerly of Indianapolis, appointed manager of Quimby Theatres, Fort Wayne, which operate the Paramount, Emboyd, Jefferson and Riley. Reimer announced several changes in policy, as follows:

One picture weekly at the Emboyd and Paramount, and stage shows at the Emboyd every two weeks; one first-run film and one grade A second-run picture with each change of film at the Jefferson. Films to be brought here will be scheduled in Fort Wayne soon after their release dates.

W-K's 4th in Spartanburg, S. C.

Spartanburg, S. C., May 14.

Wilby-Kincey expected to start work on new Criterion, chain's fourth Spartanburg house, this summer.

Carolina, Wilby-Kincey's top Hendersonville, N. C., house, damaged slightly by fire recently. None seriously injured.

Robert Wilby among those appearing recently before Charlotte City Council in effort to further spread Sunday pix in Carolinas.

Suvern Allen assumed new duties as manager of Strand here.

McCarty, Brideau Swap

Burlington, Vt., May 14.

William E. McCarty, manager of the Majestic for years, transferred to Berlin, N.H., as manager of the Princess. Replacing him here will be Edward Brideau, transferred from the Berlin theatre. Both part of the Maine & New Hampshire circuit.

Buck Weaver's Spot

Dallas, May 14.

New Par sales manager of the Dallas district is C. H. (Buck) Weaver, Hugh Braley, district manager, announced. Weaver will assist L. W. McClintock, Dallas branch manager. Weaver has been with Par 16 years, for many seasons covering East Texas.

Sol Sachs, RKO division manager here, announced last week that Vernon (Bud) Gray, p.a., will wield the publicist's portfolio henceforth in this territory.

New Coast Mayfair

Los Angeles, May 14.

Mrs. Jennie Dodge opens her new Mayfair, seating 816, early in June. Policy calls for single bills at 35c top.

While other operators are cutting prices, the Oriental, run by Carlin & Sinker, upped from 20c to 25c.

Biggio Bros. Add

Carrollton, O., May 14.

Biggio Bros., Steubenville operators, have acquired the Virginia, only picture house here. Theatre for the past 16 years has been owned and operated by Ralph E. Bishop and it will be dark for about a month to permit modernization, repainting, new sound and projection, reseating, etc. Biggios operated the Grand, Steubenville, for past 15 years.

Gene Murphy Upped

In line with the Loew policy of promotion from the ranks, Oscar A. Doob, advertising director, has designated Gene Murphy, newspaper contact man, to succeed Art Schmidt, newly appointed publicity manager at Metro, under Howard Dietz. Murphy will handle the portfolio service for Loew's out-of-town theatres.

Tom Rogers, publicity man for the Valencia, Jamaica, will assume Murphy's duties as N. Y. newspaper contact. Teddy Arnow moves from Westchester into the Valencia, while Jerry Sager steps from a midtown division into the Westchester job. Al Lippe, Newark, succeeds Sager in Manhattan. Arthur Egberts, now in Jersey City, will handle both J. C. and Newark.

Schmidt formerly was assistant to Doob, in charge of Loew theatre publicity. Metro's setup now has Si Seadler as advertising manager, William R. Ferguson exploitation manager, and Schmidt publicity manager. Howard Strickling is the Coast publicity chief and Frank Whitbeck on exploitation. Dietz will travel frequently between N. Y. and California henceforth.

Barnes Goes Sterling

Seattle, May 14.

Charley Barnes, formerly with Hamrick-Evergreen here, new manager of Palomar, Sterling chain.

Blitzkrieg

Detroit, May 14.

Blitzkriegs work fast and in strange ways.

First house to close here for the summer season is the Chopin, which displayed all-Polish films.

Seffel's Post

San Antonio, May 14.

Elmer R. Seffel, former manager of the Plaza here, recently razed for a department store, will manage the Aztec and Rio, both operated by Dr. J. L. Montague at Edinburg, Tex.

Joe Garrison Promoted

Joe Garrison, formerly Universal branch manager in St. Louis, made district manager of Omaha, Kansas City, Des Moines and St. Louis, replacing Pete Dana, who comes to New York on special assignment out of the home office. Harry Hines, salesman in St. Lo. office succeeds Garrison as branch manager.

Lorence's Addition

Buffalo, May 14.

Herman Lorence, having sold his theatre at Cattaraugus, will break ground this month for his new Fredonia theatre, Fredonia, seating 650.

J. Fred Strasser, former operator of the Emblem, dead at Lancaster.

Colonial, Niagara Falls, closed by H. Olson; also Majestic, Hornell, by F. Peters.

Former partnership of Emil Teschemacher and Frank Minor operating the Casino, Buffalo, terminated; Minor now operating solo.

New York Theatres

GONE WITH THE WIND
While this engagement is limited, GWTW will not be shown except at advanced prices . . . at least until 1941.
ASTOR B'way & 45th St.
ALL SEATS RESERVED
Twice Daily 2:30, 8:30 p. m.

HELD OVER
"IF I HAD MY WAY"
With Bing CROSBY and Gloria JEAN
UNITED ARTISTS RIVOLI Broadway at 49th St.
Doors Open 9:30 A.M. MIDNITE SHOWS

PARAMOUNT
HELD OVER 6TH WEEK
"Buck Benny Rides Again"
GENE KRUPA and Orc.
Connie Boswell and Others
Midnite Screen Shows

Starts Thursday
Her first picture since her world triumph as Scarlett!
Capitol Broadway at 51st Street
Vivien LEIGH • Robert TAYLOR
"WATERLOO BRIDGE"
A Metro-Goldwyn-Mayer Picture

LOEW'S State Times Sq.
Last Times Wed.
"ROAD TO SINGAPORE"
In Person
Big Stage Revue
Starts Thurs., May 16th
"SLIGHTLY HONORABLE"
In Person
Ruth Terry
Eddie LeBaron and Orch.
Others

THERE'S A BETTER SHOW AT THE
RKO
THEATRES

BEG. FRIDAY, MAY 17
CAGNEY • SHERIDAN
O'BRIEN In a New Warner Bros. Success
"TORRID ZONE"
In Person SAMMY KAYE and His Orchestra
B'way & 47th St. Strand 25c to 11 A.M. Mon. to Fri.

RADIO CITY MUSIC HALL
HELD OVER
MY SON, MY SON
Spectacular Stage Productions

Comm'l Short

Continued from page 1

creased blood pressure from his indignation at film.'

Picture should not be confused with 'Our Town,' made by Sol Lesser for United Artists and not yet released. The one complained of was made purely for propagandistic purpose by Audio Productions. Miller said it purports to present an anti-social theme denouncing unionism in favor of big manufacturers. Plaintiff says he has never belonged to a union.

Newsreels' Commercial Plugs Nixed by Exhibs

Growing tendency of newsreels to give screen credits gratis to commercial firms and the growing increase of plugs for film company features are beginning to react unfavorably with exhibitors. Their argument is that if they pay for a newsreel, they have a right to expect it to be devoted strictly to news. Some contend this is beginning to lead newsreels into the category of advertising films.

Exhibs don't object if mention of a firm or company is pertinent to the news value of the subject, and they admit that many reels still pass up certain blurb stories rather than comply with film credit. But it doesn't answer their squawks on the plugs for feature pictures, special premieres or other artifices being used to sugar-coat the bally. Exhibitors charge that this practice even extends to polite logrolling by certain reels for competitive distributors because the newsreels are blanket-booked into their theatre outlets.

Newsreel editors claim their hands are tied when certain coverage on premieres is ordered. But they do believe that plugs for hotels, styleshops, stores, etc., are uncalled for and should be stamped out by uniform action of all five reels. Their belief is that once one reel is bludgeoned into giving credit on the screen every newsreel has to follow suit or be barred from covering certain style revues, etc.

One newsreel editor this week said that 'the reels have been thoroughly devoid of such extraneous matter for nearly 20 years—then suddenly there is a tremendous growth of the practice.' He admitted there was little that could be done about it until all reels presented a united front.

Literati

Webb Miller: In Memoriam

Death of Webb Miller, general European manager of the United Press, near London last Wednesday (8), removes one of the last of the American war correspondents who did similar service during the World War. Miller was killed in falling from a moving train during a blackout period. Germany immediately accused the British of murdering Miller for devious reasons. His death was believed accidental, with the explanation given that the correspondent had probably been under the impression the train had halted at a station when he stepped off.

The dispatches of Miller from the various war centers had been as prominently featured as they were during the World War. He joined United Press in 1916 after serving as a free-lance reporter covering the Pershing expedition against Pancho Villa. When the World War broke out he was sent to Europe.

Miller covered the various European troubles since, and at the time of the Abbysinian invasion by Italy secured a notable beat over the late Floyd Gibbons.

Miller, who was 48, recently authored a book, 'I Found No Peace,' an account of his career as a war correspondent.

That Red Herring Again!

Self-designated progressive group within the New York Newspaper Guild is quietly going about marshaling support for a test of strength with the so-called regulars for delegates to the American Newspaper Guild convention in July. It's reported that the faction, which is headed by Oliver Pilat, of the N. Y. Post, is doing uncommonly well, with a strong possibility that it may send a majority of the delegates to the annual conclave.

The undertaking is highly significant in that, should the progressives in the New York Guild triumph over the regulars, the issue of radicalism in the ANG may be brought out into the open on a national scale. The Pilat group has accused the leaders of the New York Guild of being affiliated with Communism, the fire allegedly being directed at Carl Randau, who defeated Pilat for the presidency of the New York Guild; Nat Einhorn, the New York Guild exec sec; Milton Kaufman, exec sec of the national body, and others.

With Ken Crawford, prez of the ANG, reputedly in sympathy with the progressives, regulars are said to be grooming Kaufman for presidency of the national body, which, it is understood, will be made a paid, full-time job at the convention. Progressives and others would like to see Crawford take the post as a paid, full-time one, but Crawford is reported to have said that he will not run. He recently became Washington correspondent for PM, the forthcoming New York tab, and would like to continue at that.

It's claimed by the Pilat group that it is getting even more support in units outside of New York than in the metropolis. If that is so, the faction may capture the convention completely.

Among newer charges leveled by the Pilat group against those now in control of the ANG is that the recent contract signed with the Associated Press was rushed through for prestige, despite unworthy conditions. Wages under the AP pact are claimed to be inferior and wholly out of line with other pacts. That's one of the many things expected to get a hammering at the convention.

AP and Sarah Bernhardt

Press-agenting itself through the new book by Oliver Gramling and William A. Kinney on its 90 years of existence, the Associated Press wasn't above sexing it up in the story it sent out to all member newspapers. Sex reared its lovely head in the story sent out to most of the 1,400 member newspapers in the anecdote—the only one used—about Sarah Bernhardt.

The authors describe it this way, according to the dispatch:

'Sam Davis, a Nevada string correspondent . . . interviewed the great Sarah Bernhardt for the Carson Appeal, his own little newspaper; for the San Francisco Examiner and for the cooperative. The actress liked him so much that when the train was ready to leave she put her hands on his shoulders, kissed him on either cheek and then squarely on the mouth. Said she, 'The right cheek for the Carson Appeal, the left for the Examiner, the lips, my friend, for yourself.'

'Davis displayed no signs of bashfulness. 'Madame,' he exclaimed, 'I also represent the Associated Press, which serves 300 papers west of the Mississippi River alone.'

Films Hypo Reprint Books

How films based on books accelerate sales of the stories coincident with their republication is evidenced by the sales records of the 25c Pocket Books reprints. When the first 10 Pocket Books were issued just a year ago, 'Wuthering Heights' was among them. Because of the simultaneous release of the screen version, the book was the company's best-seller despite the continual addition of titles.

Recently, Pocket Books reissued Paul deKruif's 'Microbe Hunters' and gave it the title of 'Dr. Ehrlich's Magic Bullet,' the same as that of the Warner film, whose subject is treated in the book. 'Dr. Ehrlich's Magic Bullet' now tops 'Wuthering Heights' in sales. Prompted by the success of these two, Pocket Books will bring out two more books coincident with their screen counterparts, 'Tom Brown's School Days' and 'Our Town.' Latter will be the first modern play on the list.

Whole Force Seeks PM Jobs

One of the funniest newspaper gags, printed by Walter Winchell, that Chamberlain resigned to join PM, the new N. Y. daily, is almost parred by applications for jobs on the daily.

One news agency (foreign) had applications filed with PM by everybody from the top man down to the office boys.

Ed Levin has resigned from the Balaban & Katz press department, Chicago, effective immediately, to join the promotion department of the new PM rag in New York. Appointment was made by Bill Benton, who is on leave of absence from the University of Chicago, to head the PM promotion staff.

Levin has been with B. & K. for nine years and joins PM immediately.

Look's $500,000 Libel Suit

James G. Reardon, president of Posse Institute at Kendall Green, Mass., filed suit Friday (10) in N. Y. federal court against Look, Inc., seeking $500,000 damages for alleged libel. The plaintiff was formerly Commissioner of Education of Massachusetts.

It is alleged that the libel appeared in the Dec. 19, 1939, issue of Look and among the charges are graft, malfeasance, and acceptance of bribes.

War Correspondents Sail

Flareup of the war set off an exodus of war correspondents to Europe. A dozen sailed Saturday (11), including Byron Price, executive news editor of the A. P.; Lloyd Lehrbas of the A. P.; H. R. Knickerbocker, of INS; Virgil Pinkley, European manager of UP, and Glenn Melvin Stadler UP.

Book Pubs' Low Pay

Approximately one-third of those employed in the book publishing industry receive less than the Government standard for a minimum wage based on New York State Department of Labor budgets, according to the first salary survey ever made of the biz, and conducted by the Book and Magazine Guild.

The report was presented in 'living newspaper' form at a meeting of the organization in New York. The confab was addressed by Fannie Hurst and Elmer Brown, the latter the typo union head, both of whom urged something be done to raise the wage standard in the book publishing industry.

Returns from 36 representative firms in the biz made up the report. A few of the publishing houses, including Knopf, Random House, Viking and Modern Age Books, have pacts with the Guild. Wages paid by these concerns were higher than the average reached for the industry as a whole, it was emphasized.

LITERATI OBITUARIES

Harry I. Finley, 36, secretary to U. S. Senator William H. Smathers (D-N. J.), and former columnist of the Atlantic City Press-Union, died May 2 at his A. C. home after a long illness.

Albert Jones, 37, night editor of the Camden (N. J.) Courier and secretary of the Newspaper Guild of Philadelphia and Camden, died

(Continued on page 52)

GENERAL FOODS SLAPS BACK

Orr Out to Create Greatest Agency Radio Dept. in the Biz, He Declares

Robert W. Orr, executive v.p. of Lennen & Mitchell, declared last week that he is determined to build the greatest radio department in any agency and for that reason he was opposed to buying any package programs. Orr's remark was made in connection with his decision not to renew Charles Boyer on the basis that had been proposed through Boyer's agents. Boyer preferred to have control over his script and producer and he had suggested that his next series be based on a serial with a well etched characterization.

Orr flew out to the Coast last Friday (10) for another of his periodic radio staff reshuffles. He's putting William N. Robson, who is under contract to CBS, in charge of L&M's Hollywood operations. Robson has been directing 'Big Town' for Ruthrauff & Ryan. Orr had earlier in the week hired Herb Polesie to assist, as he put it, Mann Holiner, the agency's radio director, who has been on the Coast for the past two months. Before he left for Hollywood Orr explained that Robson was to produce the Don Ameche-Old Gold show and that Polesie was to assist Jay Clark on the production of the Woodbury Playhouse (currently starring Boyer).

Orr denied the report that Polesie is slated to replace Clark altogether and that Holiner was breaking with L&M. Orr said that he had not received a resignation from Holiner and, that he was certain that the former was coming back to the New York office.

(When quizzed about a deal with Robson last Tuesday (7) Orr stated that he knew nothing about it, but confirmed the hiring of Polesie. On Friday (10) Orr remarked that a confirmation would have been premature because the contract with Robson's signature hadn't arrived. This binder, added Orr, didn't reach him until Thursday.)

So It Seems That——

Hollywood, May 14.

Mann Holiner has resigned as radio director of Lennen & Mitchell ad agency, effective June 1. William N. Robson takes over following the completion of 'The Big Town' radio series which he produces.

Holiner will announce his new connection in a few weeks. He headed the L. & M. agency radio department for 3½ years.

Wicker-Luther Flag-Waver Program Up for Kellogg Through Kenyon-Eckhardt

Kenyon & Eckhardt agency is auditioning a program framed around an Americanism theme for Kellogg. Cast includes Ireene Wicker, who for years was with this account as 'The Singing Lady,' and Frank Luther.

Part of the Kellogg business is also handled by the J. Walter Thompson agency, and the latter is reported as also getting together a show for the cereal manufacturer.

School Band Instruments As Coupon-Saving Lure

San Antonio, May 14.

Latest twist in giveaways via the airlanes is employed here by the sponsors of the South Texas High School Band Radio Competition Festival heard over WOAI here. Band instruments may be obtained at no cost by schools 'simply' by saving the coupons that come in the sponsors product, Liberty Mills Flour.

Coupons are redeemed at a local music store and standard instruments are offered.

Fred Waring Renewed

Chesterfield (Liggett & Myers) has renewed Fred Waring for another 52 weeks, effective June 17, on the NBC-red.

Hookup is 91 stations.

College Crosstalk

Tuscola, Ill., May 14.

Station WDZ has launched an every-other-week program entitled 'College to Home' in which students at college speak, with the aid of earphones and shortwave, to their parents at home. It produces a certain amount of family humor.

'Dad I made the honorary fraternity,' said one student.

'Fine, son, fine,' said pa.

'There's a $5 initiation fee, dad.'

'Oh!'

AGENCY DENIES CANTOR PAID ON C.A.B.

Eddie Cantor starts his half-hour program for Bristol-Myers Oct. 2. He will have a new set of personalities with him and also a new producer.

Young & Rubicam, agency on the account, denied the report that Cantor's deal with the account is based on the ratings his program gets in the C. A. B. reports. Cantor has for years expressed the opinion that such formula would offer a sound basis for entertainer compensation.

Gordon Hittenmark Finds Out About Publishing

Washington, May 14.

They're generous with the press hand-outs but can't take the elastics off the bankroll. Consequently, Gordon Hittenmark, NBC announcer, has given up his sideline enterprise—a weekly magazine carrying the programs and propaganda of all local stations.

Disillusionment came at the end of eight weeks. In which Hittenmark—who is able to get thousands of dolls at Christmas for the poor kids—found out that encouragement was about all he could expect from the four local outlets. They liked to have their time-table spread around town but when it came to help footing the bill they were strapped. Usual answer—even from network executives who patted him on the back at the outset—was that 'expenditures for advertising are made in New York.'

Financial statement at the end of eight weeks shows:

Receipts

From four stations $120.00

Expenditures

Out of pocket $1,200.00

At the outset, Hittenmark's mag carried three full-page ads for the National Capital's outlets. (The two NBC plants, WRC and WMAL, doubled up as usual). Because the first issue was an experiment in both circulation and composition, the NBC spieler repeated the ads gratis the second week. After that all he received was good wishes. Even while the cover page impartially carried cuts of the various webs' better-known microphonists and the inside was crammed with propaganda from the mimeographs.

Ed Gardner in N.Y.

Ed Gardner has been brought in from Hollywood by Young & Rubicam to put on an audition for Pall Mall cigarets, a subsid of the American Tobacco Co.

Gardner last week remarked to friends in the trade that he is considering giving up producing altogether so that he can concentrate on the sale of his 'Archie' character, something he has already enacted on several programs.

BASEBALL IRKS NAT'L ACCOUNT

Jack Benny Program Shifts to WXYZ, Detroit, in Retaliation for WWJ Act—Bill Scripps in Quick Trip Mollifies Sponsor, Saves Right to Broadcast Program Also

SYMPTOM

The long-expected (in New York) kickback from a national advertiser against local stations which cancel out network programs to accommodate local commercials has taken place. It forms, by itself, a most significant development and is interpreted among advertising agencies in New York as symptomatic of a growing resentment. Advertisers spending millions of dollars for time and entertainment resent as overplayed the local station defense that 'local public interest, convenience and necessity' alibis web cancellations for baseball, etc. They retort that a network program can't be in the public interest 39 weeks a year and not in the public interest the next 13 weeks.

Detroit the Scene

The matter came to a head when General Foods ordered NBC to shift the Jack Benny program to WXYZ, Detroit, after the local red network outlet, WWJ decided to pass up the show for baseball after much palavering. The stanza remains on WXYZ, blue network affiliate, as a paid-for broadcast, while WWJ is free to carry it if it wants to also. The move to WXYZ was General Foods' device for retaliating at those network stations that would shelve its programs for local seasonal sports commitments.

Bill Scripps, of WWJ, fought the issue at both NBC and General Foods in a visit to New York. On the call to NBC's home office Scripps had his lawyer with him and there was talk about cancelling his contract with the network. It was Young & Rubicam, agency on the account, that had suggested the strategy and General Foods, after approving it, refused to budge. NBC took the position that it had no alternative but to protect its accounts. Because of a church broadcast commitment on the part of KSD the Benny show has been switched to the blue outlet in St. Louis, KWK.

It is understood that WWJ will cut its baseball broadcast should the latter interfere with the airing of the Benny program. The same status will prevail in Detroit and St. Louis when Benny goes on vacation next month and 'The Aldrich Family' replaces him.

How to Win

Hartford, May 14.

Info to contest fans will be spilled weekly on WTIC by Mrs. A. Sherman Hitchcock, who's won 60 prizes since 1936.

Tagged 'How to Enter Contests and Win,' series is aimed at listeners currently competing or planning to go into contests.

TWO AGENCIES BID FOR 'ATTY.' NICHE

Bids for the Thursday 8-8:30 p.m. spot on the NBC-red have been put in with the network by Lennen & Mitchell in behalf of the Don Ameche-Old Gold show and by Young & Rubicam in behalf of the Pall Mall show which the latter agency has been ordered to prepare for the summer. The period is now occupied by 'Mr. District Attorney' (Bristol-Myers) and this program shifts to the 9:30-10 p.m. niche on the same network at the end of next month.

Bristol-Myers has until the end of this month to advise NBC what it wants to do about the 8-8:30 period, and it has so far refused to commit itself either way. Old Gold is on the red at 10 o'clock Friday nights.

Margaret Sangster's Days Belong to Benton-Bowles

Margaret Sangster has signed an exclusive daytime scripting deal with Benton & Bowles and is now writing the 'Ellen Randolph' five-a-week serial for Supersuds. Show was formerly scripted by Vera Oldham. Under her contract with B. & B., Miss Sangster had to give up authorship of 'Arnold Grimm's Daughter,' Blackett-Sample-Hummert serial out of Chicago for General Mills (Softasilk flour). However, she can still do scripts for evening programs.

Fels Prepares List of Local Programs

WGAR, WGN, WCPO, WIL, KFRC, KHJ, Yankee Programs Are Rated Good

Fels Soap is, according to Young & Rubicam, basing its selection of stations for the manufacturer's new spot campaign on what has been found out about the pulling power or popularity of the local programs. The agency had set out to get the dominant type of program in each community, and following is how the list lines up to date:

WGAR, Cleveland: Jack Parr, Hollywood gossip.

WGN, Chicago: Tom, Dick and Harry, harmony.

WCPO, Cincinnati: 'Train Time,' novelty.

WIL, St. Louis: 'Mr. Fix-It.'

KFRC, San Francisco: Breakfast Club.

KHJ, Los Angeles: 'Rise and Shine.'

'Yankee Network: 'Town Hall Party,' community interviews.

(Particular hookup consists of WNAC, Boston; WCSH, Portland; WEAN, Providence; WTAG, Worcester; and WTIC, Hartford.)

Harry Salter's Idea Show Still at Lord & Thomas

Lord & Thomas is still mulling over the purchase of Harry Salter's idea show, 'Songs I'll Never Forget,' as a summer placement for the Bob Hope series. L. & T.'s option on 'Songs' expires tonight (Wednesday).

Young & Rubicam would like to offer the same show to General Foods for Postum once L. & T. releases it.

Donald Dixon at KDKA

Pittsburgh, May 14.

Donald Dixon, formerly of KDKA artists staff, has been named to the production staff at that studio following a two-year absence from radio biz. He'll help fill vacancy created by departure of Charles Urquhart for Chicago NBC dramatic shows.

Dixon for several years was a vocalist on KDKA.

Dallas News-Amon Carter in Deal For 2nd Two-City Sharing Setup

The Dallas News is slated to become a partner of the Fort Worth Star-Telegram in the 570 k. c. regional channel, which is now exclusively occupied in Texas by KGKO, an Amon G. Carter operation. It will make the second wavelength and transmitter sharing arrangement between the two newspapers. The other involves the 800 k. c. clear channel, which is shared by WBAP, Fort Worth, and WFAA, Dallas.

As the result of the deal now in process the Dallas News would for the first time have two local stations and full time representation on the air. No letters have as yet been cited by the Dallas News for its second station.

WFAA and WBAP are affiliates of the NBC-red, while KGKO is the Fort Worth release for the NBC blue network.

Writers Lee and Dannay Sue to Break Contract With Walter Rosemont

Manfred B. Lee and Frederic Dannay, radio script writers, filed suit Friday (10) in the N.Y. supreme court against Walter L. Rosemont, agent, seeking to break a contract whereby the defendant was employed as their agent, and for the return of $702 in commissions. The contract was entered into June 8, 1939, and granted Rosemont 10% of the net received from CBS for the broadcasting of 'The Adventures of Ellery Queen.'

It is claimed by the plaintiffs that they entered the contract because it had been represented to them that Rosemont was negotiating for their services as writers at CBS. It is claimed that this was not true, and that the contract would not have been signed had they known the representations could not be lived up to.

Monday (13) Rosemont filed a general denial, in defense, and a counterclaim of $30,000 against the plaintiffs, asserting his commissions have not been paid since March 29.

Jay Franklin Cues WHK Program Change

Cleveland, May 14.

Inaugurating a new policy which will use nationally famous men the 'Wake Up America' program heard over WHK will bring Jay Franklin, syndicated columnist, here for its broadcast of May 21. The program, occupying a one hour evening spot weekly is sponsored by the American Economic Foundation of Cleveland.

Subject of the Franklin broadcast will be 'Should There Be More Government Control of Business.' Nature of program is to first discuss subject and then answer inquiries from listeners who phone query direct to broadcast.

Franklin and cohorts move to WKBN, Youngstown to repeat show following night.

Marmola Is Back

Marmola is returning to the air by the spot announcement route with Spot Broadcasting, Inc., doing the placing for Street & Finney as usual.

The campaign will be nationwide and it will be at the rate of five-a-week for 52 weeks.

Charles Stookey, CBS Farm Reporter and Josephine Halpin, KMOX news analyst to attend Cotton Carnival, Memphis, and originate CBS's 'Country Journal' program from this spot.

AFRA SCALE HUDDLES START NEXT WEEK; TOUGH ON INDIE SPECULATIVE CUTTERS

Advertising Agencies Will Sit In on Talks—Favor 'Custom Built' Transcriptions—Hollywood Companies Alarmed

Negotiations for a code for transcriptions will probably begin next week between the American Federation of Radio Artists and the various transcription makers. Latter will include Columbia, NBC, Mutual, World, Associated and others, with the advertising agencies sitting in as active observers. Intimated from both union and transcription sources that an agreement will likely be reached quickly.

AFRA's transcription code committee has been trying to work out a satisfactory proposed schedule of fees and regulations for about a year, but has been stymied for some months on differences between the eastern and Coast viewpoints. Bulk of the business in the east is in what's known as 'custom-built' discs, while most of the activity on the Coast is in so-called 'open-end' platters. Former are those with the commercial announcements included in the record, while the latter have a blank portion to permit any sponsor to insert his own commercial.

Union is inclined to favor the custom-built discs, as they cannot be sold, transferred or swapped among various sponsors, thus making repeat use of performer services. However, most of the transcription business on the Coast is done by independent producers who make the platters on speculation and sell them to various sponsors on spot basis. Charging a flat rate of pay based on the number of stations or sponsors would obviously place a prohibitive handicap on such independent producers, so an alternative plan was sought by the Coast membership of AFRA. Union claims to have worked out a satisfactory formula, but declines to reveal it for the present.

Under the proposed scale of fees for custom-built waxes (printed in an adjoining column) it is claimed in some quarters that AFRA will be putting a tough burden on the smaller independent transcription makers, who have to cut corners and resort to all manner of ingenious expedients to keep down expense. Union heads appear to realize this, but are unconcerned. Their attitude is that the smaller outfits are usually the ones who use doubtful labor practices and chisel in various ways. Big producers are easier to regulate and deal with in every way, it's stated.

In general, the rates for custom-built recordings are about equal to the regular scale for live commercial broadcasts, although there are various additional classifications and rules. Although the formula for open-end discs isn't revealed, it is believed to be fairly flexible and to set rates considerably under those for the custom-built platters.

General conditions are covered in the proposed AFRA code by the following clauses.

1. AFRA to be exclusive bargaining agent for all performers.
2. AFRA shop conditions to prevail.
3. Signatories agree not, for purposes of evading performance or responsibility under code, to (a) transfer responsibility to another person, (b) transfer place of origin of production, (c) license or permit others to use discs except under terms of the code.
4. Contract to be for one year.
5. Arbitration of all disputes under the code.
6. AFRA reserves the right to regulate any subsequent 'new' or 'improved' methods of recording.
7. On custom-built recordings must be paid full scale for each additional sponsor to whom platter is sold or for each alteration of commercial announcements.
8. One-half regular rate for auditions for transcriptions, plus full rehearsal pay, with one hour rehearsal required.
9. Performers must have specific notice of part to be played, date, time, place of recording, number and length of programs to be recorded and total time required for rehearsal and recording.
10. Performers may double one part in programs of more than five minutes.
11. Net amount of pay may not

(Continued on page 32)

UNION MUSIC BACK

But WPEN, Philadelphia, Cuts Annual Commitment in Half

Philadelphia, May 14.

The five-months-old dispute between Local 77, American Federation of Musicians, and WPEN was settled on Friday (10) with the rehiring of the 12-man orchestra dropped by the station last Jan. 13. The bandsmen went back to work yesterday and the union called off its pickets.

The settlement came after months of fruitless negotiations and was in the form of a compromise. The union won its point that the entire band be rehired. The station was given the right to reduce the number of men to eight after Sept. 15. From that date until Sept. 15, 1941, WPEN will spend only $15,000 a year for music, compared with the $31,000 previously set aside for its band budget.

In addition the station won the right to use its orchestra for either sustaining or commercial shows without any extra payments. This summer the musicians will be given a week off without pay, while the station will have the right to give them a month's payless furlough next summer. The musicians will get no back pay.

The accord, signed by Frank P. Liuzzi, Local 77's prexy, and Arthur Simon, general manager of WPEN, ended the longest strike (the union called it a lockout) at any local radio station.

Fuzz-Into-Hair Claims Draw FTC Scorn

Washington, May 14.

Hair and scalp remedies put out by Post Institute, Inc., of New York, received a wrist-slapping Sunday (12) by the Federal Trade Commission which warned against a continuation of radio broadcasts and other advertising boosting the products. Knob-twiddlers who have been buying such preparations as 'Ultrasol Hair Bath,' 'Ultrasol Pituitary Fluid' and 'Ultrasol .33' were warned that there is nothing in the preparations that will 'cause fuzz to develop into mature hair' or other hirsute miracles promised in the radio ballyhoo.

High-sounding representations that 'formation of keratinized epidermal waste' will be prevented by the scalp lotions, or that 'Post Institute isolates from whole gland pituitary body a special extract' which encourages vigorous hair-growth should be disregarded, Commish declared. Furthermore, the 'Institute' is not a scientific organization and the seal borne by their products is not proof that they have been 'tested, certified or approved by some scientific organization or some State, city or federal board of health.'

FOR THE SPONSOR!

Amos 'n' Andy Break a Rule Before 8,000 Employes

Philadelphia, May 14.

For the first time in their 12 years air experience Amos 'n' Andy did a visual broadcast last Wednesday (8). Long advocates of barring the public from the studios to keep the illusion the veteran duo did their stuff before 8,000 employes of Campbell Soup, the sponsor.

The crowd was gathered in the massive Convention Hall at Camden, N. J., as a special event provided by the Campbell management. Lanny Ross, also sponsored by Campbell's, followed Amos 'n' Andy, with a 15-minute turn. Both programs were aired over the CBS network via WCAU.

WILLIAM A. RIPLE

Commercial Manager of WTRY, Troy, New York, Riple brings an outstanding record to his new position.

That Bill and his associates are doing a good job is shown by more than sixty accounts signed up since thousand-watt daytime WTRY debuted a month ago today.

NBC'S RECOUP MOVE GOING THROUGH

NBC expects to have the matter of recouping the 7:30-8 p.m. periods (Monday through Saturday) from its red network affiliates cleaned up by the end of this week. The approvals, it reports, have been coming in at a rate which assures compliance with the request. This will give the red five additional evening half-hours to put on the sales block. The Monday evening period has been filled by Lorillard (79 stations) since last fall.

NBC based its request on this period on the survey-backed argument that network commercials in the 8-8:30 period are at a disadvantage in competing with Columbia programs for listeners because it takes a full 30 minutes after the 7:30-8 o'clock network break for an audience to be fully warmed over to the red link.

SARAKA (LAXATIVE) ON MBS 'KEEP FIT' SHOW

Union Pharmaceutical Co. is using four scattered Mutual outlets on a seven and three fifths week test stretch in behalf of Saraka, a laxative. Started Mondays through Friday sponsorship of Wallace, a gym instructor, Monday (13) 10:30-10:45 a.m. Program's called 'Keep Fit to Music,' using records as accompaniment.

Sherman K. Ellis agented. WEAN, Providence, R. I.; WRR, Dallas; WSAY, Rochester, and WGN, Chicago, carry.

Lawton Campbell West For E. G. Robinson Talks

Rinso (Lever) will have a summer pinchhitter in its Tuesday night spot on CBS while 'Big Town' takes a 16-week vacation, effective June 11. Lawton Campbell, head of Ruthrauff & Ryan's radio department, leaves today (Wednesday) for Hollywood to complete the plans for next season's 'Big Town' series. Campbell's errand includes a talk with Edward G. Robinson about new terms for the fall.

Bill Robson, who has gone under contract with Lennen & Mitchell, will remain as producer of 'Big Town' until June 11.

Pearson-Allen Back

Williams Shaving Cream will shelve 'True or False' stanza for nine weeks beginning June 24 and substitute the Drew Pearson-Bob Allen combination out of Washington.

It's a Monday night period on the blue, and J. Walter Thompson is the agency.

Proposed AFRA Transcription Scale

(For 'Custom Built' Programs)

ACTORS

1. Length of program	Fee
1 minute or less	$2.00
Over 1 minute and up to 2 minutes	3.00
Over 2 minutes and up to 5 minutes	5.00
6 to 15 minutes	15.00
16 to 30 minutes	25.00
31 to 60 minutes	35.00

If a program runs over 60 minutes, the excess shall be paid for at the rate for 15-minute programs.

2. **Rehearsal:** $6.00 an hour, one hour of rehearsal required on each call; thereafter rehearsal shall be paid at the rate of $1.50 for each 15 minutes or part thereof. Individual compensation shall be on the basis of time set forth in the call and the number of programs contracted for, and additional rehearsal time may be requested, and if agreed to, paid for at the regular rehearsal rate.

3. **Guaranteed engagement:** Where a performer is engaged for a continuous, non-cancellable guaranteed term of not less than 13 weeks for 30 or more spot programs per week in one or more sessions, the fee for each such program shall be as follows:

Length of program	Fee
1 minute or less	$1.80
Over 1 minute and to 2 minutes inclusive	2.70
Over 2 minutes to 5 minutes	4.50

There shall be no reduction in the rehearsal rate, and the reductions shall not be applicable to programs of more than 5 minutes in duration.

SINGERS

CLASS 1—Groups of 9 or more voices:

1. Length of program	Fee per person
5 minutes or less	$5.00
6 to 15 minutes	14.00
16 to 30 minutes	16.00
31 to 45 minutes	16.00
46 to 60 minutes	20.00

2. **Rehearsal:** Orchestra and all coaching rehearsal $4.00 per hour, one hour of rehearsal required on each call; after first hour, rehearsal shall be paid for and computed in quarter-hour periods at the rate of $1.00 per quarter hour or part thereof.

CLASS 2—Groups of 5 to 8 voices inclusive:

1. Length of program	Fee per person
5 minutes or less	$8.00
6 to 15 minutes	24.00
16 to 30 minutes	28.00
31 to 45 minutes	32.00
46 to 60 minutes	36.00

2. **Rehearsal:** Orchestra rehearsal $4.00 per hour, one hour of rehearsal required on each call; after first hour, rehearsal shall be paid for and computed in quarter-hour periods at the rate of $1.00 per quarter hour or part thereof. Coaching rehearsal need not be paid for.

CLASS 3—Groups of 2 to 4 voices inclusive:

1. Length of program	Fee per person
5 minutes or less	$10.00
6 to 15 minutes	30.00
16 to 30 minutes	35.00
31 to 45 minutes	40.00
46 to 60 minutes	45.00

2. **Rehearsal:** Orchestra rehearsal $5.00 per hour, one hour of rehearsal required on each call; after first hour, rehearsal shall be computed and paid for in quarter-hour periods at the rate of $1.25 per quarter hour or part thereof. Coaching rehearsal need not be paid for.

CLASS 4—Soloists:

1. Length of program	Fee
5 minutes or less	$15.00
6 to 15 minutes	45.00
16 to 30 minutes	50.00
31 to 45 minutes	60.00
46 to 60 minutes	70.00

2. **Rehearsal:** Orchestra rehearsal $6.00 per hour, one hour of rehearsal required on each call; after first hour, rehearsal shall be computed and paid for in quarter-hour periods at the rate of $1.50 per quarter-hour or part thereof. Coaching rehearsal need not be paid for.

Rest period for all singers: There must be a rest period of five minutes in each one hour of rehearsal, whether coaching or orchestra.

Signature voices: When a singer is engaged to sing an unannounced musical number of a nature usually known as a signature or theme, at the beginning or end or both of a program of any length, he shall be paid not less than the applicable five-minute rate, and need not be paid the full program rate, and fifteen minutes may be deducted from the elapsed time for each such program in computing rehearsal time, which is paid for at the applicable rehearsal rate. (The one hour of required rehearsal for each call must, however, be paid in any case.)

Guaranteed Engagements: When a singer is engaged on a continuous guaranteed non-cancellable contract for a series of programs to be rehearsed and recorded within a period of not more than thirteen weeks, the following discounts shall apply:

Number of programs	Programs per week	Discount
1 to 12 programs	——	No discount
13 to 25 programs	1 or more	10%
26 to 38 programs	2 or more	15%
39 to 51 programs	3 or more	20%
52 to 64 programs	4 or more	25%
65 or more programs	5 or more	30%

Library service for singers: Rates for library recordings shall be not less than double the applicable five-minute rate for each number recorded, and fifteen minutes may be deducted from the elapsed time for each number in computing rehearsal time. If the duration of a number should exceed five minutes, an extra full library fee must be paid for each additional five minutes or part thereof. The one hour of rehearsal required for each call must be paid in any case. Library service recordings may in no case be used for any purpose after one year from the date of recording, and shall at no time be used directly or indirectly for commercial purposes. There shall be no library service for actors.

Crown Cola Sponsors 'Shadow' in Some Spots

Crown Cola has bought rights for transcribed versions of last season's 'The Shadow' series and will place it over spot stations throughout territories not covered by Blue Coal's original live show. B. B. D. & O. is the agency.

Blue Coal will resume the live 'Shadow' series in the fall over the same stations and with the same production setup as when it went off several weeks ago. Benton & Bowles is the agency.

N.A.B. URGES MORE BMI USE

Ed Kirby, director of public relations for the National Association of Broadcasters, called a meeting of the networks for late yesterday afternoon (Tuesday) to ask them to make increased use of tunes put out by Broadcast Music, Inc.

It was the first drive of this sort to be put on by the NAB since the inception of BMI.

UNCLE SAM NEEDS CODE

John Shepard on Notice from NBC His WNAC Will Lose Red Loop

John Shepard III has been formally notified by NBC that it proposes to assign the red network release for Boston to WBZ at the expiration of Shepard's contract unless Shepard is agreeable to an earlier date. This contract expires June, 1942. WNAC, one of the Shepard outlets, is the present Boston release for the NBC-red programs. NBC is waiting to see what Shepard is able to work out with Columbia.

In actuality Shepard is under a year's notice from NBC. If WNAC remains as an affiliate it will be as the release for the blue network. The shift of WBZ from the blue is linked up with the slated reassignment of KDKA, another Westinghouse 50-kilowatter, to the red network. WCAE, the red's present release in Pittsburgh, can under its contract maintain the present status until October, 1941. Hearst Radio, which owns WCAE, has been talking about a two-station shift, WBAL, Baltimore, as well as WCAE, with Columbia, but it is reported that this will likely be stymied by the fact that CBS now has a 50,000-watter on either side, namely, WCAU and WJSV. WBAL had been tagged by NBC for a shift from the blue to the red network.

Columbia's leasing deal on WEEI, Boston, has three years to go. It's $250,000 a year for the wavelength plus studio-office space.

'Not Listening' Disavowed By Mrs. Milligan

New York.

Editor, VARIETY:

I will very much appreciate your cooperation in correcting a misapprehension which exists regarding the auspices of the 'I'm-Not-Listening' campaign.

The movement originated with the New Rochelle Woman's Club and was recently endorsed by the Westchester Federation of Women's Clubs. However, the Westchester Federation is not affiliated with the General Federation of Women's Clubs and its program should not be confused with that of the General Federation, which is a national organization consisting of 15,000 clubs.

It is the privilege of the Westchester Federation to adopt any program it wishes, of course, but I should like to make it clear that the General Federation has had no official connection whatever with the 'I'm-Not-Listening' campaign, and has, to my knowledge, no intention of sponsoring such a movement.

Mrs. Harold V. Milligan,
Chairman of Radio

WEBR Man Radio Head Of Baldwin & Strachan

Buffalo, May 14.

John F. Higgins left WEBR sales staff Saturday (4) to become radio director of Baldwin & Strachan advertising agency. It's a new post, agency having decided to emphasize radio angle.

Higgins came to WEBR two years ago.

Jordan in From Berlin

Max Jordan, NBC's representative in Berlin, arrived in New York City Monday on the Manhattan. He was over about a year ago, then fresh from his famous Munich scoop.

Will make a short visit at Radio City and return to Europe on Clipper in near future.

Radio the Incredible

San Diego, May 14.

New gag cooked up by Sid Fuller and Dave Titus of KGB actually seems to sell radios. Plugging Stromberg-Carlsons for a furniture account, team scripted copy announcing that broadcast was only for S-C listeners, as no other radios would bring out the full range of the music used. Program musically dramatized life of composer.

Audience was invited to phone the furniture firm and have a Stromberg placed along-side their own set during following week's broadcast. What startled everybody was phone call from prospect during the first broadcast. Set was promptly delivered and customer paid cash. Everybody walking around in dream.

RADIO CHARTS TO BE UNIFORM

Washington, May 14.

Progress toward uniformity that will provide more informative statistics about industry operations and simplify compliance with Federal Communications Commission demands for voluminous data about past service was made last week when the National Assn. of Broadcasters won the regulators' approval of their program log form worked up in conjunction with members of the Commish staff.

The FCC said Wednesday (8) that the form is 'in keeping with the program log requirements under Sec. 3.90(a) of the Commission's rules and regulations.' Under the rules, entry must show the time of each station identification announcement, the type of program (music, drama, speech, transcribed, etc.) and who paid the bill, if sponsored.

Trade body accounting committee did not attempt to frame a standard form, but noted the log could reduce clerical work since the recommended type with some minor changes would be helpful in billing and in maintaining 'proof of performance' records.

Advantage will come next winter when the Commish sends out its usual questionnaire calling for elaborate statements of the time devoted to different types of programs and other operating info. Extraction of the figures would be speeded if the N A B form has been used, accountants expect.

COMMUNISTS GRANTED TIME BY NETWORKS

Communist Party has been granted time by all three major networks to air portions of its presidential nominating convention. In making the request for time it pointed out the frequent spots given its arch-enemy, Rep. Martin Dies, and claimed it has never been given rebuttal time. CP will also raise $50,000 to be spent on the networks for its presidential campaign.

Mutual and NBC have each allotted from 1:30 to 3 p.m. Sunday, June 2, for the placing in nomination by William Z. Foster, national chairman, of Earl Browder for prez and James W. Ford for v.p. CBS has set aside from 8 to 8:15 that evening for an interview by Albert Warner, its Washington correspondent, of candidate Browder.

Convention will be held in Madison Square Garden, N. Y. Communists, incidentally, claim a record for rental of the spot. It will be the party's 75th meeting there since the present location opened in 1925.

RADIO RELATIONS NOT CLARIFIED

Momentarily Government Agency Programs Are Under a Cloud But Not Likely to Last—Standards Now Missing in Catch-as-Catch-Can Situation

WHAT'S PROPAGANDA?

By ROBERT J. LANDRY

Washington, May 14.

A temporary cloud is shutting out the sunshine of radio from the little, but busy, world of the Government-agency-looking-for-publicity. Under a prevailing congressional tendency to slash 'information' funds the various agencies, offices, commissions and departments which dote on broadcasting will be relatively inactive for a time (Agriculture and Interior less so than the rest apparently), but it does not seem likely any of them will abdicate their radio ambitions. On the contrary the lull will probably serve as a period of reevaluation and reorganization.

Non-Washingtonians gain the impression that the whole subject of the future of Federal Government agencies on the air needs objective examination. More than that the relationship seems to cry out for a code of fair practices in which would be answered such questions as these:

1. What amount of time can reasonably be asked by Government agencies in the aggregate, of the private radio industry, in the ensemble?

2. Should time requests and program activities by Government agencies be controlled or channelized through some one branch of the executive arm to obviate the present each-for-itself rivalry of different departments and agencies for radio breaks?

3. What is the line of propriety beyond which public enlightenment through radio programs becomes biased propaganda in favor of (a) pending legislation or appropriations (b) a controversial point of view or (c) individual careerism?

4. How can private stations be protected from political pressure for (a) excessive amounts of choice commercial time and (b) from programs prepared in the dull style of government documents and guaranteed to drive away the station's audience?

5. If a private interest or a political party other than the incumbent is subject to direct or indirect attack on a government agency program and a demand for rebuttal privileges is made, who's responsible? And how can fair play, the basis of democratic operation of radio, be assured?

6. Should government employees or private broadcasters have the ultimate decision of matters of text, controversy, timing and casting and how should this be made to work in the public interest?

Poker Face Stuff

In the past gumshoe poker face relationship between commercial radio and government agencies has been of course a perfectly natural result of practical, angle-seeking, advantage-guarding pressure from both directions. That's the way it is in Washington and particularly in the radio precincts of Washington. Unfortunately the tug-o'-war that sums up in how-much-can-we-get versus how-little-can-we-give obscures certain fundamentals that social critics will not overlook, and commercial radio presumably should not.

If in the broader field of relationships with the citizenry radio networks and radio stations recognize the organized pressure groups and take steps to incorporate not only their points of view but their actual spokesmen as part of the radio program structure the same networks and stations cannot be surprised (and, of course, are not) that Government agencies expect for themselves comparable privileges to those accorded to pressure groups. The question, it appears, is not one of should it be, but how should it be accomplished.

Blind Prejudice

Blind prejudice against Government programs as such does not seem justified. Government programs are perfectly plausible and indeed may be a desirable extension of democratic processes, providing, of course, they are (1) sincere in motivation and (2) fair and decent in presentation and text and (3) that persuasion is just that, and nothing more, in seeking station outlets for such programs.

Questionable procedures by individual Government agencies and an over-demanding radio condition on behalf of all Government publicity-seekers chiefly indicate that the time has arrived to openly—the openness seemingly is vital—assay the problem and arrive at some standards of cooperation. Commercial radio would be naive indeed if it expects Government agencies to sacrifice radio opportunities. Not after the yum-yum of recent years. And not overlooking the possible agitation that would follow for Government stations.

Unfortunately everybody concerned with this Government program is apt to think of the other guy as a sharpshooter, a hack, a poseur or something else equally unflattering to the personages. That's part of the radio kindergarden period. Both sides are getting, and will be, smarter.

Viewed objectively it would seem impossible to deny, in theory, the right of the people's Government to use the people's air to communicate intelligence to them. But, under a private system of operation, the station must retain its function of discrimination. Bureau propaganda not properly labelled as such is as undesirable in a democracy as would be fraudulent advertising, bigotry, superstition, hysteria, smut, false alarms.

Substitute legitimate statesmanship for party and personal politics and there's nothing wrong with Government agency programs in principle, and in small doses.

FBI Checking Up

San Diego, May 14.

The Federal Bureau of Investigation scared KFSD staff last week. G-men moved in, showed credentials and demanded 'What's this about a Junior G-Man program?' Alarmed staffer brought out discs and ran them off. G-men listened poker-faced, then said, 'That's O. K., not bad. We just heard about the serial and wanted to know what it was.'

Local FBI office has recently been augmented due to possible spy activities at naval base here.

J. DAVID STERN SEEKING WHAT

J. David Stern, publisher of the Philadelphia Record, has made application with the Federal Communications Commission for permission to purchase WHAT, in that city. If the deal is approved it will make the Record the only newspaper in that city with a radio station tieup.

WHAT, which shares time with WCAM, Camden, was once owned by the Evening Ledger. About two years ago it was purchased by the Bonwit Teller store.

Radio Launching Counter-Movement To Offset 'More Regulation' Drift

Washington, May 14.

Campaign to rally the public behind radio, in preparation for possible fight with reform groups and to start a back-fire against the steadily spreading idea that the industry should be regulated more stringently, has been mapped out by National Assn. of Broadcasters. Accepting an invitation from the New York World's Fair, the trade crowd is planning to add to the significance of Independence Day (July 4) by staging a celebration to emphasize the value of free speech, free press, free religion and free assembly.

Although the event will be non-partisan, preliminary discussion indicates the program will be a veiled protest against philosophies that threaten to undermine private initiative and may bring severe government control. Just as the Republican party the past couple of years has cooked up 'Constitution Day' in order to whet opposition to the New Deal.

To off-set any possible partisan tinge, the trade group will invite President Roosevelt to take part in the program, although he is liable to be at a remote spot on his contemplated trip to the Pacific Coast and Alaska. Other big names will be listed, while N. A. B. is trying to tie in with patriotic events throughout the country. Affair will give an excuse to plug the Association's 'Listen before you vote' slogan, which has been backed by both Republican and Democratic leaders, although chief emphasis will be placed on the idea of equality of opportunity to be heard via the radio. With Europe in flames, it is expected the celebration will attract widespread support because of the chance to drive home the privileges and benefits of the democratic system.

Philly to Be Westinghouse Group Centre

Pittsburgh, May 14.

Headquarters of Westinghouse radio stations won't be in Pittsburgh, as expected, but in Philadelphia after July 1, Walter C. Evans, vice-president of the company's air group, explained. New KYW building in Philly will be used. Move to Philadelphia will leave undisturbed the radio manufacturing unit in Baltimore, which Evans also directs.

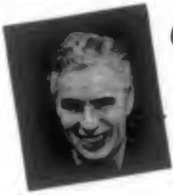
So far no general manager for Westinghouse group, which comprises KDKA here, KYW in Philadelphia, WOWO-WGL in Fort Wayne and WBZ-WBZA in Boston and Springfield, has been named, although an announcement is expected within the week.

Camel Baseball With Lucky Strike Pauses On Hour Just Too Much

WMCA, New York, pickup of the New York Giants' night ball games, sponsored by Camel ciggies, was almost stalled before the deal was completed by the fact that WMCA is one of the local outlets carrying the Lucky Strike two-minute time and song platters. Night games naturally run more than an hour, which meant that the broadcasts, sponsored by Camels, would be broken at the hour by the platters for Lucky Strike.

Problem was solved, however, after some deliberation, by the agency for Lucky Strike agreeing to WMCA's dropping the recorded announcements while the ball games were being aired. First of seven games is scheduled for this Saturday (18).

BACK OF EVERY GREAT PICT



Charles Chaplin

in Production #6

Samuel Goldwyn

The Westerner

Edward Small

The Corsican Brothers

Walter Wanger

Foreign Correspondent
The Long Voyage Home

Ernst Lubitsch

An Untitled Production
presented by Sol Lesser

Sol Lesser

An Untitled Production

Hal Roach

Road Show · Topper Returns · Broadway Limited
Niagara Falls · The Unholy Horde

UNITED ARTI

RE IS A GREAT PRODUCER...

Alexander Korda

The Thief of Bagdad

Womanhunt · Lady in The Dark

David O. Selznick

2 Untitled Productions

David L. Loew and Albert Lewin

Flotsam · Night Music

James Roosevelt

Pot O'Gold

Richard Rowland

Cheers for Miss Bishop

Gabriel Pascal

George Bernard Shaw's
Major Barbara

STS 1940—41

RCA Suspects DuMont (Par); Sarnoff Piques CBS to Retort In General Battle of Briefs

Washington, May 14.

Continued dissension within the industry over television — with roughly three factions unable to reach any common ground—leaves the Federal Communications Commission in as difficult a predicament as it was before the policy hearing was reopened last month. Final briefs of the principal parties, enlivened by name-calling rather than discussion of issues, means any decision about standards or commercialization will displease somebody.

Attempt to line up the chief participants is complicated because they shift back and forth on the various issues. Generally, however, RCA is on one side, backed by Don Lee; DuMont is on the opposite; and everybody else is somewhere between. The positions taken in the briefs generally are as follows:

RCA—Desires full commercialization speedily. Does not seem to care whether the FCC fixes operating standards or not, except that if any are promulgated they should specify 30 frames with the RCA synchronizing pulse and from 441 to 507 lines.

Philco—Wants standards set by the government, not left up to the industry. Thinks further study and experimentation is necessary before standards are fixed. Commercialization should be postponed until standards have been set.

DuMont—Wants 'flexible standards' providing from 15 to 30 frames and 600 to 800 lines, with full commercialization by Sept. 1 and additional licenses for transmitters.

CBS — Feels delay in setting standards desirable because of present patent fight.

Length of time taken to settle the controversy over policy provoked more criticism from Senator Ernest Lundeen, the Minnesota Farmer-Laborite, who forced an Interstate Commerce Committee hearing at which both the FCC and RCA were targets. Squawk was based on contention that indecision is preventing progress which would provide thousands of jobs.

Lots of Digs

Feature of the closing briefs were the digs by RCA, CBS and DuMont, with Philco aloofly discussing only the technical and policy questions raised at the two sets of hearings. Charge that Paramount Pictures is using DuMont to kill off television was made by the RCA attorneys; Columbia counsel rebutted 'unfair' accusations by David Sarnoff, revealed when the Commish subpoenaed minutes of the Radio Manufacturers Association; DuMont repeated that RCA is impatient to see commercialization because of its investment in sets and foreign commitments.

In the longest and most formal brief, the RCA mouthpieces insisted the cumulative evidence shows television is set to go, with no danger of monopoly. They insisted the industry giant does not want to freeze the art, citing promises to build versatile receivers, and declared removal of restrictions will be a big impetus to development. Television channel No. 1 should not be turned over to frequency modulation, RCA argued, because visual service will be a bigger boon to the public. The brief also pooh-poohed the idea that the patent situation should cause the Commish to go slowly.

Arguing for its own system, RCA was confident that 30 frames and from 441 to 507 lines are superior to any other type of television. Broadcasts cannot be edited as are films, while the danger of flicker and smear in 15-frame transmission is so great the public may turn thumbs down on the service, besides suffering eye trouble. Any advantage gained in the way of additional lines through using fewer frames would be more than nullified by poor quality reproduction, the Commish was told.

Attempt to fan the fire of suspicion about DuMont's relations with Paramount was the highlight of the RCA brief. Connection was cited as possible reason for DuMont enthusiasm for the 15-frame technique.

'The motion picture interests which are financing DuMont Laboratories have a much greater financial stake in the film industry than they have in television,' the RCA legal crew asserted. 'Their recent interest in television is primarily for the purpose of 'protecting' their larger interest in the film and theatre industry and not to develop the new art of television. Therefore they desire the adoption of systems and methods that would make television inferior rather than superior to motion pictures.'

DuMont Counters

Counter-barrage by DuMont was based on RCA's efforts to push the sale of receivers. Citing statements of other company witnesses about dangers of freezing the art, DuMont contended that commercialization will result in devoting principal energy in production competition, not in research, unless the Commish promulgates the 'flexible standards' which were ridiculed by RCA. The stormy petrel's spokesman declared that RCA's 'savage price reductions, high-pressure salesmanship and adroit warning to licensees' that RMA standards will be adopted unquestionably curbed research.

Urging the Government to set the standards, DuMont said flexibility in receivers must be assured before general commercial use occurs and that the degree of flexibility necessary for satisfactory reception cannot be obtained through the RCA-RMA pulse. Reason RCA wants to go ahead on a 30-frame basis, the brief suggested, is because of the contract with Russia to purchase sets. Commish also was told it is not a coincidence that several other European nations have adopted 30 frames and 441 lines as standard.

Answers Sarnoff

Columbia's last word was a reply to Sarnoff's statements at a confidential RMA meeting. Commenting on the patent fight in progress, the web devoted its brief almost entirely to a discussion of the accusations which previously had not been answered. 'There is no basis for the charge that CBS is against television and, if it comes, wants to make a quick profit,' the Commish was told. Brief pointed out that CBS spent more than anybody not involved in manufacturing or holding patents—over $1,250,000 since 1936 and more than $300,000 during 1939 for experimental operation—and believes that the earliest time video operators can hope to break even is seven years. The web denied it ever set a date to launch regular service, but admitted it postponed operation this spring because of fear a second program would 'entrench' the RCA standards at a time they were being questioned and challenged. Prime reason for delays were technical difficulties, wait for new apparatus, and uncertainty about channel assignments, the brief said.

The Philco brief voiced again fear that immediate commercialization and unrestricted sale of receivers will freeze the art. Second point was that RMA standards either are inferior to others or could be bettered. Siding with RCA on one point, Philco termed flexible standards unfeasible, declaring flexibility must be obtained in the receiver, if at all, but objecting to this idea because of the cost and inconvenience to the public.

The best course is to wait longer and conduct more research before allowing commercialization or setting standards, Philco maintained. As a stimulus, the Commish might promulgate standards not in controversy, specify a period for settling arguments over the others, and create a technical committee—aided by industry engineers given complete freedom to express their own views—to experiment, observe, study, probe patents, and advise the regulators, the brief suggested. If it is thought wise to set standards now, the FCC should require 30 frames and 525 lines, with the RMA system of synchronization (although more research probably will yield a better technique).

Congressional yelp about the FCC delay was essentially a repetition of previous statements by Senator Lundeen, who questioned the need for 'long extensions of time for filing briefs' and rebuked the four Commish members who have been out of town since the second hearings ended. When the Commish summoned the industry back for further questioning, all the parties should have been forced to sit down and work out an agreement, the Minnesotan averred.

'Everyone at all connected with television was here in Washington. They could have prepared their briefs in 48 hours and had intelligent action by the Commission immediately,' Lundeen said. 'Instead of that, so as to accommodate a few attorneys and perhaps because the chairman of the Commission was leaving on a vacation trip, all these jobs in private industry were held up for weeks. I think it was ridiculous, for I believe Chairman Fly should have stayed on the job, ordered the attorneys to get their briefs in by the following Monday morning, and have a decision out of the Commission that very day.'

Goldsmith's Optimism

Alfred N. Goldsmith, engineer consultant to Radio Corp. of America and long active in Society of Motion Picture Engineers, sees television as practical for use in U. S. theatres. 'Theatre-size television is ready today,' he holds. 'It is limited only by the quality of the television program material. Sight-sound broadcasting currently is more a matter of program development than improvement in television technically.'

RCA has produced 9-by-12-foot screen images successfully in tests at its Camden, N. J., plant, according to Goldsmith. He also pointed to the results achieved with televizing for a 4½-by-6-foot screen in New York last week.

Raibourn's Red Herring

Paul Raibourn, treasurer of Allen B. Du Mont Television Co., and listed as an executive of Paramount, replied to the RCA brief filed with the FCC by charging that an attempt is being made to drag a red herring across the trail of a technical discussion.

Noise Abatement

Washington, May 14.

Be - considerate - to - neighbors reminders for the radio audience were suggested to station operators last week by the National Assn. of Broadcasters now that the open-window season is at hand.

Recalling complaints last year about late night blaring that upset neighbors, the trade group said an occasional word of caution about tuning down sets the middle of the evening 'might build good-will all the way around.'

Duel Outbreak

Havana, May 14.

Recently German Pinelli, writing gossip in Advance daily, had an item about Ricardo Morejon which he didn't like, so his seconds arranged the duel, which was fought on a farm near Havana at dawn. After the duel, it was found out that the seconds loaded the pistols with blank cartridges.

A week after that Crespo Varona, gossiper and editor of the radio weekly Ondas, printed something about a local chansonier Roberto Abreu, who sent his seconds and the duel was arranged. Crespo Varona was willing to go through with the duel, then changed his mind and on the eve of the duel went to station CMBQ, and while Abreu was broadcasting, charged into the studio and began a fist fight, that partly came out on the air, as the operator abandoned the controls to take part in the free for all. After 10 minutes of exchange of blows, the combatants left in a car for a place near the National Casino, where again fought with their fists . . . and that was the end of the duels.

Revive 'Betty and Bob' As Possible Disc Show For Beer Sponsorship

'Betty and Bob,' General Mills' daytime serial which recently went off after eight years on the air, is being revived as a recorded show by NBC and the C. D. Morris office. It's a speculative proposition, with NBC and Morris sharing expenses and possible profits, and General Mills to get a royalty.

Series of 26 weeks' installments will be waxed, with a minimum of 13 weeks available to local sponsors throughout the country, although not for products competing with General Mills. NBC will peddle it. Morris is in charge of production, with Leonardo Bercovici resuming writing and direction, and virtually the same cast, including Arlene Francis, Carl Frank, Leona Powers, Agnes Moorehead, Mary Mason, Elspeth Eric, Ruth Matteson and Myron McCormick. Milton Cross takes over the announcing.

Angle on the selling is that a presentation record has been made to 'introduce' the series to agencies and sponsors. One 15-minute side contains an opening spiel by Cross, with Miss Francis then taking over to introduce the various members of the cast in ad lib 'interviews' anent their professional records, personality trivia and brief comment on their parts in the show.

Novel selling line will be offering the show to bottled beer and cigaret accounts, neither of which have previously bankrolled daytime serials. Idea is that bottled beer is usually consumed in the home and is therefore purchased by the housewife rather than her husband. Women are also figured likely customers for cigarets.

TOM SLATER TO M. C. WOR PLATTER SPIN

WOR, Newark, has gone for the make-believe ballroom idea. It's going to put on a half-hour of phonograph recordings in the morning, with each day's batch devoted to a single name band and with Tom Slater as m.c. The platter series, which starts May 23, will not be available for commercial sale.

It will be tagged 'Midnight in the Morning.'

Vote 2nd CBS 45c

Columbia Broadcasting System directors last week declared cash dividends of 45c. on Class A and B shares. Divvy is payable June 7 to stock of record May 24.

This is the second 45c. dividend distributed by CBS this year.

Gil Ralston Promoted

Realignment of duties in the staff of the Compton agency radio department boosts Gilbert Ralston to become manager of all network shows and puts Hal James in charge of local programs. Men were each formerly in charge of several programs.

Storrs Haynes has been added to the agency's radio staff. All three are under John E. McMillin, radio director.

What a big buy are we!
WEEI

IN the manner of little Jack Horner, WEEI goes straight as a plumb line to the juiciest market in New England. And what a good buy is WEEI!

WEEI advertisers *pay* for blanket coverage of Greater Boston—the nation's fifth retail market. WEEI *delivers* Greater Boston (lock, stock and barrel) PLUS 27 "outside" counties equally wealthy, equally populous.

In these two halves of the *real* Boston market live 58% of all New England . . . 5,000,000 people who spend a billion and a half dollars each year at retail.

Only WEEI reaches them all. And only WEEI brings them local programs of Columbia caliber, backlogged by the full CBS schedule. That's why WEEI is "Columbia's Friendly Voice" to a bigger and richer market than is regularly delivered by *any other* Boston station.

WEEI BOSTON · CBS · 590 KC.

Operated by Columbia Broadcasting System. Represented nationally by Radio Sales: New York · Chicago · Detroit St. Louis · Charlotte, N.C. · Los Angeles · San Francisco

TELEVISH A POLITICAL ISSUE

'PROGRESS' IS G.O.P. ANGLE

John Hamilton Makes Propaganda Use of Television Tieup at Philadelphia Republican Convention — Seeks to Identify Party With Sympathy for Business Expansion

DEMOCRATS HIT

Washington, May 14.

The Republican National Committee has contracted with RCA-NBC for the latter's television mobile units to cover the Philadelphia convention June 24. At the same time the GOP is attempting to make capital of the fact that the Democrats, through the Federal Communications Commission, allegedly handicapped the commercial development of television to shin-kicking RCA after the latter, through paid space, set out to sell television sets.

Commenting on the FCC's chilling rebuke to the television industry, John Hamilton gloated as follows:

'The Republican party is the party of private enterprise and welcomes this chance to provide an opportunity for a new industry to stride forward in honest American fashion. It was but a few days ago that the New Deal, through its dominated Federal Communications Commission, struck viciously at this very industry by bluntly commanding it to cease its efforts at merchandising.

'We of the Republican party hope that the public interest accruing to television by reason of its use at the 1940 Republican convention will more than offset the setback given this new industry by the New Deal.'

Republicans will initiate use of the much-touted Philadelphia - New York coaxial cable, which has figured prominently in plans for the debut of video transmission. The cable will be used for the relay from Philly to Manhattan, though only a single television program can be handled by the Bell Telephone-A. T. & T. invention at present.

Democrats as 'Also Rans'

Manner in which the Republicans snaffled first honors in bringing television into the political arena leaves the Democrats as also-rans on 'initiative.' Some chance that they may patty-cake with Zenith, during the Democratic convention at Chicago, starting July 15, however. Zenith has the only Chicago television station (RCA method).

Republicans, however, may not find that everything is smooth-sledding. In booing at the Commish for its crack-down on the RCA advertising campaign, the Republican National Committee must remember that Philco—whose facilities it will be using—has been tiffing with RCA and claiming that the time is not yet ripe for standardization and commercialization of television. Televisioners have been eyeing A. T. & T. with suspicion, out of fear that the vast phone company will get a death-grip on television through inauguration of its coaxial cable system.

Disregarding political pitfalls which conceivably loom for both major parties if they start monkeying with the new art at convention time, the promise has been given that coverage of the Republican convention will be the 'most elaborate even given anywhere in the world to a single event.' Alfred H. Morton, NBC vice-president in charge of television, will move his two mobile units from New York to Philadelphia for a blow-by-blow picture account of happenings at the GOP fracas.

New apparatus will be used by NBC in scanning the convention hall floor and in conducting interviews from a specially equipped studio just off the stage. Philco—with its experimental transmitter located in Philly—also is looking forward with anticipation to recording the Republican shindig, according to William Grimditch, v.p. in charge of engineering, and 'is happy to be identified with another pioneering step forward in the art of television.'

Some 25 engineers, announcers and program producers will be assigned to the job by NBC, according to the Republican National Committee, while Philco will assign approximately 15.

Stanback Co. (headache powders) has NBC cut a series of one minute transcription for placement on 78 stations. J. Carson Brantley, of Salisbury, N. C., is the agency.

Mothers Classified

New Orleans, May 14.

To go with a talk on motherhood, Henry Dupre, WWL announcer, presented on Mother's Day, New Orleans' youngest mother, oldest mother, and the mother with the best production record.

He gave them each a bouquet.

Scott, WCAU, Joins WGN

Philadelphia, May 14.

Allan Scott, gabber and newscaster for WCAU for the past ten years, will leave this week to join the staff of WGN, Chicago.

To handle a new type quiz show for General Foods.

• Radio Daffodils •

Twin Cities.—Minneapolis-St. Paul rivalry expressed itself in an odd way recently when the Bob Hope program was interrupted by KSTP to give St. Paul primary election results, whereupon Minneapolis citizens complained about 'disturbing important programs with unimportant news.'

Tacoma.—Jerry Geehan, sports barker, training for the baseball season. Carries jar of olive oil which his wife (she's his press agent) explains he gargles to make his vocal chords 'flexible, resilient and well conditioned.'

Tuscola, Ill.—Mustache growing contest at WDZ, which ended April 30, was won by Robert Mills, staff pianist. The contest was to see which staff member could raise a mustache in a month's time, most closely resembling that of Clair Hull, WDZ manager. Three Tuscola merchants were the judges.

In the Heart of INDIANAPOLIS

The habit of listening to WLW is deep in the heart of Indianapolis . . . instilled through years of friendly service. Enthusiasm for the Nation's Station and its personalities was recently demonstrated when 57,673 attended the WLW Boone County Jamboree during its 8-day run at the Lyric Theatre.

Indianapolis merchants, aware of WLW's influence in their city, know the advantage of selling products advertised on the Nation's Station.

INDIANAPOLIS, INDIANA

Population, 1930	364,161
Retail Sales, 1930	$164,[illegible]*
Wholesale Sales, 1930	$[illegible]*
% of Nation Buying Power (Trading Area)	1.[illegible]*
Radio Homes (Marion County)	115,670

*Estimated by Sales Management

NAT'L REP. - TRANSAMERICAN BROADCASTING & TELEVISION CORP. - NEW YORK - CHICAGO

WLW THE NATION'S most "Merchandise-Able" STATION

KSD, on Wave Since '23, Now Full Time

FCC in Sweeping Revision of St. Louis Stations Makes Everybody Happy

St. Louis, May 14.

Everybody in St. Louis radio is presumably happy. The seven-year fight of KSD, owned and operated by the St Louis Post-Dispatch, for divorcement from KFUO, the Lutheran station, and permission to operate on full time, ended victoriously last week when the Federal Communications Commission granted unlimited time on its frequency of 550 kc and permitted KFUO full daytime operation on 830 kc. FCC's order resulted from an agreement reached between the managements of the two stations. At the same time the local situation was otherwise altered.

FCC authorized KXOK, the other newspaper-owned station here, to shift from 1,250 kc to 630 kc and to use 5,000 watts power day and night instead of 5,000 daytime and 1,000 watts at night. It is expected that 90 days work will be necessary before KXOK can use its new frequency. KWK was authorized to use 5,000 watts day and night on its 1,350 kc frequency instead of 5,000 watts daytime and 1,000 watts at night.

To make it possible for KXOK to use 630 kc, the commission authorized KFRU, Columbia, Mo., a sister station, and WGBF, Evansville, Ind., to move from 630 to new channels. KFRU will have unlimited time with 250 watts on 1,370 kc and WGBF unlimited time on 1,250 kc when KXOK leaves that frequency. KGBF will be able to use 5,000 watts power daytime and 1,000 watts at night.

Under the order KSD will have exclusive use in the middle west of the channel it has occupied since 1923. This makes possible continuous operation of the station from 6 a.m. to midnight, a total of 126 hours a week and in an emergency a 24-hour sked can be maintained. KSD began broadcasting on Feb. 14, 1922 and in 1923 was assigned 550 kc the first station in the U. S. to be given this assignment.

KFUO's new frequency is the same as that used by KOA, Denver, but the distance between the two stations is sufficient that they will not interfere with each other in the daylight hours when KFUO is licensed to broadcast. The order also gives KFUO many more hours of etherizing. KFUO first went on the air Dec. 14, sharing time on 550 kc with KSD. For the past seven years each station sought to be relieved of the time-sharing arrangement and great sums of dough were expended in battle before FCC before the finale. KSD is an affiliate of the NBC Red.

Not Normal

Washington, May 14.

Recent VARIETY story about the voice characteristics which distinguish radio news commentators is backed up by one District of Columbia taxi driver.

Asked by H. R. Baukage, spieler over local NBC stations, to drive him to the office cabbie inquired, 'Are you one of those announcers.' Baukage's affirmative response drew comment 'I thought so you don't talk like other people.'

DEPT. STORE TRANSCRIPTS READY

National Retail Dry Goods Assn., whose annual conclave in January included the first major session ever devoted to the use of radio by department stores, is now issuing a verbatim transcript of this session. Text is bound in fancy red and black covers and sells for $1.50 per copy. Understood that several stations have ordered the booklet in bulk lots for distribution to possible prospects in their towns, because the text is about as pro-radio as anything the N.R.D.G.A. has ever uttered.

Also understood that N.R.D.G.A. annual and semi-annual meetings will hereafter continue the discussions on radio. Alan A. Wells, who formerly handled this angle for the trade group, meantime has resigned to become sales promotion manager for Kaufmann's department store in Pittsburgh. Joe Hanann, ex-Bamberger's and former member of several ad agencies, replaces.

LISTERINE BIDS FOR CAMPANA VACANCY

Listerine has put in a bid for the Friday 9:30 to 10 p.m. period which Campana is abandoning on CBS. Latter is withdrawing its 'First Nighter' show.

Listerine's 'Grand Central Hotel,' which fills the successive half hour has to compete with the Don Ameche-Old Gold show.

CHANGED TO 'RHYMO'

Philip Morris Program Title 'Swingo' Called a Lift

Johnny Green's quiz show for Philip Morris on WABC Sundays has been given a switch in titles from 'Swingo' to 'Rhymo.' A show by the former title had been produced by a station on the Coast, hence the switch when a squawk was registered.

Bill Barr is the show's writer.

N.A.B. to Participate At Advertising, Dry Goods Gatherings in Chicago

Arrangements have been completed by the sales managers' division of the National Association of Broadcasters for its participation in the conventions of the Advertising Federation of America and the National Retailers Dry Goods Association in Chicago next month. The former will be at the Sherman house (23-27), while the NRDGA will meet at the Palmer House June 17-20.

NAB commercial section will have regular panel sessions the mornings of June 24 and 28 on current advertising and sales problems affecting the industry, with one of the sessions open to the AFA delegates. Agenda includes the so-called unit plan for measuring radio station advertising volume, dealer-cooperative advertising and the consumer movement. On the night of the 25th the salesmanagers will toss a show for the AFA delegates. This will include a regular broadcast of 'Professor Quiz' (CBS). Also Don McNeill's 'Breakfast Club'.

The NRDGA participation is on invitation and the major topic affecting the NAB group is 'Radio for Retailers'. No date has been set for this discussion.

GODFREY'S GAGS

NBC Execs Dubious About Lorillard Broadcaster's Humor

Arthur Godfrey, who is plugging Friends Tobacco (Lorillard) by the transcription route on 30 stations, was almost waved off NBC's managed and owned stations because the network's program board considered one of his gags as politically controversial.

In this particular disc Godfrey was telling about the people that pour in and out of the White House daily. 'And strange as it may seem,' cracked Godfrey, 'even Mrs. Roosevelt can be seen occasionally.'

Gags on a similar theme have been used by network comics to surfeit.

Maurice Morton to L.A.

Maurice Morton, assistant to Sammy Weisbord, of the William Morris radio department, goes to the Coast tomorrow (Thursday) to become assistant to John Gluskin, of the Morris office there.

Will remain indefinitely.

From the Production Centres

IN NEW YORK CITY . . .

Fred Allen last week remarked that if the Brooklyn Dodgers take two more games they'll be investigated by Dewey.... Kenneth Webb, of B.B.D. & O., with the Robert Ripley troupe for its western trip.... John F. Gibbs and Sandra Michael (Mrs. Gibbs) to Chicago this weekend to set the production lineup for the latter's new P. & G. serial, 'Lone Journey'.... Chester McCracken now scripting 'Kate Hopkins' Angel of Mercy' for Benton & Bowles....Stuart Hawkins and Johnny Martin are writing 'One of the Finest'.... Phoebe Mink, of NBC press department, vacationing but staying in town.

Gerald Cock, BBC's New York rep, in Canada on his way east from a nation-wide refamiliarizing tour....Felix Greene, whom he replaced, currently in the south. Both due back in about a week....W. H. Auden, London poet and playwright currently in the U. S., has written an untitled drama in verse for the Columbia Workshop program May 20....'Truth or Consequences' moved Saturday (11) from CBS playhouse No. 2 to the Barbizon Plaza hotel.

Walter Vaughn replaced Jimmy Meighan on 'Against the Storm'.... Richard Abert and Harold Stone doing single shots on the same show....

NBC pages and guides, who have presented five television performances of their home talent minstrels, will perform at cash prices this Thursday (16) at the Ritz theatre ($1.50 top) and the proceeds will go to the Greater New York Fund.... Since his return from Hollywood, Harry Sosnik is a professional New Yorker....Dr. Charles Courboin off to Texas for organists' convention....Grand presidency of Alpha Delta Sigma (advertising fraternity) goes to Ken Dyke of NBC.... Mrs. Bill Kostka is v.p. of Knox College alumni, which is having Gay 90's Costume Party this Sunday at Westchester home of Otto Harbach.... W. B. Lewis, CBS program v.p., back from Hollywood as John Royal flies to South America.... Book about Holland suddenly advertised in N. Y. dailies after Nazi invasion was written by the professor-father of CBS writer Eric Barnouw. Barnouws are from Holland....

....'Musical Mysteries,' 30-minute variety show over WINS, New York, moves from 3 p.m. Sundays to 7:30 p.m. Thursdays....

IN HOLLYWOOD . . .

Danny Danker moved his Lux show over to Columbia's Vine Street theatre after four years at the chain's Music Box on Hollywood boul. Making the move were C. B. deMille, producer; Lou Silvers, music director, and Mel Ruick, announcer, who passed the full period at the old origination site.... Don Gilman, Harrison Holliway, Syd Dixon and Walter Bunker formed an NBC delegation for L. A. night at Bohemian club in Frisco.... Edgar Bergen rode for four days with the Visitadores, an old California custom....Barbara Jo Allen may do a daily syndicate feature on her 'Vera Vague' character....Cliff Nazarro straights as vocalist with Kay St. Germain and Ray Hendricks on Meredith Willson's 'America Sings' for Johnson wax. Summer program will differ from other musical shows in that no time will be wasted on announcements or identifications between numbers.... Lewis Allen Weiss goes to Vancouver in July to address Pacific Advertising Clubs convention on 'Television—Third Dimension of Advertising.... Coast branch of American Federation of Radio Artists throws an outdoor shindy at Uplifters club June 1....Jack Sayers bossing KNX publicity gang while Hal Rorke is on the Burns and Allen safari.... James Cagney has the June 2 guest spot on Chase & Sanborn.

IN CHICAGO . . .

Betty Barrett has joined cast of 'Kaltenmeyers Kindergarten....Cliff Soubier and Fern Persons added to 'Arnold Grimm'....Lester Damon, Laurette Fillbrandt, Patti Willis, Judith Alden, Mike Romano, Hugh Rowlands, Glenn Ransom, Stanley Harris, Mercedes McCambridge and Fred Sullivan off the same show....Louise Fitch, Mary Frances Desmond, Cheer Brentson now on the 'Ma Perkins' series, Lenore Kingston having dropped off....Loretta Poynton added to 'Kitty Keene'.

Sid Strotz to Oklahoma territory on biz....Robert McKee added to NBC spieler staff, coming in from WHFC, Chicago....Ethel Reid Winser this week starts new book-reviewing program on WJJD under tag of 'Off the Bookshelf'....Harlan Ware, scripter of 'Story of Bud Barton' hosted by NBC at press and cocktail party....Les Mitchell spoke on radio technique and dramatics at Loyola Community theatre....Allen Franklin doubling from baseball play-by-play on WJJD to new poetry program tagged 'Cozy Corner'....Nancy Martin making a personal at the Memphis Country club ....Roy Shields, who filled in as conductor for the Carnation program when Josef Pasternack died suddenly, looks to go along on show indefinitely....Alec Templeton getting his molars tampered....Ed Prentiss added to cast of 'Story of Bud Barton'....Ted Weems orchestra doubling from NBC-General Mills show to a fortnight dance work at the Aragon ballroom in Chi....Sam Wanamaker and Charlotte Holland, other performers, slated for a merge on May 25....Escorts and Betty quartet will do a shot on the Bob Hope program from Chicago next week.

TEN YEARS EXPERIENCE ON WKY SUMMED UP IN EXACTLY 25 WORDS!

● Malt-O-Meal has been kept before WKY listeners for more than ten years, spring, summer, fall and winter. To quote Malt-O-Meal's representative, "We have always obtained splendid results." WKY has many such advertisers... sponsors who gave WKY a 13 or 26-week trial and then came back for a run of 5, 6 or 10 years ... sponsors attracted to WKY because of its reputation for showmanship, sponsors sticking with WKY because of its standout brand of product exploitation.

WKY
OKLAHOMA CITY
OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING COMPANY ★ REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

AFRA E.T. Scale

Continued from page 26

be less than minimum rates, within 10 days of performances. Payment must be direct, not through any third person or agent. No deductions except as required by law.

12. Time spent making recordings later discarded must be paid for at rehearsal rates.

13. No reproduction may be made of any except 'live' performances, unless with AFRA written consent. No re-recordings may be made of previously recorded performance.

14. Performers retain their common law and property rights in their recorded interpretations.

15. Producers must pay for all cancelled performances unless written notice is given 24 hours in advance.

16. Producers must pay for cancelled individual engagements unless for 'gross insubordination or misconduct.' 'Signatory agrees that after the engagement is made, the risk of the artist's incompetence is assumed by him (signatory)'.

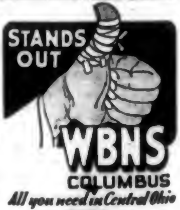
17. Transcriptions must all carry an AFRA label. Violation of this rule may involve (a) cancellation of the signatory's rights to all his previous transcriptions, (b) cancellation of his right to hire AFRA members, (c) be listed as 'unfair' to AFRA and be subjected to AFRA boycott.

18. AFRA to be supplied with duplicates of the papers of transactions for the transfer or distribution of transcriptions. No master transcription to be used for subsequent platters after the original batch have been made.

19. Signatories agree not to supply discs to stations 'unfair' to AFRA.

20. Signatories agree to withdraw all transcriptions made prior to this code.

21. Disc of five minutes or less may be repeated as often as desired until two months after making, but subsequently not at all.



WBNS
COLUMBUS
All you need in Central Ohio
5000 WATTS DAY
1000 WATTS NIGHT
John Blair & Co. Representative

P.S.—They Don't Get The Job

Philadelphia, May 14.

Spring—the traditional time for young men's fancies to turn to thoughts of love—instead has college boys in these parts thinking about getting jobs on the radio. And the rah-rah lads have thought up a raft of clever stunts in order to get the ear of station execs, according to Jerry Stone, public relations director of WDAS.

Very few of the would-be ether experts want to be announcers, singers or comedians—instead the lads seek jobs in the executive or production departments. The college boys—most of them from University of Pennsylvania and Temple University—have worked out systems that can be broken down roughly into Approaches 1, 2, 3, 4 or 5.

1. Executive approach: The aspiring young radio-bug gets a girl friend to act as 'secretary.' She calls the station and says: 'This is Mr. Doakes' secretary—he wants to talk with the station manager.' Young Doakes, posing as a business man, asks if he couldn't drop around and discuss radio programs. As soon as he gets a personal audience he hits the studio boss for a job. This one usually gets the bum's rush.

2. Background approach: Doakes writes a letter listing a lot of phoney jobs he has held in the past. When he is called in he breaks down and admits that he hasn't any experience, but begs for a chance just the same. This one gets streeted in a hurry.

3. Desperate approach: Doakes believes in the old adage that sincerity gets its own reward. After getting by the receptionist he grabs the lapel of the first guy who looks like a boss and says he'll do anything—even wash windows—just to be near such a great organization as Station Blank. These guys scram when they're handed a mop and a bucket.

4. Constructive approach: This type keeps bombarding the station with letters giving suggestions on how programs might be improved. Sometimes they're asked in for a personal confab. In rare cases these lads really have a new idea.

5. Discovery approach: Doakes muscles in on man-on-the-street broadcasts. Then for a week afterward the station receives letters asking about that 'new wonderful voice of Mr. Doakes I heard interviewed on WDAS.' Trouble is that all of the letters usually are written with the same typewriter.

KTSA'S NOVEL HOIST FOR MOBILE UNIT

San Antonio, May 14.

KTSA will add a mobile transcription unit. Plans call for truck to be built with jacks so as in case of a large crowd car can be hoisted and the transcriptions can be made without danger of the needle jumping the track due to the crowd hitting the truck.

Other features to be incorporated in the truck will be that of a power unit. Either regular electrical current may be used or the truck's own power supply can be used.

Ken Boice After Biz

Ken Boice is soliciting business for the Transcontinental Broadcasting System, which he stepped into several months ago. Boice has supplied several agencies with copies of a list of stations which he asserts have accepted not only affiliation with his project but the new terms of station compensation.

Boice was formerly v.p. in charge of sales for CBS, later becoming a v.p. at Benton & Bowles.

St. Louis—Virginia Bell has been added to the radio staff of the Olian Advertising Co. as continuity writer.

Non-Commercial Radio

Criticism-Proof Awards

Columbus, May 14.

I. Keith Tyler, director of the Institute for Education by Radio, is asking the trade at large for reactions to the Institute's recent awards.

Understood the Institute hopes to have a more criticism-proof system of judging in the future.

13 Programs a Week

Terre Haute, May 14.

The radio division of the Indiana State Teachers College is now presenting 13 broadcasts a week over Station WBOW here. Material coincides with subject matter of high schools in area plus student forums, music appreciation courses and an adult education series called the 'Terre Haute Meeting of the Air'.

Clarence M. Morgan is in charge of the radio activities.

Purdue's New Aud

Lafayette, Ind., May 14.

Purdue University last week dedicated a new Hall of Music seating 6,200 persons. WLW, Cincinnati, and WLS, Chicago, carried salute programs as well as educational station WBAA.

Purdue also has fairly steady tie-ups with WOWO, Ft. Wayne.

Health Show on 30 Stations

Springfield, Ill., May 14.

The Illinois State Department of Health under Dr. A. C. Baxter has a radio director, Leona de Mare East, and a fairly ambitious schedule of radio programs. It has transcriptions on 30 Illinois stations for a weekly donation of seven and a half hours time.

Called the Illinois March of Health the discs are dramatic in character and are recorded in Chicago at World and with AFRA performers, among them, in the recent past, Alice Hill, Rita Ascot, Janet Logan, Kay Campbell, Joan Kay, Florence Ravenal, Ken Christy, Ray Largay, Rene Gekiere, Bill Bouchey, Bob Bailey, Ed Allen, Jr.

Asking the Citizens

Denver, May 14.

The Rocky Mountain Radio Council is conducting a mail questionnaire survey of 'prominent citizens' soliciting comment and opinions on the type of program they would like to have broadcast.

Robert Hudson is director of the council.

Iran (Persia) Makes Elegant Event Of Its New Shortwave Station

Washington, May 14.

Doggiest new-station announcement which the broadcast industry probably has ever seen was put out last week by Iranian Legation at Washington.

Heralding the inauguration of a new DX service, the Iranian minister sent out numbered copies of the announcement—bearing the imperial coat-of-arms of Iran (Persia, to you)—to the Washington bureaus of various big dailies. High-sounding pronunciamento read as follows:

'The Imperial Legation of Iran
'at Washington
'presents its compliments to .... (name of newspaper) and has the honor to announce that
'Radio-Teheran'
'was inaugurated at Teheran, Iran, at 7 o'clock on the evening of April 24, 1940, in the presence of his royal highness, the crown prince of Iran.

'The transmission of news to foreign countries will be by short wave, 30-60 and 19-67 meters, and the news will be broadcast in six different languages: Persian, Arabic, French, Russian, English and German.'

The Iranian government recently re-established its diplomatic staff in Washington after spending several seasons in a huffy state of mind, during which relations between the Iran and the U. S. remained temporarily 'severed'.

Occurrence of an 'international incident' made the front page some years ago when an Iranian minister—since replaced—was embroiled in a traffic spat with a small-town Maryland cop who had not heard about the 'diplomatic immunity' which protects foreign ambassadors from the speed laws and other petty annoyances of American civilian life. Following the undignified scuffle, the Iranians withdrew from Washington—closing the legation and disposing of its furnishings until time healed the wounds.

Six Hours of Symphony Sponsored Over WCFL

Chicago, May 14.

One year's contract for six hours of symphonic music each evening has been signatured on WCFL by the Service Drug Stores, set through the Goodkind, Joice & Morgan agency here.

Program will run each night at 10:30 with Martin Jacobsen as m.c. and commentator.

More on Brief Line

Washington, May 14.

More radio attorneys approved last week to practice before the Federal Communications Commission. New barristers as follows:

Robert E. May, Charles B. McInnis, Samuel William Hubbard Meloy, Francis M. Sullivan and George W. Young, all of Washington; McKibben Lane, Macon, Ga.; Robert Hill Polk, Franklin, Tenn., and George W. Shea, New York.

Glenn Garr Incorporated

Albany, May 14.

Glenn Garr, Inc., has been chartered to conduct a band business in New York. Capital stock is 100 shares, no value.

Bernard L. Miller is the filing attorney.

Through the above Joe Glaser has put on a stock basis the Glenn Garr band that he is booking out of Consolidated Radio Artists, Inc. Band is due soon at the Rustic Cabin, Englewood Cliffs, N. J.

KRLD
DALLAS, TEXAS
50,000 WATTS
CBS

The oldest and the most powerful CBS station in all the Southwest

For more information about KRLD, one of the sixteen CBS 50,000 watt stations, inquire of The Branham Company.

CBS
THE SOUTHWEST'S PIONEER CBS STATION

Sidelights on Radio War News

Military Calm Versus Journalese

If the new turn of events in the European conflict has not exactly outmoded the networks' crop of news commentators, it has to some extent rendered them incapable of fully outlining what is going on. Here Major Eliot shines.

The prosecution of any war has two major aspects: (1) 'policy' which is the definition of the final objective by the people and their rulers; and (2) 'strategy' which is the planning and execution of battles to accomplish the 'policy'. To date, the 'policy' end has always been to the forefront, and the regular news commentators have more or less expounded this phase with fidelity and detail. Now that the 'strategy' angle is in full play, however, the boys are finding the water way over their heads. This is where Eliot gets a chance to go to bat, and against very poor pitching at that.

Comparison of Eliot's remarks with those of non-military spielers immediately shows where the latter are at their weakest—in their estimation of what is a worthwhile military objective. The non-military lads seem to make a fuss about the capture of any one-horse crossroads or railway junction, whereas Eliot avoids this tendency toward useless scareheads. In fact, so far as the networks are concerned, it will be the military men—and not the civilian commentators—who will avoid inflating the air with emotionalism and sometimes useless heart-throbs.

Eliot's delivery is crisp, incisive and well-planned. It is also matter-of-fact, somewhat along the lines of a doctor reporting on his last appendectomy. This slight dryness may have a calming effect in the midst of the regular news hullybaloo. Eliot has another advantage in that he doesn't have to broadcast as often as his non-military colleagues. At any rate, he fills his job well, and CBS has a decided edge in his presence.

War Maps in Demand

Sinclair Oil's offer of 1,000,000 free war maps has been quickly exhausted; another 1,000,000 on presses.

No Scoops, None Expected

Since the Belgium-Holland-Luxembourg blitzkrieg was launched Friday (10) none of the news services feeding radio scored anything resembling a scoop. On the whole, New York observers don't expect them to. The war coverage is pedestrian necessarily because of confusion on the one hand and military censorship on the other. Not the least surprising factor were continued broadcasts from Amsterdam, although the Germans were uncomfortably close and the Royal Family had fled to England.

Parachutes Hampering?

Parachute troop stunt by engaging the home defenders even while the front is far away may, if spreading, hamper radio broadcasts out of Europe, bearing out the claim, long made by shrewd broadcasters, that the greater the military activity, the greater the radio reportorial problem.

Elmer Davis' Big Audience

Elmer Davis got the ideal break commercially. He began broadcasting for his new sponsor, Gillette, on Friday night. CBS had Crossley, Inc., check the Davis audience in Providence, Baltimore, Detroit, Wichita and Minneapolis by 'immediate recall' telephone interviews. The proof of the high listener interest was a socko rating of 33%.

Networks Stick to Pledges

Despite the tremendous impetus given to the output of war news by the invasion of the Low Countries by the Nazis the networks have, with little exception, stuck to the war broadcasting code which they entered into last September. After the initial impact of this event and the reshuffling of the British cabinet (Friday) had passed, the webs eased back into the prescribed terms of their pact. War coverage was confined to pre-scheduled periods and there was no breaking into other programs with bulletins.

Stay On Air All Night

NBC, CBS and Mutual kept going all night Thursday. The following day its signoff came between one and three a.m. and on Saturday it was agreed among the threesome to call it quits at two a.m.

After the flash came through sometime after Thursday midnight that Holland had been invaded the networks rushed to bringing their staffs and to line up foreign pickups and domestic commentators. While CBS practically confined itself to the same expert staff that it has been using on this side and abroad for the past eight months, NBC and Mutual started a roundup of supplementary authorities and correspondents. Among NBC's auxiliary corps were Dorothy Thompson, Paris; Edmund Stevens, Stockholm; Eugene Lyons, New York, and Capt. Frank Reinecke, U. S. N., retired. Mutual added Charles W. Kerwood, aviation expert; Victor Lusinchi, from French General Headquarters; Riley O'Sullivan, of the Associated Press, who it is figured was the last to broadcast out of Amsterdam, Edmund Taylor, of the AP, Paris, and Robert Okin, AP, Brussels.

While the other networks put on several European roundups a day, Mutual was the only one to give such program a full hour. That was Saturday night (8-9).

Bombings to Be Broadcast

Thomas Grandin from Paris gave CBS listeners a brief foretaste of the sounds incident to air raids—the warning claxon. He explained he was unable to open the window for a sharper pick-up as to do so would violate the military blackout. This Grandin bit was much talked about in New York circles. (It came a week after a VARIETY page one story forecast that the BBC would feed America actual on-the-spot broadcasts if and when the Nazis bomb London.)

Bate, Murrow, Steele Busy

Fred Bate, the NBC chief of European staff, has been keeping up a gruelling pace in London. That remains true of Edward Murrow of CBS who is on the air only less frequently than Bulova time signals. Mutual's John Steele has been among the best from across the soup although his schedules are infrequent and the 'habit factor' is not operating to his benefit as with others.

FLY PRAISES AIR JOB ON WAR

Washington, May 14.

To a limited extent, the FCC is apparently willing to kiss and make up. New spirit of forgiveness was disclosed Monday (13) when Chairman James L. Fly suddenly decided to hold a press conference at which he said the industry has done a good job in keeping U. S. posted on Hitler's invasion of the low countries.

Specially invited audience of newspapermen—the session was scheduled out of a clear sky and was in marked contrast to the difficulty legmen have had in the past getting to Fly—heard the whip-cracker opine that microphoned reports from overseas are 'intelligent and fair.' Gratuitous compliment, which puzzled industry observers, was attributed to concern of New Deal politicians over the possibility that Republicans will make campaign capital out of FCC's alleged anti-business stand. Suggestion for the tete-a-tete came from a political strategist close to the White House.

Fly remarked that radio has been 'doing a whale of a job' and in the past few days 'performed a real public service' in informing listeners about what goes on. In the past he has been willing to do some backpatting, but never as conspicuously and with so little provocation.

Edmonton, Alberta, police department will pay Taylor, Pearson, Carson Broadcasting Co., operator of a chain of Canadian broadcasting stations, $4,900 to equip its automobiles with radios.

European 'We, the People' Fizzles

What had been intended as something pretentious on the 'We, the People' program (CBS) last Tuesday night (7) petered out into a simple, little, and not quite exciting effort. With the collaboration of Columbia's special events department, the program set out to bring in interviews with 'average citizens' from four neutral countries, Sweden, Roumania, Holland and Italy.

When the program went on none of these was included. Instead, listeners got a pickup from London with the oft-heard Edward Murrow, CBS staff man, interviewing an Irishman and a Swedish girl. The Irishman rambled on in the style of Brian Aherne declaring that where he came from they were not as excited about the war and pooh-poohing the need for blackouts in his country. The Swedish girl, who sounded very much like Greta Garbo, contrasted the former happy state of affairs in her country with the plight in which it now finds itself. She added that her country was anti-Nazi but not pro-British. Only thing that was surprising about this pickup was the latitude of opinion and freedom of speech implied in the interviewees' remarks.

News Periods Highlighted

Des Moines, May 14.

Because of the great interest in radio news periods due to the European war the four Cowles stations are logged in the Des Moines Sunday Register (Cowles owned) under a new simplified system worked out by radio editor Mary Little to show listeners where, who and when. The chart below is for KRNT. Similar logs are worked out for Cowles KSO, Des Moines; WMT, Waterloo, and WNAX, Yankton, S. Dak.

KRNT News

TIME PERIOD ANNOUNCERS	Sun	Mon	Tue	Wed	Thu	Fri	Sat
6:30 a. m.—Sunrise News with Wayne Ackley		X	X	X	X	X	X
7:15 a. m.—Newsreel with Wayne Ackley		X	X	X	X	X	X
9:45 a. m.—Newstime with Gene Loffler	X						
10:30 a. m.—Kate Smith Speaks		X	X	X	X	X	
12:00 noon—Noon Extra		X	X	X	X	X	X
12:15 p. m.—Press News	X						
1:30 p. m.—Press News		X	X	X	X	X	X
3:00 p. m.—European Round Up	X						
5:15 p. m.—Paul Sullivan's News		X	X	X	X	X	
5:45 p. m.—The World Today, CBS World Capital Commentators		X					
6:30 p. m.—Hollywood News with H. Hopper		X					
8:30 p. m.—Bob Trout's News							X
8:30 p. m.—The World Today				X		X	
8:45 p. m.—Hollywood News with H. Hopper				X		X	
8:55 p. m.—Press News with Bob Trout			X		X		X
9:00 p. m.—Headlines and Bylines, CBS Commentators	X						
9:55 p. m.—Bob Trout's News		X		X			
10:00 p. m.—Tomorrow's News with Glen Law	X	X	X	X	X	X	X
11:55 p. m.—Midnight News	X	X	X	X	X	X	X

Early Morning Listeners Start a New

MARCH OF DIMES!

WLS
THAT PROVES IT AGAIN —
WLS GETS RESULTS

30,000 IN ONE WEEK

Wednesday, April 10, at 7:00 a. m., on Julian Bentley's WLS newscast (too early for an audience?), WLS announced a new, up-to-date war map, available to listeners at 10 cents a copy.

In the noon mail the same day, 100 dimes were received—many mailed within thirty minutes of the broadcast. In the 2:30 p. m. mail were 150 more; and within a week 30,000 were received.

Again WLS proves that its listeners respond—quickly and definitely—and that any time is a good time—if the program is good and the station has built a loyal and dependable audience.

WLS

THE PRAIRIE FARMER STATION
CHICAGO

Burridge D. Butler - - - President
Glenn Snyder - - - Manager
JOHN BLAIR & COMPANY - - - National Representatives

Write, Wire or Phone
YOUR NEAREST
VARIETY
OFFICE
●
To Reserve Space in the
1940-41
VARIETY
RADIO
DIRECTORY
●
NEW YORK
154 West 46th St.
BRyant 9-8153

CHICAGO
54 W. Randolph St.
Central 4401

HOLLYWOOD
1708 No. Vine St.
Hollywood 1141

Agencies Enfranchised in Canada

Toronto, May 14.

(As of May 1, 1940, the following is the official list of advertising agencies registered with the Canadian Association of Broadcasters as a prerequisite to 'recognition' for the usual 15% commission.)

Ardiel Advertising Agency.
Atherton & Currier.
Ayer, N. W. & Son of Canada.
Baker Advertising Agency.
Canadian Advertising Agency.
Cockfield, Brown & Co.
D'Arcy.
Deane, A. J., & Co.
Ellis Advertising Co.
Ferres Advertising Service.
Fisher Co., James.
Foster, Harry E. Agencies.
Gibbons, J. J.
Hayhurst Co., F. H.
Kelly, Russell T.
Locke, Clarke.
Lord & Thomas of Canada.
MacLaren Advertising Co.
McConnell, Eastman & Co.
McKim, A.
Norris-Patterson.
Parkin, Thornton.
Reynolds & Co., E. W.
Richardson-MacDonald.
Ronalds Advertising Agency.
Smith & Son, R. C.
Stevenson & Scott.
Stewart-McIntosh.
Tandy Advertising Agency.
Thompson, J. Walter.
United Radio Advertising.
Vickers & Benson.
Wallace Advertising.
Walsh Advertising Co.
Whitehall Broadcasting.
Metropolitan Broadcasting Service.
Frontenac Broadcasting Co.
J.-E. Huot Enregistree.
William R. Orr & Co.

MORE AIR ADS IN N. Y. MILK PROMOTION

Albany, May 14.

A wider use of radio is planned in new milk promotion which State of New York will sponsor, under a [illegible] appropriation, and with J. M. Mathes the agency for fifth straight year. In 1933, first year state went into business of stimulating consumption of fluid milk, N. W. Ayer spotted a children's serial and another program. One was heard via state network and other on metropolitan station. Later, air portion of campaign was decreased, along with a cut in the appropriation. For two years, plugging consisted of one-minute electrical transcriptions, placed in series on about 16 transmitters throughout the state. Some of these were by well known 'voices.'

Last year an experiment was made in a morning participating program for women over WJZ. Surprisingly good results were obtained. Some participations in a WGY femme feature also were used. There will be an extension this year. Messages will be geared toward adult rather than kid listening.

Endorsements of milk as an aid to good health, skin beauty, etc., by Hollywood women stars will again be employed in newspapers. All dailies and weeklies of state share in allotment of copy.

H. M. Feeley on Own

Seattle, May 14.

H. M. Feeley, formerly with Free & Peters, has opened his own station rep office in this town. His firm name is H. M. Feeley & Associates.

He has started off with the representation of the Washington and Oregon groups in the Don Lee Network. This northwest batch of stations calls itself the Pacific Broadcasting Co.

Merwin Morrison Quits As City P.A. for WGR

Buffalo, May 14.

Merwin C. Morrison has resigned effective June 1 as city publicity director to join WGR-WKBW staff, where he now handles hobby program. Morrison's action followed Common Council's slicing of his salary from $4,800 to $2,000 yearly and putting job on part-time basis.

Before going with city, Morrison was with Buffalo Evening News where he handled promotional broadcasts over WBEN.

Swift Air Pep Rally

Swift & Co. will bankroll a single broadcast of a meeting of its sales force over the Mutual net May 18—and do a repeat airing of the thing later in the day for additional outlets on the Coast. Called 'Sales Meeting of the Air' it will air over 24 Mutual outlets in the east and the midwest at 10 a.m., and will be redone for 18 more in the Coast and southwest regions at noon. Emanates from WGN, Chicago.

An additional eight outlets will record the 30 minute pep talk and broadcast at 1 p.m. in various other parts of the country. Single airing is in behalf of Prem, a Swift product. J. Walter Thompson's Chi office agented.

Elliott Roosevelt on 46

San Antonio, May 14.

Elliott Roosevelt's news series jumped from 12 Texas State Network stations April 30 to 46 national stations within a week's time. Sponsored by Dr. Lyons Tooth Powder (Blackett-Sample-Hummert).

Two days after the series started, four additional Texas stations were added, totaling 16 for the May 1st airing.

Ralph della Selva on WNEW

New Haven, May 14.

Ralph della Selva's 'Connecticut Hall of Fame,' celeb series aired last several seasons on WBRY, WTIC and most recently on WDRC, expands to 'American Hall of Fame' proportions on WNEW, New York.

Della Selva's now in Manhattan lining up guests.

WGAR Lingual Radioite Fails to Put Over DST

Cleveland, May 14.

Daylight saving measure, sponsored by Councilman John M. Lewandowski, president of the Nationality Broadcasting Association and director of WGAR's Polish Hour, was defeated last week. Union groups and motion picture exhibs fought the proposal.

Ernest Schwartz, head of the local exhibitors' association, charged that daylight saving time would be a blow to the town's picture business and that radio stations and gasoline companies were the only factions favoring the measure.

WTRY, TROY, HAS 1ST COMMERCIAL FROM CBS

Troy, N. Y., May 14.

Sinclair sponsoring 'The World Today,' 15-minute round-up of war news via CBS, has added WTRY, new Troy station, to list for Wednesday and Friday broadcasts. It is the first CBS show to be aired by WTRY.

Program is not heard via WOKO, Columbia's outlet in nearby Albany, except Saturdays and Sundays—two of five nights when it is sustaining.

Weir, CBS Press Top, On Canadian Checkup

Winnipeg, May 14.

E. A. Weir, commercial manager and press and information chief of the Canadian Broadcasting Corp., is on a flying trip through the Dominion. Touching CBC offices on the way out and will do same on the way back.

States trip is general inspection tour and has no bearing on commercial angle. Spending most of his time on press relations.

Omaha—Bud Thorpe, announcer from KOIL, is now doing his newscast for KLZ, Denver.

Americans' Radio Stations Dominate Shanghai International Settlement

Shanghai, April 24.

The International Settlement of Shanghai is British-controlled, including the council, the police department, fire department, public transportation systems and other public utilities, but Americans have complete broadcasting control—a fact considerably resented by their British cousins. All of the three foreign radio broadcasting stations of the International Settlement are American-owned and managed. They are stations XMHC, XMHA and XQHB.

Station XMHA is owned by L. Healey, of Boston, Mass. On the air from 7 a.m. until midnight every day and Sunday. The station, incidentally, has the most famous news commentator in the Far East—Carroll D. Alcott, of Des Moines, also employed by the China Press.

Prior to the recent municipal elections, a Japanese radio station north of Soochow Creek, 'jammed' Alcott's broadcasts because of his open opposition to the Japanese scheme to elect five Japanese council members and thus gain control of the council. The Japanese were successful in jamming the broadcasts but failed to gain council control. The jamming of the station resulted in sharp protests to the American consular authorities, they in turn protesting to the Japanese consul-general. The latter denied that a Japanese station was responsible for the interference.

Station XMHC is owned by Herbert Moy, New York-born Chinese, and is operated by the Shanghai Evening Post and Mercury. Moy was formerly with the United Press in New York. He is the station's news commentator and chief announcer.

Station XQHB is owned and operated by Mrs. William Robertson.

Time was when two British stations broadcasted here, but both folded up after sustaining heavy financial losses. At present a new British station, to be operated by the North China Daily News, British senior morning newspaper, looms on the horizon. Reports have it that the station will receive a subsidy from the British Government.

There are 19 Chinese stations in Shanghai under the control of the Japanese military and they dare not broadcast anything unfavorable to the Japanese.

RAUH, HARVARD LAW WIZ, TAYLOR AIDE

Washington, May 14.

Appointment of Joseph L. Rauh, Jr., young Harvard University graduate, as assistant general counsel to the Federal Communications Commission was announced last Wednesday (8) following the resignation of William C. Koplovitz to enter private practice. Rauh, who formerly occupied a similar position with the Wage and Hour Division of the Department of Labor, will assist 32-year-old Telford Taylor, who last week was appointed general counsel, replacing William J. Dempsey. Dempsey and Koplovitz retired to go into a private partnership.

Rauh, a native of Cincinnati, graduated from Harvard magna cum laude in 1932, at the age of 21. He later graduated from Harvard Law School at the head of his class. The Cincinnati has also been a member of the Securities & Exchange Commission legal staff and law secretary to two associate justices of the United States Supreme Court, Felix Frankfurter and the late Benjamin N. Cardozo.

The best "spot" radio buy in BALTIMORE:

WFBR NEWS SERVICES

Available in 35 and 100 word live announcements and 5 or 15 minute programs.

Write for details or consult Edward Petry representative.

WFBR
BALTIMORE
National Representatives
EDWARD PETRY & COMPANY

★ ON THE NBC RED NETWORK ★

Take your pick...or take them all

...either way Mutual costs less

Mutual matches anybody's appetite. If you want a coast to coast banquet, Mutual can put 225 of the leading 300 U. S. markets on your platter at only $9570 per week for three ¼ hour evening broadcasts, scaling down in thirteen-week cycles to $6,756 if the campaign runs for 52 weeks. Or if you want to try just a few main markets of your own choosing, Mutual serves them up at substantial savings. Either way you'll find a Mutual diet exceedingly fattening for all your sales.

MUTUAL BROADCASTING SYSTEM

'FUN IN PRINT'
With Sigmund Spaeth
Quiz
30 Mins.
INT'L SILVER
Sunday, 6 p.m.
WABC-CBS, New York
(Young & Rubicam)

This is 'Information, Please' without the cash register. And, it may be added, without Clifton Fadiman, John Kiernan, Franklin P. Adams and Oscar. The one effective personality among four on the first broadcast was Hendrik Van Loon. He was disposed to be conversational, but m.c. Sigmund Spaeth, obviously drilled to get on with the show, thought the questions were more important than Van Loon's observations, a definitely misguided notion. Thus the one possibility of the first broadcast being something more than an unimaginative third-rate carbon copy of a successful program was lost, and 'Fun in Print' had to stand unsupported by personality and unrelieved by humor.

(It may have been partly a case of jitters with Spaeth, as Van Loon at one point cracked: 'I forgot my German three days ago.')

The questions directed at two writers and two normal people each session are all of them from the printed page (but that takes in musical manuscripts), so that the set-up of the program, while differing in small details, is a reasonably exact facsimile of the Golenpaul gavotte.

It unfolded pretty drearily. It may hold the time for International Silver, but hardly the audience.

Land.

'YOUR SERENADER'
Music, Songs
15 Mins.—Local
Sustaining
Mon. & Thurs., 2 p.m.
WMCA, New York

The idea of writing a straight 15 minutes of songs as a drifting, relaxed recounting of experiences associated with past or present romances, seems good. (It's a diluted version of the old 'Your Lover' program of daffy memory.) Singer billed simply as 'Your Serenader' exhibits an experienced voice with just the right touch for ballads, not too sharp and not too much on the crooning side. Voice ambles on, spieling dialog written by Joan Collins, various points in the memory word picture cueing different tunes used.

Only thing wrong at this catching, noticeable only at the beginning, was the arrangements for the backgrounding band. They were overdone and succeeded several times in distracting attention from the voice. Too much accompaniment, however, can easily be corrected. It's a soothing session. *Wood.*

'PROF-IT'
Theatre Audience Quiz
30 Min.-Local
HOT POINT DEALERS
Monday, 8:30 p. m.
WABY, Albany.

New program, aired from Palace theatre, seems somewhat like a local edition of Dr. I. Q. Fact it's broadcast immediately preceding networker (heard here via WGY), makes points of similarity, and difference, apparent. Although not identical with webber on technical side, question formula is much alike. Main deviations are comment and 'rooting' by announcers in audience; a 'true or false,' rather than a 'right or wrong' interlude (with cards marked by patrons, on nationwider); a series of clues identifying local historical spots, instead of biographical sketches; absence of Lew Valentine's tricky-sentence test.

Initial broadcast was painfully sluggish, due mainly to number of misses. Second did not hit high gear, either. Tip Corning, as 'Prof' on stage, Forrest Willis and Gren Rand as 'faculty' roaming in big house lacked zing. Tempo generally should be speeded—point-to-point switching is too slow, gab cut, and audience pepped up. *Jaco.*

Must Be Good

Behind the delay of CBS' forthcoming 'Invitation to Learning' program is the fear of the production staff that a bad first impression for the highbrow show might damn such an idea for another several years. Right now the problem is to get standout savants with radio personality, enthusiasm for the medium and enough free time. Which is an order.

Stringfellow Barr, of St. John's College, Annapolis, is the only personality so far lined up.

'TONIGHT'S BEST STORY'
With Whit Burnett, Helen Hull, Adelaide Klein, Ed Latimer, Jackie Jordan, Theresa Keane, Bruce Kimes
30 Mins.—Local
Tuesday, 9:30 p.m.
WHN, New York

Dramatic series in co-operation with Story magazine brings that publication's editor, Whit Burnett, to the mike to intro and interview briefly the author of one of its stories. Then an adaptation of the yarn is played as the backbone of the program. The April 30 edition offered Helen Hull's 'Snow in Summer,' adapted by Edward Goldberger, of the station's staff; produced by Peter Witt and directed by Mitchell Grayson. Authoress Hull made a few remarks about the yarn's application, then introduced it.

Concerned with a housewife and mother who is churned by the urge to write a novel and win a $12,000 prize, the piece related how her success brought her disillusionment about Manhattan's literary circles and almost wrecked her home and marriage. Whatever the original story's merits may be, the sketch was spurious via the air. This was at least partially due to the adaptation, which lacked dexterity. But an essential flaw was that the characters themselves were dull, petty people. Production and direction were adequate, particularly for a small station, but the acting was uneven. As the novelist-heroine, Adelaide Klein was forceful, but occasionally overdid the flibbertigibbets inherent in the part. Ed Latimer was hardly professionally mannered as her dentist husband, but the two children played by Jackie Jordan and Theresa Keane were acceptable, the latter perhaps unintentionally doing a Betty Field impersonation. Bruce Kimes was passable as the book publisher.

Series at least fills a spot in the station's schedule, but it's questionable how much prestige it will bring the magazine, usually considered highbrow, except with the pulp-addict fringe. There are no direct plugs on the program. *Hobe.*

'BITTER SWEET'
With Marion Claire, James Melton
WGN Operetta
Sustaining
30 Mins.
Thursday, 8:30 p.m.
WOR-MBS, New York

WGN, Chicago, recently aired the first of the three operettas for which it had imported Bill Bacher to produce. Bacher made a pleasurable event of the initial assignment, Noel Coward's 'Bitter Sweet,' retaining in narrative and music the full flavor of this bit of dramatized old lace and lavender. Marion Claire and James Melton did handsomely by the singing roles of Carl Linden, the ill-fated orchestra leader, and Sari Milliken, the British patrician.

Melton's script-reading double, who got no billing, was also especially good. Other kudos are due the chorus and Noel B. Gerson, who did the adaptation.

Other two in Bacher's trilogy are 'My Maryland' and 'Rose Marie.' In New York the program came over WOR. Mutual release. *Odec.*

'THE PREAKNESS' (50th)
With Edwin C. Hill, Clem McCarthy, Bob Hurleigh, Henry Hickman, Brent Gunts; George Van Doren and studio orch (16)
3 Hours
AMERICAN OIL CO.
Saturday, May 11
WFBR-NBC, Baltimore
(Joseph Katz)

Tied up exclusively by WFBR, the running of this classic turf event has been traditionally sponsored by American Oil and piped to NBC Red with commercial applying to Atlantic seaboard outlets where company products have distribution. Three-hour studio party preceding event, however, tied in to Maryland coverage, network consisting of outlets in Washington, Hagerstown, Frederick and Cumberland. (This year's race is last to be run under this set-up. Understood that wider hook-ups and new sponsor interested in country-wide circulation are possible.)

With Edwin C. Hill, regular American Oil commentator, handling color and Clem McCarthy, the actual race, studio used in addition its top announcers, Bob Hurleigh and Henry Hickman at the track and Brent Gunts and George VanDoren's Studio orch, in the studio, for pre-race heat-up.

Three-hour studio party featured considerable running talk and back and forth switching from track to station for preliminary dope and gossip and earlier doings in the day's program. Announcers kept chatter fairly interesting and fresh and musical interludes by house orchestra filled out nicely.

McCarthy had little trouble keeping the actual running of the race clear and comprehensive. No puzzling changes of position or neck and neck competition edged in on this straight away gallop to win by the favorite Bimelech. It was an easy race to describe and McCarthy managed to give it some exciting suspense, nevertheless. Hill was his usual assured and easy talking self and the local boys handled themselves well in big-time company. Commercials okay without laying it on extra thick. *Burm.*

Television Review

'MILESTONE IN TELEVISION'
With Ray Perkins, Alicia Markova, Anton Dolin, Avis Andrews, Hildegarde, Gertrude Berg, Annamary Dickey, Leonard Warren, Berry Bros., Peters Sisters, NBC Minstrels.
RCA-NBC, New York

This lengthy telecast, marking the elapse of one year since regularly scheduled programs began, established pertinent points on how far sight-sound broadcasting has progressed. One angle was that after-dinner speakers, who go across at banquets, often click as well on television. Alfred H. Morton, NBC vice-president for television, proved this, his personal appearance coming through well. Ray Perkins, m.c., clicked nicely with ad libs and piano-ballading as in radio.

Alicia Markova and Anton Dolin, ballet dancers, also gave the favorable side of new medium. Television camera's ability to shift from one terp artist to the other, move from closeup to distance shots and catch twinkling toes, said much for the improvement over a year ago.

Fashion revue, blatantly a plug for a N. Y. women's store and a perfume concern, illustrated a weakness of telecasting to date—dull movement of models with a fashion stylist reading equally dull patter. Hint here, too, of how obnoxious commercial plugs might become when television is commercialized.

Negro entertainment, introduced by Avis Andrews of Kit Kat Club, revealed the future need for careful pruning of performer time. Miss Andrews, admittedly good in her first song, could have trimmed her second and eliminated the third. Same true of Berry Brothers, three eccentric dancers. Three Peters Sisters had the identical failing—too much. Clyde Hart, pianist, did one specialty.

Annamary Dickey and Leonard Warren, two younger members of the Met Opera, in contrast, offered their pet songs and bowed off. Edward Johnson, director of the Met association, introduced pair.

'The Ugly Duckling,' prize winning Walt Disney short, showed that cartoons may have a future. Line drawings were more impressive than some live talent on show.

Hildegarde not only proved photogenically perfect for television but her personality went as well as at a swank hotel.

Production of 'House of Glass' sketch, prepared particularly for television, indicated what might be accomplished with radio serials when sight-sound broadcasting becomes general. Gertrude Berg's playlet registered impressively as it had done in the past on airwave programs.

Minstrel show of NBC pages and guides sized up well considering amateur talent. *Wear.*

The High Court

Albany, May 14.

When Patricia Norman, singer on Ben Bernie's Half and Half program, was asked during an interview over WOKO, Albany, what numbers she would warble the following week, she replied:

'I don't know. The agency decides.'

JOHN T. McMANUS - NORMAN CORWIN
Interview
10 Mins.; Sunday 9 a.m.
WABC, New York

What should be an ideal format for this sort of radio interview stuff was John T. McManus' 10 minutes with Norman Corwin, CBS radio producer-director, slated for an RKO film production berth. McManus is radio editor of the forthcoming PM, new New York daily, and both their chitchat was adult and punchy.

Corwin's explanation of rhythmic cadence for mike values and sundry other sidelights were human-interest stuff of first calibre. His tale anent the meeting of Carl Sandburg, the Lincolniana authority, and Charles Laughton, who did an ad lib rendition of the Gettysburg Address, expressly for Sandburg's benefit, was a grand anecdote.

Too bad it was too early Sunday morning on CBS' Sunday morning 'Personality' series not to have enjoyed a wider audience. *Abel.*

ELMER DAVIS
Newscasts
5 Mins.
GILLETTE RAZOR
Fri., Sun., 8:55 p.m.
WABC-CBS, New York
(Maxon)

This 8:55-9 p.m. niche rates as one of the most warmed-up spots on the air. Gillette has bought itself a tremendous audience for comparatively little money. Elmer Davis has been in that period almost consistently since the outbreak of the World War and his Yankee twang is by this time as well known to nation-wide listeners as the voices of such ace analysts as H. V. Kaltenborn and Raymond Gram Swing.

Gillette got still a second break. It hooked up with Davis at a most propitious time, as far as listener pull is concerned. Last Friday night (10) was Davis' first broadcast under the Gillette banner and coincidentally one of those maximum listening occasions, with the country deeply interested in learning how the Nazis had fared in their day of invasion of Belgium, Holland and Luxembourg.

Gillette got in a plug at the opening of the newscast and another at the finish, with one covering the company's new Teck razor and the other, its blades. The sales copy was delivered in rapid-fire style and the time consumed was 40 seconds out of the four and a half minutes figured for the Davis inning.

Odec.

PAUL LAVAL ORCHESTRA
30 Mins.
Sustaining
Saturday, 10 p.m.
WJZ-NBC, New York

Another example of a network trying to do something different with a house combination. Maestro Paul Laval has ideas on instrumental effects and they make pleasant and attentive listening. The background of his repertoire is standard pop melodies of decidedly romantic persuasion and the highpoint of his orchestrations is the fine melodic treatment derived through the reeds, strings and trombone. It all makes for one of those dolce far niente (delightful idleness to you!) moods.

Instead of an announcer, Laval uses a mixed vocal combination to introduce the various numbers. The device is deftly handled and fits in neatly with the style of the program. *Odec.*

Edgar A. Thompson, radio editor of The Milwaukee Journal, left Sunday for a month in Hollywood.

YOUTHBUILDERS
With Mrs. Eleanor Roosevelt, Mrs. Elizabeth Seiferheld, Louis Cioffi, Naomi Landy, Robert Odenbed, Hattie Hill
30 Mins.
Sustaining
Wednesday, 2 p.m.
WJZ-NBC, New York

Mrs. Eleanor Roosevelt, who takes an active interest in various youth activities, was guest speaker Wednesday (8) at the Forum Award luncheon given at the Martinique hotel, N. Y., by Youthbuilders, an outfit for encouragement, education and guidance of the young. Her topic was 'How to Be Prepared to Live in a Democracy.' Balance of the program was the presentation by the kids of awards which they had voted for the radio series, book, film and magazine which had 'done most to help children of New York City understand how democracy works.'

Whole affair was distinctly informal. And, apparently for that reason, there was no way of holding it to schedule, as the part to be broadcast ran about 10 minutes short of the expected half-hour, with studio music filling in the unused time. First Lady was already speaking when the session came on the air. Her remarks, which seemed to be extemporaneous, were an easily-grasped explanation to the youngsters of some of the aims, responsibilities and obligations of citizenship in a democracy. Intelligent and pertinent, without being preachy.

Mrs. Elizabeth Seiferheld, Youthbuilders' secretary, then took over and introduced the four juve speakers who made the awards. In a faintly humorous but not patronizing manner, and with pleasant voice and diction, Mrs. Seiferheld drew out the kids, yet kept them from stalling or becoming wound up. Moppets were undoubtedly reading their spiels, but the fact wasn't objectionable. Louis Cioffi made the radio award to 'Cavalcade of America.' Naomi Landy gave the book laurels to 'Grapes of Wrath,' Robert Odenbed handed the film nod to 'Mr. Smith Goes to Washington' and Hattie Hill presented the magazine selection to Life.

According to the dope, the selections were the kids' own, and in each case they gave their reasons for their choice. Actual production was shoddy, with irritating background noises clearly audible through the spiels and obviously sketchy preparations for the pickup. But the program was an interesting and valuable slant on what the youngsters actually like in radio, in contrast to what psychologists and educators think might be good for them. *Hobe.*

ERSKINE BUTTERFIELD
With the Katzenjammers
Music
15 Mins.—Local
Sustaining
Saturday, 7:15 p.m.
WOR, New York

Erskine Butterfield is usually on alone with his tasteful and expert pianoing, but come Saturday he's surrounded by WOR studio musicians on the loose for a hot jam session. At this particular catching the fare was well varied, alternating Butterfield's vocal, backed by his own keyboard work, with driving selections from the orchestra.

However, the material used by the bunch sidetracked a real solid impression until the finale 'I Got Rhythm' flagged it onto a clear track. Its opening 'Dixie Polka' lacked real punch and enthusiasm. Butterfield's vocals create a likeable reaction.

Wood.

Lively Showmanship
WINS LARGER AUDIENCES
in the
INTERMOUNTAIN
MARKET
FOR
KDYL
The POPULAR Station
Salt Lake City
Representative
JOHN BLAIR
& COMPANY
NBC
RED
NETWORK

WBAL
means business
in Baltimore

'THE O'NEILLS'
[illegible]
NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE
LAUGHTER, TEARS [illegible] HEART THROBS
LISTEN IN . . TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M. EDST
5:45-6 P.M., EDST
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

RADIO BOXOFFICE REPORTS

Baltimore

(WBAL, WCAO, WCBM, WFBR)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 11	7,785	5,494	2,318	15,597
May 4	8,040	5,228	2,016	15,284
% change	—3%	+4.8%	+10%	+1.9%

Local and national spot continuing to climb, helping total units to a gain despite another drop in network stuff. Biz better than same period last year, and prospects for coming weeks are promising.

WFBR, testing with Chelsea Cigarets for Warwick & Legler, drew some additional announcements this week along with a rather unusual order to place spots carte blanche after any European war news breaking through the day or night. Station stayed on air all night Wed. and Thurs. (8-9) with considerable listening audience reported tuned in.

Chicago

(WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 11	9,335	5,100	10,080	24,831
May 4	9,335	5,220	10,100	24,714
% change	*	—1%	—0.2%	—0.3%

* No change.

Little action continues in the Chicago radio picture, with business good and extremely little change in current schedules. Couple of announcements out, a couple of local 15-minute shots dropped, but otherwise the trend is steady. Biggest headache last week was not business but the holes that were being kicked in the schedules by war flashes, especially true on the network owned and operated stations which were being ripped by war flashes out of New York headquarters, with the local stations accepting these news cut-ins as graciously as possible.

Cincinnati

(WCPO, WKRC, WLW, WSAI)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 11	4,485	8,140	5,995	18,620
May 4	4,605	7,986	5,731	18,322
% change	—2.5%	+2%	+4.5%	+1.7%

Network dwindle last week was overcome by advances in local and national spot accounts, giving a neat rise to total biz.

WCPO annexed Fels Naptha for sponsorship of its long-running Train Time stanza, lately tagged for Coryell gasoline. Program, Monday through Saturday, originates in the Union Terminal and has the station's Paul Hodges interviewing passers-through. Soap firm took the series for 52 weeks.

WSAI added announcement orders for LeSourdsville Lake, nearby summer park; Dudley White and Harold Burton, U. S. senatorial candidates, and Mabley & Carew, department store.

WKRC's new accounts include Mabley & Carew department store on spots, and the Andrews Steel Co., Newport, Ky., as initial bankroller of a Friday night 30-minute Artists in Overalls series, with other local industrial concerns lined up for separate sponsorships. This station renewed Chrysler-Plymouth dealers of Greater Cincy and the Fifth-Third Union Trust Co. as co-sponsors of the Dawn Patrol morning 60-minute stint, daily except Sunday.

Denver

(KFEL, KLZ, KOA, KVOD)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 11	7,228	4,280	1,483	12,990
May 4	7,178	4,346	1,549	13,073
% change	+0.7%	—1.3%	—4.2%	—0.4%

KOA new business includes Union Pacific R. R. through Caples Co., 15 mins., daily except Sun., 52 weeks; Flako, Inc., through Radio Prod. & Rec. agency, 30 mins., once weekly, 13 weeks; Gilbert Tire Co., through Raymond Keane agency, 12 one-min. spots; International Harvester Co., through Aubrey, Moore & Wallace agency, 13 announcements; Sperry Flour, through Westco agency, three announcements, and King's Luggage, through Robertson agency, announcements.

KFEL new business: Hartz Mountain Products, through Geo. H. Hartman agency, 15 five-min. periods; Ranier Brewing Co., through Buchanan agency, three chain breaks weekly; Ashton Motor Co., 10 announcements, and a similar sale to Good Housekeeping Stores, Miller Furs, Ray Jones, Northwestern Loan Co., J. T. Upton Renovating Co., Silver Seal Products, My Esther Beauty Salon, and Metropolitan Pontiac.

Des Moines

(KRNT, KSO, WHO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 11	7,380	3,272	4,845	15,497
May 4	7,265	3,130	4,935	15,330
% change	+1.5%	+4.2%	—1.5%	+1%

Recent new biz on Des Moines stations:

KRNT—United Drug Co., through Spot Broadcasting, four quarter-hours; General Motors Acceptance Corp., through Campbell-Ewald, announcements; P & O Products Co., through Sen deRegger & Brown, announcements.

KSO—Pepsi-Cola, through Newell-Emmett, half-hour weekly; Brady Motors, through J. Stirling Getchell, newscasts; H. E. Sorenson Co. (Crosley distributor), through Battenfield agency, daily newscasts; Western Union, through N. A. Winter agency; announcements; American Chemical Co., direct, 26 one-min. spots; Sterling Products, through Blackett-Sample-Hummert, 12 announcements daily.

WHO—J. C. Penny, through Pedlar & Ryan, renewal of 260 quarter-hour 'Adopted Daughter' discs; All-Year Club of Calif., through Lord & Thomas, 16 one-min. ET's; General Mills, through Knox-Reeves, 132 half-hour baseball broadcasts, Mon. through Fri., and full game on Sat.; Associated Serum Producers Ass'n, through Fairall & Co., nine 65-word announcements; Prime Mfg. Co., through Hoffman & York, 16 announcements; Gardner Nurseries, through Northwest Radio Adv., 10 five-min. periods; Farmers Mutual Hail Insurance Ass'n, through Fairall, 26 announcements; Roycraft Iowa Co. (Philco), direct, 23 65-word spots; Swift & Co., through Stack-Goble, 26 one-min. ET's; International Harvester, through Aubrey, Moore & Wallace, 13 announcements; Calif. Packing Co. (Del Monte foods), through McCann-Erickson, 24 announcements; Bathasweet Co., through H. M. Kiesewetter, 126 quarter-hours; H. R. Gross, four 10-min. political broadcasts; United Food Markets, through Wallace agency, four quarter-hours and 12 announcements.

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, WXYZ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 11	8,310	12,172	4,652	25,134
May 4	8,743	11,716	4,669	25,130
% change	—4.7%	+3.8%	—0.4%	+0.01%

Biz virtually at standstill, with loss in network stuff being offset by slight gain in local category; result being almost a standoff in the total units column for two weeks under review.

Flock of new biz at WJBK, mostly in the national spot category. Dr. Lyons tooth powder is bankrolling Elliott Roosevelt's waxed chatter thrice weekly for 15 minutes each. Number of national advertisers are carrying on spot campaign daily on WJBK's pop-music program every afternoon; following sponsors provide total of 18 announcements on 1½-hour show: Dr. Lyons, Phillip's Milk of Magnesia, Bayer's Aspirin, Danderine, Glostora, Mulsified Shampoo, and California Syrup of Figs. Blackett-Sample-Hummert placed all accounts.

Air Conditioning Institute has started sponsorship of Mountain Pete and His Gang (hillbillies) over WJBK, for 45 minutes per week. Conn's Clothes, Detroit, has increased its daily show over WJBK from 45 minutes to full hour, using both live talent and recorded music.

Hartford

(WDRC, WTHT, WTIC)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 11	7,457	1,980	1,263	10,680
May 4	6,825	2,283	1,335	10,433
% change	+8.1%	—12.9%	—6.0%	+2.2%

Kansas City

(KCKN, KCMO, KITE, KMBC, WDAF, WHB)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 11	6,535	6,603	6,746	19,884
May 4	6,443	6,606	6,570	19,621
% change	+1.3%	—0.04%	+2.8%	+1.3%

Nothing startling among any accounts during past week. Changes are practically negligible, but national spot biz made tiny gains at each station. Other departments maintained their standing as of last week almost to the point. On this basis, the looked-for summer lull is taking its time in showing up, but not figured to set in in earnest until June 1 or later.

Los Angeles

(KECA, KFI, KFWB, KHJ, KMPC, KNX)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 11	10,718	11,427	1,782	23,927
May 4	11,541	11,212	1,814	24,567
% change	—7.1%	+1.9%	—1.7%	—2.6%

Decline in network units put L. A. again in the minus column on the week's total. Local trade showed a slight pickup, but the differential in all departments was not unexpected due to what looks like an early summer. KNX sales chart showed several new accounts, viz: Alaska Pacific Salmon Co., 78 participations in the Fletcher Wiley Combination, through J. William Sheets; Day and Night Water Heater Co., 142 participations in the Wiley Combo, through Hixson-O'Donnell; Langendorf Bakeries, 10 time signals, through Leon Livingston; Studebaker, nine quarter-hour Richard Himber programs, through Roche, Williams & Cunnyngham; Stein Clothiers, 30 five-minute newscasts, through Bach, Bernstein & Associates; California Spray Chemical, 21 daytime announcements, through Long Adv. Service; Schalk Chemical, 147 participations in Wiley Combo, through Erwin-Wasey; Beckman Furs, 13 five-minute newscasts, through Grace Glasser; A. H. Rude service station, 48 participations in Wiley Combo, through Continental.

New York City

(WHN, WMCA, WNEW, WOR, WQXR)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 11	750	9,008	15,832	25,590
May 4	750	9,022	15,062	24,834
% change	*	—0.1%	+5.1%	+3%

* No change.

New York's spot biz continues to soar, with network and local showing little change.

Cushman's Bakeries are now using 23 quarter-hours a week on WHN. 'Early Bird,' 'Bob Bryon's Hour' and 'Housewives' Prom' are six times weekly, and 'Toby's Corn Tassel News,' five times. Campbell-Mithun placed. Other new biz on WHON: Policy Holders' Advisory Corp, six quarter-hours weekly, 52 weeks; Gardner Nurseries, through Northwest Radio Advertising, six 5-min. talks.

WNEW added Canadian Fur Trappers Corp., direct, with 29 quarter-hours weekly, 13 weeks; East Coast Phonograph Distributors, 120 announcements.

WQXR: Fels & Co., through Young & Rubicam, two quarter-hours weekly on Lisa Sergio's 'Column of the Air'; Cushman's Bakeries, through Samuel C. Croot, seven announcements weekly.

WMCA: Krasne Bros., through Peck Adv., 12 one-min. ET's weekly; Friday Magazine, through H. C. Morris, six 5-min. newscasts; Cushman's, through Samuel C. Croot, 16 announcements weekly; Fort Hill Terrace (real estate), through Jorgenson advertising, 50-word announcements; Martin's Furriers, 5-min. newscasts and 50-word announcements; Howard Radio Co., through Turner agency, announcements; Ferndale Farms, through J. Koplowitz agency, announcements; National Schools, through Huber Hoge, participation in 'World's Fairest Music'; Davega City Radio, through Moser & Cotins, 30 announcements weekly, 52 weeks; Premo Labs (Calotan), through Murray Breese, participation in 'Rise and Whine'.

Salt Lake City

(KDYL, KSL, KUTA)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 11	6,577	2,907	1,345	10,829
May 4	6,641	2,760	662	10,063
% change	—0.9%	+5.3%	+103%	+7.6%

National spot climbed to record high, due mainly to KUTA's play-by-play baseball for General Mills and Goodrich. KDYL's national spot and local biz showed a gain for the fourth consecutive week, topping all of its previous figures in these categories since start of index.

KSL added Mutual Citrus Products, through Charles S. Mayne Co., three 5-min. periods weekly; Dupler Fur Co., quarter-hour weekly, and announcements for W. H. Blintz Co. through R. T. Harris agency, Shulbach Jewelry Co., Utah Theatre and Lyman Motor Co.

Fisher Baking Co. increased its schedule on KUTA and now uses two quarter-hours daily. Latest show is 15-min. 'Penny Jean Health Club'. Other KUTA new biz includes Armstrong Engberg Co., announcements; Dr. E. E. Keller, announcements; Northern Oil Co., announcements; Del-Ray Ice Cream Co., 5-min. newscasts; Jacobs Wood Cuts, 5-min. periods; M. & M. Nite Eatery, 52 one-min. spots; Dupler Fur Co., announcements.

San Antonio

(KABC, KMAC, KONO, KTSA, WOAI)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 11	5,778	7,468	2,434	15,680
May 4	5,926	7,663	2,434	16,023
% change	—2.3%	—2.5%	*	—2.1%

* No change.

KABC added quarter-hour weekly 'Musical Spotlight' for Edwin Cramer Co.; Squirt Beverage Co., announcements; Buick Distributors, through Aniol & Auld, six 50-word spots daily; Star Finance Co., direct, 50-word announcements; Union Auto Parts Co., direct, 50-word announcements.

WOAI's new biz includes California Packing Co. (Del Monte Pineapple Juice), through McCann-Erickson, daily announcements Lone Star Brewing Co., through Conroy agency, 13-week renewal of four announcements per week; Black Cat Cafe, direct, 23 announcements; Catalina Island, through Neisser-Meyerhoff, 30 announcements; P. Lorillard (Friends Tobacco), through Lennen & Mitchell, 13-week renewal of 'Arthur Godfrey' transcribed quarter-hours; Gulf Oil, through Young & Rubicam, 'Jack Berch and His Gang' discs, twice weekly.

San Francisco

(KFRC, KGO, KJBS, KPO, KSFO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 11	8,490	3,176	1,791	13,457
May 4	8,440	3,384	1,914	13,738
% change	+0.5%	—6%	—7.2%	—2%

Gardner Nurseries using four Frisco stations; eight weeks' participation on the KPO and KGO 'Musical Clock,' daily except Sunday; five five-minute ET's over KSFO, and 33 five-minute discs on KFRC. Northwest Radio Adv. placed.

KPO biz includes Look, Inc., through H. C. Morris & Co., renewed twice weekly ET's; United Drug Co., through Street & Finney, sponsorship of 'Rexall Magic Hour,' a quarter-hour ET; Hale Brothers, through Theo. H. Segall, renewed 13 announcements; Lyon Van & Storage, through Charles H. Mayne, 208 announcements; Foreman & Clark (men's clothing), through Martin Allen, 48 weather reports; Mutual Citrus Products (powdered lemon juice), through Charles H. Mayne, 13 five-minute programs.

Regal Amber Brewing Co., through M. E. Harlan, renewed 'Regal Amblings' for 13 weeks over KGO. Program features Herb Caen, columnist.

KSFO added Langendorf Bakeries, through Leon Livingston, five announcements; and the Democratic State Central Committee, for five-minute ET's.

KYA sales include Roos Bros., through Lord & Thomas, three weekly programs; Christian Business Men's Committee; T. F. Ormond Co. (Dodge distributor), through Ruthrauff & Ryan, announcements; Bargene Realty Co., placed direct, weekly quarter-hour; Lydia Pinkham, through Erwin-Wasey, transcribed announcements.

KFRC contracts include Lydia E. Pinkham, through Erwin-Wasey, 102 one-minute ET's; Blue Ribbon Book Corp., through Northwest Radio, 18 five-minute discs; Langendorf Bakeries, through Leon Livingston, 18 25- and 100-word announcements; California Macaroni, through Rufus Rhoades, 26 100-word announcements on 'Breakfast Club'; Swift & Co. (ice cream), through Stack-Goble agency, 10 one-minute ET's; Calo Food Products, through Theodore H. Segall agency, renewal of 'Pet Exchange,' Sunday quarter-hour show; Pen-Jel Corp. through David Mindlin agency, 30 participations in 'Morning Hostess.'

Seattle

(KIRO, KOL, KRSC, KXA)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 11	4,540	9,733	861	15,134
May 4	4,530	9,492	721	14,743
% change	+0.2%	+2.5%	+19.4%	+2.7%

Luckies' Acceptance of Publisher Objections Raises Point If Hit Parade Is to Be 'Endorsed'

Board of directors of the Music Publishers Protective Association will be asked at a special meeting this afternoon (Wednesday) to consider the new data-collecting methods devised by Lucky Strike for its 'Hit Parade' (CBS) and also to pass on the city company's request that the MPPA furnish it with a weekly sheet music best-seller list based on jobber distribution. The American Tobacco Co. and the Lord & Thomas agency, which handles the 'Hit Parade,' have been for weeks discussing with Walter Douglas, MPPA chairman, ways and means of improving the survey upon which the Lucky listings are based so as to avoid further complaint from the music publishing industry.

Publishers have periodically attacked Lucky's numerical listing of hit tunes as unfair and unsound. Following Douglas' approach, the American Tobacco Co. and the agency undertook to re-examine the various components of the survey, such as network plugs, sheet sales, phonograph record sales and requests made of band leaders. Under the proposed revised system, which American Tobacco considers furnish a better statistical sample, more weight would be given not only to sheet music, but to uses in coin-operated record machines.

It is expected that the MPPA directors will inquire whether the furnishing of the weekly list of best sellers, as compiled from wholesale sources, will put the association in the position of officially approving Lucky's ratings. Also whether this form of cooperation will preclude the publishing industry from further criticism of the bases for the Lucky listings. It makes the first time that a network commercial and representatives of the music industry have undertaken to solve a mutual problem and the indications are that the Lucky Strike situation will be amicably smoothed out in short time, if not at today's meeting.

Kennywood's Touring Bands Are Lined Up

Pittsburgh, May 14.

A flock of name bands lined up for Kennywood Park here this summer, most of them pencilled in for two-week stretches. Exception is Mitchell Ayres, who opens season Friday (17) and will stick for only eight days. Among other units already set for open-air dance pavilion at county's No. 1 amusement spot are those of Tiny Hill, Mal Hallet, Lou Breese, Jimmy Walsh, Ben Young and Johnny Long.

In addition, number of other outfits will come in for one-night stands. So far these include Glen Gray, Al Donahue, Ozzie Nelson and Jimmy Dorsey.

KAY KYSER'S SMACKO

Fox, St. Louis, Grossed $43,000; 50-50 Sharing Terms

St. Louis, May 14.

The one-week stand of Kay Kyser, at the 5,000-seater Fox, ending Thursday (9) broke all house records by grossing $43,041.85 from 127,177 customers. Take topped the previous high of approximately $37,000 hung up during the one week engagement of Al Pearce in April, 1938. Because of rush of biz Kyser did five shows on the last day and brought to 32 the number given during this run.

At 9 p.m. Wednesday (8) when the new record was achieved Harry C. Arthur, v.p. and gen. mgr. of Fanchon & Marco, stopped the show to present Kyser with a silver 'Oscar' mounted on a redwood base. A plate at the base was inscribed, 'Box office supremacy awarded to Kay Kyser for his St. Louis engagement which shattered every attendance record in the history of the Fanchon & Marco Fox theatre, St. Louis, May 3 through 9th, 1940.'

During the local stand Kyser, who worked on a 50-50 basis of the gross, sandwiched in his weekly Lucky Strike broadcast at the Municipal Auditorium. A police motorcycle squad escorted him from and back to the theatre. After leaving here Kyser played one night engagements in Peoria and Chicago and reached Los Angeles today (Tuesday).

CHANGES ITS MIND

New Yorker Hotel Not to Shut Down Monday Nights

New Yorker hotel, New York, has changed its mind and will not close down entirely on Monday nights, the evening the Larry Clinton band was originally scheduled to have off. Instead the hotel continues the Sunday night off policy for the main band and brings in a substitute for that evening.

Past Sunday (12) and the coming week (19) the replacement was and is Art Paulsen's orchestra.

MASS. REP WOULD CLIP INFRINGEMENT DAMAGES

Washington, May 14.

New effort to reduce the amount of damages for infringements of copyright on musical compositions played by hotel orchestras and similar groups was made last week by Rep. Charles R. Clason, Massachusetts Republican. Reduction from the present $250 statutory minimum to not more than $10 for each performance—'unless greater damages are shown'—was proposed by the Bay State legislator. Clason introduced an amendment to the copyright bill, covering hotel and restaurant music where no entrance fee is charged.

No action on revision of the copyright act is anticipated this year because of the short period remaining before the close of the current session of Congress.

Strand theatre, New York, setting aside a block of 300-500 seats Sunday morning (19) for Sammy Kaye's Swing and Sway Club members. Kaye opens at the house Friday (17).

Bands' Big B. O.

Continued from page 1

have kept stages alight. The accompanying figures are the exact grosses of both theatres. Only the topflight drawing band-and-film grosses are broken down; anything $50,000 or above at the Par, and grosses at $40,000 and over for the Strand.

It's significant that the Broadway Par, in December, 1935, grossed a meagre $10,000 on 'Coronado,' under its then stage-less policy. With 'Bride Comes Home' and Glen Gray and the Casa Loma orchestra inaugurating the new bandshow policy the following week, the gross shot up to $33,000, a healthy profit.

The Warner Bros. Strand likewise, with many a gross under $10,000, with straight films, spotted Ben Bernie as the debut band with 'Boy Meets Girl' in August, 1938, and business started improving immediately.

Due to the differences in house capacities, plus the fact that the Paramount has a larger inner lobby and can better handle overflow crowds, standees, waitees, et al., the Par's breakdown of top grossers commences at $50,000. The Strand is comparatively as big when enumerating the top bandfilm shows starting from the $40,000 bracket, and upwards.

In its four and half years' operation with pit-band shows, the Par has had a total of 46 weeks where the gross was between $40,000 and $50,000, making a grand total of 73 for this house when the receipts have exceeded the $40,000 mark.

In many cases the $40,000 has been hit or topped on second weeks, in some instances third stanzas, while on other occasions somewhere between $40,000 and $50,000 have been struck on initial seven days of attractions.

Par, Toledo, May Go Bandshows

The Paramount, Toledo, is mulling the idea of a stage band policy, but whether or not it will be instituted as a regular diet this summer or early in the fall is problematical.

House, operated by John Balaban from Chicago, has been using stage shows now and then.

The record is as follows:

PARAMOUNT

On Screen	On Stage	Date		Gross
'Bride Comes Home'	Glen Gray	Dec.,	1935	$35,000
'Desire'	Little Jack Little	April,	1936	51,000
'Big Broadcast of 1937'	Clyde Lucas	Oct.,	1936	55,000
'College Holiday'	Glen Gray	Dec.,	1936	54,000
'The Plainsman'	Ray Noble	Jan.,	1937	50,000
'Maid of Salem'	Benny Goodman	March,	1937	54,000
'Waikiki Wedding'	Eddy Duchin	March,	1937	57,000
'Swing High, Swing Low'	Louis Armstrong	April,	1937	56,000
'Easy Living'	Emery Deutsch	July,	1937	54,000
'Artists and Models'	Phil Spitalny	Aug.,	1937	54,000
'Double or Nothing'	Shep Fields	Nov.,	1937	61,000
'Ebb Tide'	Bunny Berigan	Nov.,	1937	50,000
'Wells Fargo'	Fred Waring	Dec.,	1937	60,100
'Every Day's a Holiday'	Benny Goodman	Jan.,	1938	55,000
'The Buccaneer'	Clyde McCoy	Feb.,	1938	60,000
'Bluebeard's Eighth Wife'	Guy Lombardo	March,	1938	55,000
'Spawn of the North'	Eddy Duchin	Sept.,	1938	50,000
'If I Were King'	Tommy Dorsey	Oct.,	1938	*64,000 †55,000
'Midnight'	Tommy Dorsey	April,	1939	56,000
'Honeymoon in Bali'	Glenn Miller	Sept.,	1939	*54,000 †51,700
'Cat and Canary'	Jan Savitt	Nov.,	1939	51,000
'Gulliver's Travels'	Glen Gray	Jan.,	1940	†52,000
'Seventeen'	Glenn Miller	Feb.,	1940	53,700
'Road to Singapore'	Tommy Dorsey	March,	1940	54,000
'Buck Benny Rides Again'	Gene Krupa	April,	1940	57,000

STRAND

On Screen	On Stage	Date		Gross
'The Sisters'	Horace Heidt	Oct.,	1938	$47,000
'Angels Dirty Faces'	Ted Lewis	Nov.,	1938	*52,000 †47,000
'Brother Rat'	Al Donahue	Nov.,	1938	40,000
'Dawn Patrol'	Abe Lyman	Dec.,	1938	*48,300 †41,000
'Wings of the Navy'	Artie Shaw	Feb.,	1939	41,000
'My Darling Daughter'	Kay Kyser	March,	1939	41,200
'Oklahoma Kid'	Will Osborne	March,	1939	40,500
'Dodge City'	Guy Lombardo	April,	1939	51,000
'Confessions Nazi Spy'	Fred Waring	May,	1939	41,700
'Juarez'	Pancho Band	June,	1939	43,900
'Daughters Courageous'	Sammy Kaye	July,	1939	40,300
'Each Dawn I Die'	Eddy Duchin	July,	1939	53,700
'The Old Maid'	Horace Heidt	Aug.,	1939	*52,000 †47,800 ‡45,800
'The old Maid' (4th wk.)	Ozzie Nelson	Aug.,	1939	41,000
'Dust Be My Destiny'	Ted Lewis	Oct.,	1939	48,800
'Roaring Twenties'	Bob Crosby	Nov.,	1939	*48,900 †40,000
'Four Wives'	Abe Lyman	Dec.,	1939	*40,300 †41,000
'Fighting 69th'	Paul Whiteman	Jan.,	1940	*37,300 †48,900 ‡41,000
'Dr. Ehrlich'	Tommy Tucker	Feb.,	1940	43,200
'Virginia City'	George Olsen	March,	1940	42,000

* First week. † Second week. ‡ Third week.

COLLEGE RHYTHM

The seventh of a series of articles on collegiate likes and dislikes as regards dance music and dance bands.

The writers, staff members of publications at their respective schools, have been asked by VARIETY *to give the opinion of the student body as a whole rather than pass personal judgment. Neither has* VARIETY *given further instructions as to what was to be said or how. These articles appear as the undergraduates have written them, with the expressed opinions being their own.*

VARIETY *publishes the series to give music men and band leaders a cross-section of current undergraduate opinion on dance music and bands, with the hope that it will be both informative and instructive. For what the college group has to say about dance music is deemed important in the trade. This is a continuation of a series originated by* VARIETY *in 1935.*

U. S. C.

By Lee Goodman, '40

(U. of So. California 'Wampus')

Los Angeles, May 14

Being situated next door to Hollywood, the University of Southern California is frequently governed, whether it likes it or not, by the movie industry's strange and wonderful traditions. One of these traditions, as every would-be actor knows, is that to break into the movies one has to be discovered in Podunk or Brooklyn or some such place—anywhere but Hollywood. Inasmuch as musicians have as little against picking up an extra bob or two in the flickers as the next guy, it would seem logical to suppose that most of the first class orchestras are avoiding this region in the hope of being 'discovered'.

In any event, U. S. C. students don't feel too happy about the sort of bands now appearing in these parts. Occasionally a right organization does come along—Benny Goodman is at the Cocoanut Grove now, after a hectic session of that Kentucky kernel, Guy Lombardo—but usually we have to suffer along with such turkeys as Jan Garber, George Hamilton, Chuck Foster and, of all people, Phil Harris, who is on the Jello but not the mellow side. Harris, by the way, has with philosophic resignation to the facts taken to referring to himself as 'Corny Joe,' and he ain't lying. Anyone who thinks his efforts on the Jack Benny program are tired should listen to him at the Wilshire Bowl. Current theory has it that he plays all his numbers backwards.

Skinnay Ennis got quite a hand when he played at an assembly not so long ago, but one is inclined to suspect that his popularity was based more on relief at not hearing a harangue from some member of the faculty than on Skinnay's own intrinsic merits. About the only thing his band has to recommend it is a vocalist named Carmine, who somehow contrives to do a strip-tease without taking off her clothes. Bob Crosby in his only appearance on campus made a big impression. Immediately thereafter, however, he departed for the east and hasn't been in God's country since. What connection there is between his visit to U. S. C. and decision to stay away from Southern California is not known.

Nostalgia is OK, But—

Currently appearing at the Beverly-Wilshire is Gus Arnheim, who arouses conflicting memories. While many Trojans look back with nostalgia on his appearance at the Grove with Bing Crosby, the Rhythm Boys, Donald Novis, Harry Barris, Loyce Whiteman, et al, they also remember with disgust the time he showed up at an S. C. Junior Prom with a No. 12 road company of eggs who sounded like they were trying to sabotage the musicians' union, and the result is that since his arrival the Bev is a quieter place than the library for doing one's homework.

By comparison with such bands as most of the above, the occasional good orchestras that do show up sound terrific. Ray Noble, for instance, raised quite a stir, as did Horace Heidt and Kay Kyser. Much of their popularity, it is true, was probably based on the type of music they play, for S.C. students are agreed to a man that jitterbug jazz is more to be censured than pitied. Perhaps the heat is responsible for this: on a hot night when you adjourn to the garden to sit one out after you've danced a bunch of fast ones, you really sit it out. But even the juke boxes in the various campus eating places, as well as the selection of discs to be found in the sorority and fraternity houses, indicates that Trojehns and Trojanes like "sweet swing," if that means anything—not too fast, not too loud, and if possible, approximately the original tune.

A survey of the records most often played shows Glen Miller, Tommy Dorsey and Glen Gray to be the favorites, in about that order. Of the vocalists, Bing Crosby is by all odds the favorite. Connie Boswell is always good for a 5c investment, and Dick Todd sometimes cracks through. Bonnie Baker, or rather 'Oh, Johnny!' hung on for a surprisingly long time, but everyone seems to have recovered by now, and Orrin Tucker attracts about as much attention as would a Democratic rally in Vermont.

Swing Not Totally Forgotten

Swing, to be sure, is not completely forgotten, though the occasional hot discs that find popularity seem to be regarded more as curiosities than anything else, and when a Prom band starts to get in the groove the dancers get on the move. In these weaker moments Charlie Barnett, Jan Savitt and even Count Basie attract approving attention.

The radio has little effect on S.C. student opinion in regard to bands. Waring's Pennsylvanians sound good, though that college alma mater writing gag leaves most S.C. students puzzled. John Scott Trotter's efforts on the Crosby show are generally pleasing, and an attempt was made to get him for the last Junior Prom. The price he asked, however, led to the conclusion that he had confused his merit with his weight, and so instead the Prom committee got Alvino Ray, whoever he is, and a carload of orchids. Most couples arrived at the dance, picked up their orchid, listened to the band for a moment, and then went out and got quietly lit. Horace Heidt suffers from his appearance on that Pot of Gold business, most students feel, and many agree that humanity would be a lot better off if Heidt would take his male vocalist out and drown him.

Though they are quick to criticise, however, Trojans are also quick to support a good organization, and if G. Miller, T. Dorsey, or G. Gray will please come back, all will be given.

(Next Week: Pitt)

PROTESTS HEARD

ASCAP Board Considers Complaints of Bregman, Ager Firms

Publishers availability committee of the American Society of Composers, Authors and Publishers listened Monday (13) to the rating protests of Bregman, Vocco & Conn and Ager, Yellen & Bornstein. The availability standings of both firms have been subjected to huge reductions during the past year.

The committee has undertaken to analyze all publishers' catalogs with a view to making drastic changes, if necessary. Weekly meetings are being held so that ample time can be applied to the task.

Nelson Maples outfit into Hotel Henry, Pittsburgh, for indefinite stay, succeeding Billy Merle band.

Jack Hess With MCA

Chicago, May 14.

Jack Hess, former advertising chief of RKO theatre circuit, has joined Music Corp. of America as press department head for midwest out of the Chicago office.

Replaces Bill Green.

National Tea's 'Cartune-O'

Chicago, May 14.

Schwimmer & Scott agency here has corraled the National Tea account, with Gordon St. Claire as account exec.

Agency starts a new quiz program on WGN for the account. New show will be known as 'Cartune-O' and replaces 'Musico.'

WARNERS' BURNUP AT MCA

NO SENSE FOR $

On page one, this issue, it is clearly indicated that the vogue of name dance bands has been vaudeville's life-saver. On this page, however, the chronicle of the Warner Bros. vs. Music Corp. of America dispute tends to indicate that vaude is living only on borrowed time.

The practice of an agency playing both ends against the middle in order to raise salaries is an old one—also ruinous in the long run to both the theatres, talent and the agency. No venture can survive excessive costs and there's no better evidence to substantiate this than the Palace, on Broadway, now in double features.

Whose version in the WB-MCA fracas is correct does not matter so much as the indication that MCA is wrong either way. If, as MCA contends, WB's New York Strand failed to deliver to Orrin Tucker, per alleged promises, 'All This and Heaven Too,' starring Bette Davis and Charles Boyer, then MCA virtually condemns the band's b.o. potency. Any stage attraction getting Orrin Tucker's salary should be able to hypo a theatre's gross even if only getting a newsreel as celluloid companion, much less one of WB's strongest marquee pictures of the year.

If, on the other hand, WB's claim is true that MCA drew the Paramount into competitive bidding, then MCA is clearly guilty of being penny-wise and pound foolish by undermining theatres' ability to continue their stage show policies. Theatres normally pay bands double and treble the salaries they get in hotels and cafes. Holding them up for even more by artificially stimulating competitive bidding means crippling the golden goose before the final execution.

The story of the WB-MCA dispute can best be gleaned from the figures. WB claims, and MCA admits, that the offer for Tucker with Bonnie Baker at the Strand called for a four-week run at a total $35,000 salary (not $45,000 as at first contended). This is broken down to $8,750 weekly. Paramount finally got the combination for a three-week run at $30,000, or $10,000 a week. It's also significant that the Paramount claims it has made no promises to MCA as to what picture will play the house those weeks.

One solution for theatres on the high salary problem with bands is to play them on percentage. It's actually the only way that bands and acts in the very high brackets can prove their worth.

It certainly is out of line for a stage presentation to demand a very high salary on one hand, and on the other admit that it's really the picture that counts at the b.o.

SCHOOL BANDS ISSUE BEING ADJUSTED

Schenectady, N. Y., May 14.

Endorsement of the action of executive board of New York State Conference of Musicians (AFM) in formulating an agreement with the Band Teachers' Association of the state regulating activities of high school tooters in competition with union men, was voted at the annual convention held in Schenectady Saturday and Sunday. The 'code of ethics' also outlines what is to be considered competitive and non-competitive work.

For several years, the union musicians sought by regulation to restrict the activities of high school bands and orchestras. However they could not push the bills through due to opposition by boards of education, school bands, etc. Problem has become acute, both in New York City and upstate, with decrease in regular employment for card-holding instrumentalists and the marked increase in number of school bands.

Leo Cluesman, assistant to Joseph Weber, president of AFM, was principal speaker at convention. Ralph W. Eycleshimer, head of Troy Local 13, was elected Conference president for third consecutive term.

Dancery's 30G Fire Damage

Rochester, N. Y., May 14.

Danceland at Sea Breeze Park burned last week with loss set at $30,000.

Raymond Scott Revises His Road Intentions

Raymond Scott's new band will be ready to pick up its first one-night stands the beginning of next month. Originally Scott was to use the CBS studio men which make up his full-size radio band and play only in the eastern territory, which wouldn't take the men too far from CBS. However, prospective dates in middle west cued him to form an entirely new group.

Its personnel is not definite yet.

Ted Lewis to Morris Agcy.

Negotiations have almost been completed for the William Morris Agency to take over management of the Ted Lewis band, after more than eight years of free lancing by Lewis under Milton Pickman. During the past five years Lewis' was one of the few bands whose bookings were set direct, Pickman handling theatre, one-nighter, etc., deals himself. Prior to that the outfit was sold by whichever office came up with the best offers.

Parting was an amicable one. Pickman also handles Larry Clinton, currently at the New Yorker Hotel, N. Y., and Shep Fields.

Bob Weems Roaming

Bob Weems has become a roaming representative for the General Amus. Corp. He's now drumming up accounts around the Cincinnati territory. After a while the company will establish a branch in that city.

Weems was formerly in GAC's home office in a supervising capacity.

LATTER DENIES DOUBLECROSS

Joseph Bernhard Furious as Orrin Tucker-Bonnie Baker Go Into Paramount After Long Dickering for Strand, New York

PEEVE MAY HURT

Joseph Bernhard, general manager of Warner Bros. theatres, last week notified the Music Corp. of America in a heated letter that henceforth no MCA bands, acts or other attractions would be booked by WB for its houses anywhere. Bernhard's notice was the result of what the circuit considers a 'doublecross' by MCA on the booking of Orrin Tucker's orch with Bonnie Baker away from the Strand into the opposition Paramount, New York, and a similar procedure in the spotting of Horace Heidt's band into Loew's State, also opposish to WB's Broadway band-show house.

Warners brands as false the report that the Tucker-Baker deal fell through because the band couldn't get 'All This and Heaven Too,' starring Bette Davis and Charles Boyer, as a four-week screen companion. Circuit admits that it first promised this film to Tucker's orch, but claims that it was sold to the Music Hall when MCA didn't make up its mind on the booking in time.

Then, according to WB, negotiations were opened for Tucker to play the house for four weeks, at a total salary of $35,000 (not $45,000 as first reported) with 'Brother Orchid,' starring Edward G. Robinson. This film, according to WB, met with the approval of Ted Nichols, Tucker's personal manager, but then it was a question of starting date. MCA held out for June 28, because of Tucker's commitment with Lucky Strike to broadcast from out-of-town until then, while WB asked for a June 21 opening.

Had Already Closed Deal

MCA was to have advised WB's booker, Harry Mayer, Saturday afternoon (4) about the date, all other factors having assertedly been cleared up. Instead, WB charges, MCA was carrying on negotiations with the Paramount and, though still jockeying the Strand Saturday morning, had already closed a deal with the opposition house. Par deal for Tucker-Baker calls for $30,000 for three weeks plus the cost for stand-bys. This is quite a bit more than WB's offer of $35,000 for four weeks, which gives WB the impression that MCA played both ends against the middle in order to boost the price.

Then, according to WB, MCA called Mayer Saturday afternoon and, instead of having left the way open for further negotiations on the starting date, advised him that the band had been sold to the Paramount.

WB also charges MCA with playing both ends on the Horace Heidt unit, with Loew's State eventually getting the band for two weeks, starting June 13, for $21,000. Strand offered Heidt three weeks, the first two to be played at $10,000 each and the third at $9,000, but claims MCA asked for $11,000 for the first week and stalled for nearly a month until it could get competitive bidding.

An Echo of Past

WB's door-shutting on MCA bands and acts recalls the old Keith and Loew vaude booking days, when franchised agents were frequently barred from both offices for varied periods of time, usually because they sold acts away to opposition houses, or tried to hold up the booking offices for high salaries for their acts.

According to some reports of tentative plans, WB intends to make up for any failure in getting the bigger name bands, most of which are controlled by MCA, by importing the top names on the WB studio roster. Priscilla Lane and James Cagney are being talked about as probabilities for personals at the Broadway house.

While MCA on one hand denies that Bernhard's letter, other than being a scorcher, bars its bands and acts from WB houses, one spokesman in the office states that MCA can get by, between the Paramount and State, without Warners in New York. The agency declaims any 'doublecrossing,' stating that the Paramount deal was in negotiation for even a longer period than the dickering with the Strand on Tucker-Baker. So far as the Horace Heidt deal is concerned, MCA claims it was merely a matter of another theatre offering more coin.

One angle that may have prompted MCA to sign Tucker-Baker with the Paramount theatre instead of the Strand is the deal for a Par picture that's now near closing for the combo.

Todd Sizes Up N.Y. Expo 2-Bit Parade As Unreformed, Unslowed Jitterbugs

With 25c admission at all times, the Dancing Campus at the New York World's Fair is giving away a solid quarter's worth to jitterbugs who crave kicking up their heels to name bands. And jitterbugs is the correct word, the operator of the Campus (Mike Todd) having quickly determined over Saturday and Sunday (11-12) that his particular patrons and prospective patrons still consider swing supreme. As a result Todd, through Eddie Sherman, who books the bands, and Music Corp. of America, are getting together to eliminate, if possible, the sweet bands that had been contracted to play either weekends, when stronger name groups are on tap, or through the week.

Sweet band theory is based on the showing of Clyde Lucas, whose outfit is scheduled for two weeks. Business was off Sunday night (12) with Lucas on tap, while it was just the opposite Saturday and Sunday afternoons with Van Alexander and Bob Chester. Johnny Green's group was in for Saturday evening, but his time was almost completely ruined by a driving rain. Nevertheless he drew a healthy crowd onto the outdoor dancefloor, many of whom danced in the rain. Green's violin section and his own work at the piano was put out of commission by the wet weather. D'Avera rhumba group was on Sunday, too, between the exit of Bob Chester and the start of Clyde Lucas. There were a good 150-200 dancers in the arena, holdovers from Chester's draw, but comparatively few tried hopping to the latin rhythms.

Nice Spot

Campus is on the site of last year's Merrie England, the courtyard of the almost circular string of buildings having been covered with a raised dancefloor some 50 feet wide and between 150-200 feet long. Concession has a boardwalk promenade fronting on Liberty Lake, an ideal spot for 'sitting one out.' Some of the buildings surrounding the courtyard house restaurants, one end of the enclosure being an eatery with outdoor dining tables on a level with the dancefloor, where hungry hoppers or lookers-on can watch the antics on the floor.

Bandstand is situated along one side of the terp surface, almost directly opposite the concession's main entrance—an additional come-on as the band on tap can be watched and heard at work. Result is heavy crowds form outside the spot's main entrance, which of course halts other passersby to glom what's going on. Nice cycle of natural ballyhoo under which the barker outside gets little attention.

Spot gets more advertising via the sustaining broadcast wires supplied afternoon and night outfits approximately eight times weekly.

FEWER THAN EXPECTED

But Glenn Miller's 3,800 Hoofers Profitable to Promoters

Buffalo, May 14.

Glenn Miller drew 3,800 shufflers into 174th Armory Friday (10), below expectations. Enabled Bachelor's Club, local sponsors, to turn in a small profit, though. Ducats went at 90c pre-sale and $1.15 at door.

No reason was apparent for turnstile dip. Wayne King is playing Shea's Buffalo, and Count Basie had a Sunday date (12) at Broadway Aud, but their followers generally aren't Miller's.

LOTS OF BANDS HAVING N.Y. PREMIERES

An unusual flock of band openings confront weary music publishers and other usual attendees at such affairs. Unveilings of Will Osborne and Van Alexander last night (Tuesday) at Meadowbrook, Cedar Grove, N. J., and the Club Evergreen, Bloomfield, N. J., respectively, will be followed by Bob Chester at the Essex House, New York; Dick Stabile at the Chatterbox, Newark, N. J.; and Bobby Byrne, at Glen Island Casino, New Rochelle, N. Y., tonight (Wednesday). Tomorrow (Thursday) night Xavier Cugat replaces Orrin Tucker at the Waldorf hotel, N. Y. (Wednesday evening will be made a bit easier by the fact Chester's 'official opening' at the Essex House has been deferred until next Tuesday (21), while the press, etc., gets in its innings Friday (17).)

Past week wasn't a cinch, either, calling for four teeoff attendances, each as widely spaced geographically as those this week. Ray Herbeck started May 6 at the Log Cabin, Armonk, N. Y.; Red Nichols had his turn next night (7) at the Famous Door, N. Y.; Del Courtney's group opened the refurbished roof top Cocoanut Grove at the Park Central hotel, N. Y. Wednesday (8) and Zinn Arthur replaced Mitchell Ayres at the St. George hotel, Brooklyn, the next evening.

Courtney's Park Central bow was ruined by the explosion of gas and water mains in the street outside of the hotel. Though the Grove is 32 stories above street level, the escaping gas seeped into the place, making it dangerous because of the fumes. An explosion was feared, and many first-nighters trekked the stairways all the way to the street when elevators couldn't accommodate all speedily enough.

BEN POLLACK BONDED IN DIVORCE ACTION

Chicago, May 14.

Ben Pollack, orchestra leader, closed stay in the College Inn of Sherman hotel here on Thursday (9) and left town with his orchestra for midwest dates, but left behind a bond of $5,000 in Superior Court as guarantee of his return to town for hearing in new divorce action filed against him by Doris Robbins Pollack.

Doris Robbins filed suit for divorce against Pollack in 1936, but later dismissed it.

Palumbo's Name Policy

Philadelphia, May 14.

Frank Palumbo will inaugurate a policy of name bands at his Renault cafe in Atlantic City this summer. He will open the spot on June 29 with Don Bestor. Others pencilled in so far are Little Jack Little, Sonny James and Blue Barron.

Consolidated Radio Artists will book the spot.

The Ace Is TOPS In Any Hand!

▲ ▲ ▲

There's plenty of reason to call for drum rolls!

The Ace Drummin' Man

GENE KRUPA . . . AMERICA'S NUMBER ONE *REPEATING BAND* AT THE BOX-OFFICE!

THEATRES . . . One of the Ace grossers for De Luxe houses . . . Currently at the New York Paramount . . . Never less than $50,000 his first week . . . *Rebooked* at the Paramount three times within eighteen months—broke all opening days records with 12,800 people before noon. Grossing $59,000 the first week, $47,000 second week, AND HELD OVER FOR A THIRD AND FOURTH WEEK.

LOCATIONS . . . The Ace Drummin' Man repeats at the Meadowbrook, New Jersey, starting June 4—three months after his initial engagement. One record after another. . . Twice at the Sherman Hotel, Chicago; and then to turnaway biz at the Fiesta Danceteria, N. Y., for its heaviest grosses.

ONE NITERS . . . From Coast to Coast . . . STILL ACES.

PICTURES . . . Starred in Paramount's *"Some Like It Hot."*

RECORDINGS . . . THE WOODPECKER SONG, BOOG IT, DRUMMIN' MAN, SIERRA SUE, MANHATTAN TRANSFER, TUXEDO JUNCTION, LOVERS LULLABY, ETC. . . . ACE NICKEL-GRABBERS.

Gene KRUPA

AND HIS ORCHESTRA

Direction: MUSIC CORPORATION of AMERICA

Personal Management:
ARTHUR T. MICHAUD, 730 Fifth Ave., New York

15 Best Sheet Music Sellers

(Week ending May 11, 1940)

Woodpecker Song	Robbins
Playmates	Santly
Singing Hills	Santly
With the Wind and the Rain in Your Hair	Paramount
*When You Wish Upon a Star ('Pinocchio')	Berlin
*Angel in Disguise ('It All Came True')	Witmark
*Alice Blue Gown ('Irene')	Feist
*Say It ('Buck Benny Rides Again')	Famous
In an Old Dutch Garden	Harms
*Little Curly Hair in High Chair ('40 Little Mothers')	Feist
Let There Be Love	Shapiro
Imagination	ABC
Leanin' on the Ole Top Rail	Feist
Shake Down the Stars	BVC
A Lover's Lullaby	Jewel

*Filmusical.

Letter-Writing Tiff Over Mexico Between Ralph Peer, John G. Paine

Decision of the American Society of Composers, Authors and Publisher to defer entering into an affiliation with the Mexican performing rights society until further study had been made of the latter's intra-organizational setup has resulted in an exchange of personalities between John G. Paine, ASCAP general manager, and Ralph Peer, who has been working in the Mexican group's behalf. The flare-up has so far been confined to letter writing.

Peer, who owns the Southern Music Co., but has for some time concerned himself with Latin American music interests, reproved Paine for making certain recommendations about the Mexican society. Paine denied that he had stated the Mexican society was dominated by private local interests, but stated that he did remark that ASCAP wanted to make sure that the Mexican group was owned and controlled by the men and women who write music, together with their publishers, before committing itself to any alliance.

Paine charged that Peer's letter to him was strictly a self-serving letter and that he had seized on the opportunity to lash away at ASCAP for things that had nothing to do with the Mexican situation, but which Peer had harbored against the ASCAP board for years. Paine wrote that he couldn't understand why Peer was trying to appear friendly to him when at the same time he questioned everything that Paine said about the Mexican problem.

Peer's Contention

Peer contends that the Mexican society is fully representative of the creators of Mexican music and that any questioning of this status was harmful to their interests. Paine's answer to this is that it would appear that Peer was more interested in getting out of an obligation to these self-same writers and shifting it to ASCAP than in getting the Mexican society the recognition due it. Southern Music, according to Paine, controls in this country a large portion of copyrighted Mexican music and under the contract which exists between American publishers of Mexican music and Mexican writers the former are obligated to share with the Mexican writer the performing money collected from ASCAP. Now these publishers of Mexican music adds Paine, want to be able to tell their Mexican writers that they don't owe the latter anything because ASCAP will pay for such uses through the Mexican society.

Paine pointed out last week that it is for the purpose of making any analysis of this situation that ASCAP has assigned Dr. Rudolf Nissen, former head of the Austrian performing rights society, to study the Mexican society's setup as well as those in other Latin American countries. Paine said that ASCAP wants to make its inquiry and not deal with some one who has an axe to grind. ASCAP's administrative head added that Dr. Nissen's tour had also the object of stimulating the sales of American music in South America and the sale of South American music in the United States. Also finding ways of improving copyright relations in such country as Cuba so that the eventual cost of registration won't discourage American publisher and writers from protecting their works. Paine estimates that it costs $16 to get a work copyrighted in Cuba by the time all the required formalities are carried out.

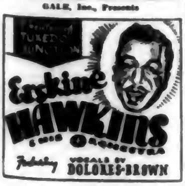
YESTERDAY'S HIT
TODAY'S REQUEST

I've Got
RINGS ON MY FINGERS
Sung by Blanche Ring in the Bing Crosby Film
"If I Had My Way"

'S WONDERFUL
Recorded by Larry Clinton and His Orch.
On Victor 26341
And by Henry King and His Orch.
On Decca 1800
HARMS, INC.
RCA Bldg. New York, N. Y.

TED
LEWIS
WEEK MAY 17
FOX, DETROIT
Personal Management:
MILTON PICKMAN

His Tops Today
GALE, Inc., Presents



TUXEDO JUNCTION
Erskine
HAWKINS
and his Orchestra
Featuring VOCALS BY DOLORES BROWN

Goodman Chi Date Up

Benny Goodman may make his first trip into Chicago for a location date since 1935 when his band opens at the College Inn, in the Sherman hotel there, in October. Starting date is not definite. Goodman's last stand in Chicago started in November 1935, at the Urban Room of the Congress hotel, soon after his band started its ascent to popularity.

Outfit is currently on the Coast, where it recently closed a stretch at the Cocoanut Grove in the Ambassador hotel, L. A. It's down for Catalina Island and Mark Hopkins hotel, San Francisco, stands and heads back east in late summer via a swing through the southwest, a territory the group hasn't covered in some time.

Toledo Symphony Starts

Toledo, May 14.

The Toledo Symphony Orchestra made its debut May 8 at the Paramount theatre, with Lily Pons as guest artist.

George King Raudenbush is conductor of the orchestra.

IRWIN DASH IN N.Y.

Arrives from London With Wife and Jack Harris

Making his first visit back to the U. S. since 1937, Irwin Dash, London music publisher, arrived Monday (13) with Mrs. Dash and Jack Harris, the bandleader. Latter is here to visit his wife and baby. Harris, like Dash, is American but long domiciled in England.

Two of the biggest current pops in Great Britain are 'There'll Always Be an England' and 'We'll Meet Again,' which Dash will place in America, as well as pick any new songs for his firm. He is booked back June 15. Harris is due to return June 1, both buying return passage due to heavy bookings out of Genoa for U. S. and vice versa.

Reg Connelly, London music pub, and a partner in Dash's company, also, isn't coming over, after all, fearful that possible sudden complications might cause him to be interned in Italy should that country suddenly be drawn in. Connelly is British, whereas the other two, as American citizens working in England, wouldn't be thus complicated.

John Abbott of Francis, Day & Hunter, in the States for some weeks, sails back to England this Saturday with his wife.

Hit Is Made Without Big Air Build-Up

'Playmates,' which became No. 2 best-seller on the past week's sheet music list, is one of those tunes that got there with a minimum of radio plugging. When the number first came out one leader after another turned it down on the ground that it was too corny. For the past several weeks it has averaged but eight network plugs a week.

Santly-Joy-Select, the song's publisher, credits the sales entirely to the breaks it has received from Kay Kyser and Ray Herbeck.

Loeb Buys Kalmer-Ruby

John Jacob Loeb has bought the Kalmer-Ruby catalog. Loeb recently entered the publishing business with his co-writer, Robert Lissauer, under the name of Loeb-Lissauer, Inc.

Price reputedly paid for the catalog is $6,500. It has a half point availability rating in the American Society of Composers, Authors and Publishers.

Marlo Godspeed Cancelled; Ironic To Salute Him in Anti-ASCAP Job; CBS in 'Spite' Action on Pubs

Dinner which the professional managers of various publishing firms planned to give George Marlo Friday night (10) was called off at the eleventh hour at Marlo's own request. Marlo, who quit the Crawford Music Corp. last week to become professional manager of Broadcast Music, Inc., had learned that certain publishers were frowning upon the idea of their executives participating in the proposed sendoff. In a couple instances the professional managers were instructed not to put in an appearance at the event. Marlo is president of the contact employees' union.

The critical publishers told their professional managers that they were surprised that the contactmen would even think of wishing Marlo well on his job. It was these publishers' contention that if Marlo were to succeed on his new job it would result in loss of jobs for professional men employed by firms affiliated with the American Society of Composers, Authors and Publishers. It was even suggested that Marlo be asked to resign as president of the union, but such inclination, if it did exist among the rank and file, was dissipated after Marlo had explained his situation at a meeting of the union Friday night (10).

Officials of BMI denied the report that they were bringing pressure to bear upon band booking offices by telling them that the bookers might save their bands and themselves lots of inconvenience by advising the former that they better start playing BMI numbers because after Dec. 31 there will be nothing else for them to use on the air.

Columbia Hostile

Columbia last week took another hostile step toward ASCAP publishers by shutting down on all advance information about program listings. It's been the custom for professional departments to check the forthcoming repertoires of dance bands so as to avoid getting the same current tune spotted on adjoining remote pickups.

Publishers Monday (13) scored CBS' move as petty spite and predicted that it will tend more likely to inconvenience the network's program department than the publishers themselves. NBC has not taken similar action against the ASCAP publishers.

SPA's Attitude

In answer to an inquiry on the subject, Irving Caesar, president of the Songwriters Protective Association yesterday (Tuesday) advised an SPA member by letter that Broadcast Music has not signatured an agreement with the association and was therefore not authorized to use the SPA standard form of contract. Caesar's letter pointed out that the SPA agreement now in effect with music publishers grants them the right to apply to the SPA for releases involving mechanical rights. Since it has no agreement with the SPA, BMI would not be free to administer the mechanical rights of a work created by an SPA member.

DEPLORES TOO MUCH SONG PLUGGING

Suggestion of Irving Caesar, president of the Songwriters Protective Association, that music publishers put a ceiling on the number of plugs obtained for a current tune has received a mixed reaction in the business end of the trade. While some pubs held that the idea was desirable though not practical, others gave the proposal a cynical brushoff. What Caesar was urging, the latter element remark, was something that smacked of redistribution of the wealth.

Caesar's suggestion that something drastic be done to curb the practice of putting on plug drives was advanced at a meeting of the SPA membership last week. He contends that too many plugs are piled up weekly for a small group of tunes with the result that this overplaying not only is detrimental to the full commercialization of such tunes themselves but bars hosts of other worthwhile new songs from getting a break on the air. He thinks that he has hit on what he terms a 'constructive solution to a problem that has been irritating the public, the publisher, the writer and the broadcaster since the advent of radio—at least as far as music is concerned.'

Everett Carter and Milton Rosen wrote two songs for the Universal picture, 'I'm Nobody's Sweetheart Now.' Ditties are 'There Goes My Romance' and 'Got Love.'

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JACK PERRIN
as
PROFESSIONAL MANAGER
"I'm very happy to be of service to the profession and would appreciate hearing from and welcoming my friends in my new capacity." *JACK PERRIN.*

A Can't-Miss Popular Catalog Introducing
I'LL PRAY FOR YOU
The Most Appealing of All Love Ballads

The Gargantua of Novelties
By Noel "Lambeth Walk" Gay
RUN, RABBIT, RUN
from the London show "The Little Dog Laughed"

Olsen and Johnson's song now the Hit of their madcap revue HELLZAPOPPIN
Oh! Gee, Oh! Gosh, Oh! Golly, I'm In Love

The Nation's Novelty Click
MA!
(HE'S MAKING EYES AT ME)
featured in the New UNIVERSAL Picture of the same name.

Comedy Spice—Good Advice—All That's Nice
Take Your Girlie To The Movies
(If You Can't Make Love at Home)

Something New Under the Sun! Breezy——Lilting——Catchy!
Featured in the PALISADES AMUSEMENT PARK REVUE—First Edition
SUNNIN' IN THE SUMMER SUN
By Gladys Shelley, Otis Spencer and Irving Gellers

MILLS MUSIC, Inc.
JACK MILLS, Pres.
1619 BROADWAY
NEW YORK, N. Y.

Band Reviews

HUGO MONACO ORCH (12)
With Gale Reed
Deshler Wallick Hotel, Columbus

A tradition in the Ionian room, Hugo Monaco returns for his sixth booking in as many years. Despite fact crew is entirely new, opening night found smooth organization, perhaps best in Monaco's career, indicating promise for future.

In a room where jitterbugs are passe, band strives for sweet-swing, combination of two extremes resulting in tunes with a kick, yet melodic enough for pleasant listening. Orchestrations are simple, but effective, credit to arranger Harold Lippincott. Surprise to management is patron demand for Viennese waltzes.

Two distinct styles are employed. Basic instrumentation calls for four saxes, three trumpets and three rhythm. By using two doubles in the unit, fiddler Monaco has a violin trio to make the transformation to society-style complete.

Bob-o-link Gayle Reed is a blonde looker with a corner on the s.a. market. Low pitched pipes make for selling rich torchants. Eddie Jenkins leaves the sax section to enchant the femmes with an OK tenor. Glee club assists on production numbers. *Sans.*

HERMAN MIDDLEMAN ORCH (8)
Yacht Club, Pittsburgh

Oke commercial band put together for the prospering Yacht Club. Slick and smooth small combo, with personnel practically an alumni association from name outfits. Bob Polan is an ex-Shep Fieldser; Eddie Metcalfe comes from Dick Barrie; Tommy Neil drummed for Happy Felton; Bill Mervis was with Ina Ray Hutton and Jack Leary is out of the Joe Venuti crew.

Set-up of piano, drums, bass, three saxes, trumpet and trombone makes a nice balance, and Middleman sparks the rhythm section doubling over to an electric keyboard. Ear-easy and not too blarey. Good on conducting for acts due to maestro's long film house experience. (He was pianist and contractor at Stanley, WB deluxer, in old m.c. days.)

On the vocal end, Middleman has Shirley Heller, sister of Little Jackie Heller, and Eddie Metcalfe, who doubles on sax. Each can turn out a nice solo and they duet pleasantly, too, on the romantic ballads. Middleman himself stays pretty much in background, small combo making a front man impractical. *Cohen.*

LOUIS PRIMA ORCH (14)
With Lillian Carroll
Apollo Theatre, N. Y.

Louis Prima, one of the original jive combos, has augmented his usual eight-piece group with six more men, and the result is a cacophony of brass to blast the eardrums. That's okay at this house where they like their swing plenty hot. The appeal is not going to be universal.

Prima has been noted mostly as a maestro i nthe noisy bistros. On the trumpet or handling a tune with that foghorn voice is one thing. Where he's called upon to share the emceeing chores (with Willie Bryant) it's another matter. His seeming discomfiture, excepting when he's trumpeting or mugging, plus the fact that the band's specialties aren't strong enough to bear up under the full-time duty of playing a show on its own, are adverse factors.

Outfit has none of the sweeter stuff that even the most die-hard jump bands of the present day have learned to use as a dilutant. Recent general return to the former melody-type of orchestration makes this element more pronounced.

Outfit consists of four trumpets, including Prima's, guitar, piano, drums, two trombones, four sax and the bass. Prima is forever in the spotlight with his blaring, vocaling and mugging. His announcements are lost because of not speaking up, and the fact that he continuously toys with the mike, failing to address his audience directly.

Prima is forever in the spotlight with his blaring, vocaling and mugging. His announcements are lost because of not speaking up, and the fact that he continuously toys with the mike, failing to address his audience directly.

The girl vocalist is Lillian Carroll, who's nice looking. She handles two tunes with some restraint. Lacks stage deportment, but time undoubtedly will erase that failing.

For the swing niteries, Prima is in the groove; vaudeville is not his dish right now.

EARL GARDINER'S ORCH (11)
Pla-Mor Ballroom, Lincoln, Neb.

Earl Gardiner's name is a standby in the territorials, familiar in more than a dozen states of the midwest, but this band is a new collection of boys, less than a month old. Leans wholly to the sweet side, aimed for the locations, and indulging (at least as far) in very little of the data shenanigans common to solo-nighting.

Two of the men, besides Gardiner, are repeats out of the old gang. Herman Trice, colored, deep-throater on the songs, and Keith Plankell, on guitar. To Trice as much as anything else, the outfit owes its novelty. He's the only male ebonyite hereabouts trimming tunes with a pale-face musico mob, and he does an excellent job of it.

Musically, Gardiner's gang is still a little frayed at the edges, but coming along. They play a lot of stocks, but bat them out in a rhythmic, danceable manner. And they stick to the business of being purely a dance band. No excuses or stunts are offered to detract from the terp traffic.

The outfit's roster includes in the brass, Wally Jylka, trombone, and Franklin Rhoades, trumpet; among the saxes, Fran Marley, 'Red' Conway, and Ron Reidenbach, and rhythmers are Wendell Tracy, a very nice piano; Plankell, guitar; Jack Kelleher, drums, and Lowell Harlan, bass.

Style of Gardiner and his boys, as well as the music, is friendly, common, and strictly to reach for the guy who doesn't pay a lot of money, but wants to get in his hoofery. *Art.*

JIMMY JOY'S ORCHESTRA (12)
Turnpike Casino, Lincoln, Neb.

En route west to take up a summer stand at Ocean Park (Santa Monica), Jimmy Joy turned away from locations long enough to do a few one-nighters to break jump. Played here for three days.

Joy is an important playing member of the troupe, and doesn't use the excuse of waving stick to cut himself out of instrumental work. He plays a lot of clarinet, solos for 16 bars or more in nearly every number, and does the talking for the crew.

Somehow misfit with this organization is Gai Moran, a convulsive stylist at the mike. She crawls with motion—hands through hair, climbs the mike, does a sedate can-can, and yowls at the most unexpected places. Otherwise the band is one which appeals to the more moderate musical tastes, four saxes smothering the muted brasses. Art London (nee Lund), former football husky with Wayne Morris appearance, pipes an easy, unruffled song for all his bigness, which further accents the oddity of the jumpy Miss Moran. However, on one-nighters, she probably fits better than in hotels, where a couple of her explosions would be about all the traffic would bear each night.

Saxists are Al Ferguson, Bunny Peterson, Norman Schroeder, and Ernie Gollner, to whom Joy lends a lot of his reeding. In the brasses are Larry Brooks, Wayne Robinson, trumpets, and Bill McRae, trombone, and rhythm men include Fred Gollner, piano; Tom Summers, drums, and Gene O'Brien, bass.

Joy's par in the music biz has always been set high enough to insure satisfaction and this band has him at his better moments. *Art.*

"There's no swing and sway the Greyhound way"
says
Sammy Kaye
...and he's an authority on both!
GREYHOUND Lines

Recent fare reductions in many parts of the country make Greyhound travel a smarter buy than ever! ... Try going by Super-Coach next trip—you'll discover a lot of luxurious comfort aboard these streamliners of the highway. And they're so convenient—there's always a Greyhound when you want to start traveling! Fares are lower than for any other type of transportation—and there's a still greater reduction when you charter a bus for your whole group. Go Greyhound—and go soon.

For full information write to nearest Greyhound Travel Bureau listed below:

Bands at the Boxoffice

(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
Larry Clinton	New Yorker (400; 75c-$1.50)	0	*†1,025	1,025
Jimmy Dorsey	Pennsylvania (500; 75c-$1.50)	5	1,225	7,770
Eddy Duchin	Plaza (300; $1.50-$2.50)	5	875	3,925
Sleepy Hall	Biltmore (300; $1-$1.50)	12	275	3,700
Frankie Masters	Roosevelt (400; $1-$1.50)	14	525	6,175
Ray Kinney	Lexington (300; 75c-$1.50)	0	*850	...
Charlie Barnet	Lincoln (225; 50c-$1)	2	650	1,125
Orrin Tucker	Waldorf (Starl't Roof; 400; 75c-$1.50)	5	1,375	7,050

* 2 days. † Ice floor show included.

On the Upbeat

Jimmy Dorsey moves from the Pennsylvania Hotel, New York, Cafe Rouge to its Roof Garden, May 28. Tommy Dorsey was up there last summer and will oppose Jimmy at the Astor Hotel, N. Y., Roof this summer.

Margie Stuart replaced Paula Kelly with the Al Donahue band. Outfit also added a singing team billed as the Benton Sisters.

Eddie Clausen, sax, took over Stu McKay's sax chair with Al Donahue. He was formerly with Jan Savitt.

Glenn Garr outfit heads for the Rustic Cabin, Englewood, New Jersey, May 23, for a wire buildup.

Tommy Tucker goes into West End Casino, West End (Deal), N. J., for the rest of the summer, June 28. Gets Mutual wires. Tucker was supposed to go into the Rainbo Room, Asbury Park, but it burned and won't be rebuilt in time.

New Friends of Rhythm on the loose. Released by MCA last week.

Peter Braglia now known as Peter Brent. All string small combo goes into Waldorf-Astoria Hotel, New York, tomorrow (Thursday) as relief for Xavier Cugat.

Enric Madriguera makes changes soon to put his outfit more on the Latin side. Band goes into the Ritz Roof, Boston, June 3.

Dick Stabile set for eight weeks at the Dancing Campus, New York World's Fair, starting June 8.

Nacio Herb Brown wrote 'American Bolero' being featured by Gene Krupa and other outfits.

Gene Krupa jumps to Philadelphia Friday (17) after his last show at the Paramount theatre, N. Y., to play the Ivy Ball at the U. of Pennsylvania. Wearing pace also has the outfit down for an early Sunday morning (19) rehearsal for the Fitch Bandwagon air show that night, still doubling from the Par. Tuesday morning early they're scheduled for a record date.

Eddie Durham, arranger, has started with a band of his own.

Lou Breese h.o. at Chez Paree, Chicago, again.

Etzi Covato band has had its option picked up at Ohio Villa, Cleveland, for an indefinite stretch. Pittsburgh outfit went in originally for three weeks.

Ina Ray Hutton's new male crew into Raymor Ballroom, Boston, May 21.

Eddie Lane band opens the Bossert Hotel, Brooklyn, roof for the summer tomorrow night (Thursday).

George King goes to Hotel Washington-Youree Roof in Shreveport, La., for the summer following windup of month's engagement at Bill Green's, Pittsburgh.

Guy Smith replaced Roc Hillman in guitar spot with Jimmy Dorsey.

Lee Barrett band goes into New Penn, Pittsburgh, May 30, for start of open-air dance season, replacing June Gardner and Her Gentlemen of Swing.

Billy Yates band, finishing out eighth week at Grey Wolf Tavern, Sharon, Pa., draws another eight-week stretch.

Bob Belasco's crew moved into Florentine Gardens, Hollywood, succeeding Billy MacDonald's orchestra, which left for a southern tour after 24-week run at the nitery.

Rudolf Friml, Jr., and his orchestra move into the Biltmore, Los Angeles, May 27, succeeding Larry Kent.

Spencer Prinz organized seven-piece orchestra, which opens in Victor Hugo's new Paragon room in Beverly Hills, May 17.

Matty Malneck's band signed for the Republic picture, 'Scatterbrain.'

Bernie Sandler orch followed Ray Keating into Glen Ballroom, Williamsville, N. Y., Thursday (9) for indefinite booking.

Bill Carson's crew opened summer season at Casino Park, Lake Worth, at Fort Worth last week. Herman Waldman followed.

Harry Owens arrives at the St. Francis, San Francisco, June 4.

Joseph Sudy is booked for the Sir Francis Drake, San Francisco, May 21.

Guy Patrick, son of Lester (New York Rangers') Patrick, in Western Canada lining up dates for bands.

Howard LeRoy has finished an engagement at Kin Wah Low's in Toledo and has taken band to the Hotel McCurdy, Evansville, Ind. Tyle Gaffield orchestra into Kin Wah Low's.

Paul Spor will play at the Villa, night club on the Dixie Highway north of Toledo, which opens for the summer season May 15.

Carl Lorch, with Shirley Dean, played Idora Park, Youngstown, O., opening week, May 11 to 17. Manny Prager moves in May 18 to stay through May 31.

Mart Kenney, after a three-week holiday, left Vancouver May 14 on a series of one-night stands across Canada to Montreal where he will record for the RCA Victor Company on May 27 and return west to the Banff Springs Hotel, Banff, to open for the summer on June 8.

FOR THE FIRST TIME A Song That's As Big As The Picture Itself!

BLUE LOVEBIRD

LEO FEIST Inc 1629 Broadway New York HARRY LINK LON MOONEY

Inside Stuff—Music

Pittsburgh Veterans Hospital at Aspinwall nearly lost its favorite entertainment, monthly benefit show staged there by Variety Club Legion Post, last week, when Claire Meeder, president of AFM Local 60, became peeved at hosp authorities and threatened a ban on all gratis performances there. Night before the show, a musician-vet had a hemorrhage in Musicians club downtown and Meeder immediately called Veterans Hospital with a request that the stricken fellow be taken in. Meeder said be was told that quota was filled, there was a long waiting list and that victim would have to go through regular channels for admittance. At that, Pittsburgh union head is said to have burned plenty, calling Lang Thompson, whose band was to have played at next day's show, at six o'clock in the morning to tell him that Local 60 wouldn't permit his appearance. Meeder also told sponsors of entertainments that any musicians who showed up would be expelled.

Influential showmen and newspapermen swung into action at once in an attempt to pacify Meeder, but he remained adamant. Intervention of couple of important legionnaires got stricken musician admitted to Veterans Hosp late that afternoon for treatment and only then did Meeder relent, about an hour before benefit was scheduled to start. Show had been widely publicized and had number of names including George M. Cohan and Charlie King.

Bobby Crawford, currently a play producer, with 'Separate Rooms' at the Mansfield, N. Y., may wind up with a piece of the Chappell and Crawford Music firms. He was dickering to come back into the music biz, returning to the firm bearing his name, until the Henry Spitzer bow-out eventuated. Crawford may also become a biz exec of Chappell's.

For time being, however, Max Dreyfus, head of the music companies, is handling business and executive details himself.

Meantime, Abe Olman, managing director of all three Metro-Robbins firms, who was likewise mentioned as a strong contender for the Spitzer berth with Dreyfus, will probably not shift over, in view of a substantial raise just handed him. Larry Spier, Dreyfus alumnus, and his own publisher now, is the latest contender.

Paul Whiteman, sans orchestra, has been mentioned for the Carnation program from Chicago. This program is currently directed by Roy Shield following the sudden death of Josef Pasternack. The implications of the Carnation deal, if materializing, are that Whiteman would operate out of Chicago, and on a different basis. Carnation is reported interested if Whiteman will accept and would guarantee him a substantial fee and a long-term pact.

Reported that Tommy Dorsey wouldn't mind stepping out of his music publishing business and selling his Sun Music outfit.

Olsen and Johnson may purchase it for Joe Santly, brother of Lester Santly (Joy). Artie Shaw likewise may forget about publishing (Lincoln Music).

Bob Crosby for Catalina

Chicago, May 14.

Bob Crosby orchestra opens at Catalina Island for a six-week sojourn starting August 11.

Will work way to Coast through theatre and one-niter dates, opening at the Oriental here on May 31 at conclusion of current stay in Blackhawk cafe. Other theatre dates include a three-week booking in the Strand, New York, starting June 28.

Phil Spitalny in A. C.

Atlantic City, May 14.

George Hamid's Million Dollar Pier to open for summer Decoration Day, when Phil Spitalny's band will be top-billed.

On Friday (31) Teddy Powell's band will be featured; Saturday (June 1) Jan Savitt's, and on Sunday (2) Joe Frasetto's.

Nat Finston scoring 'The Mortal Storm' at Metro.

Extra!
SANTLY-JOY-SELECT NEWS
BING!
SANTLY-JOY GETS NEW BING CROSBY SCORE! ENTHUSIASM HIGH!! ....
Dave Butler, Producer of New Universal Picture, "IF I HAD MY WAY", claims Burke & Monaco out-do themselves with this score!
the songs
I HAVEN'T TIME TO BE A MILLIONAIRE
APRIL PLAYED THE FIDDLE
MEET THE SUN HALF WAY
THE PESSIMISTIC CHARACTER

SANTLY-JOY-SELECT, INC., 1619 B'WAY, N-Y-C
JACK MASS, Prof. Mgr.

Just a Natural, Everyday Great Song
The Singing Hills
For Every Singer
For Every Orchestra

"Look Down My Rain Barr'l— Slide Down My Cellar Door"
PLAYMATES
Susie Dowell's successor to 'Fishies'—A Dynamite Novelty!

Les Santly to Coast

Lester Santly, of Santly-Joy-Select, left last Sunday (12) for Hollywood to work on some film studio deals. While there he will confer with Bing Crosby, who have a stock interest in the firm, and with Jimmie Monaco and Johnny Burke, his contract writers.

Santly will be gone three weeks.

PAYOLA THRIVES IN BRISTOL, ENGLAND

London, May 6.

While the bands that make the trip to Bristol, the wartime originating spot for the British Broadcasting Co., get only an average of $500 a week, they collect as much as $2,500 a week from music publishing for doing their numbers. The tap per number is $20 and it is figured that a band does 125 numbers a week on one of these broadcast stands.

There are but few bands that aren't in on the payola. Some of the publishers have been trying to get the clan together on an agreement to reduce the payoff to a maximum of $10 a plug.

One gag stemming from the payola practice is as follows. A major publisher phoned another for information about the combination of a certain name band because the former wanted to make some arrangements that the band had agreed to broadcast. The answer was, 'Four brasses, four saxes, the usual rhythm pieces and two cash registers.'

GRAB AUTOMOBILE ON ASCAP JUDGMENT

Milwaukee, May 14.

Feuding in this state between American Society of Composers, Authors and Publishers and nitery ops has brought furniture seizures, salary garnishments and what not, but tops was reached this past week when Robert A. Hess, ASCAP's Wisconsin legal rep, levied upon a recalcitrant dance hall man's automobile to satisfy a claim.

Judgment for $523.45 had been obtained in federal court against Frank Rykel, proprietor of Rainbow Gardens at Cadott, Wis., in an action brought by Gene Buck and the Mills Music Co. for playing 'Sly Old Gentleman' and 'What Goes Up Must Come Down' without the necessary license.

When the United States marshalls descended upon the Rainbow Gardens to levy upon Rykel's property, the cash drawer was practically empty, so they attached the defendant's car. Rykel wants his car back and negotiations for a settlement are under way.

CHEAPER SYMPH MUSIC

Columbia Follows Victor Lead in New Label Policy

Columbia Records soon begins releasing a new series of Green Label records cut with popular classics by popular light symphonic bands. Cuttings will be priced at $1 apiece whereas the company's regular Blue Label heavy stuff runs up to $2 a copy.

First two issues of the new series will be recordings by Andre Kostelanetz' orchestra of highlights from George Gershwin's 'Porgy and Bess' score, including 'Summertime,' 'I'm On My Way,' 'I Got Plenty of Nuttin', and 'Bess You Is My Woman Now.' Second platter is 'Clair De Lune,' by Debussy, and 'Pavane for a Dead Princess,' by Ravel.

Victor recently announced a 75c Black Seal issue of classical stuff, in comparison to the same outfits Red Seal $1.50 and $2 releases. However the fare with which the Black label stuff will be needled is not the same as the Red. Former are partly reissues of platters Victor has had in its catalog for some time.

Rex Preis and his KTSA, San Antonio, studio orchestra will open the summer season of dancing at the Gunter Hotel open air Roof Garden, May 17. Thereafter the group will supply the music for dancing each Wednesday, Friday and Saturday nights.

New York Copyright Lawyers Note KGHL, Billings, Defense Versus Reed

New York copyright lawyers last week expressed deep interest in the treatment J. Clifford Reed, a Montana publisher, has received from a lower court in that state in his suit against KGHL, Billings, for performing rights compensation. Reed claimed that the station had agreed to pay him $60 a month for the use of his publication and that when it came to payment KGHL turned him down on the ground that he had not complied with a Montana statute which requires that all copyrighted works be registered with the state authorities.

KGHL used this same argument in asking that Reed's suit be dismissed and the lower court upheld the demurrer. Reed contended that the Montana statute, which had been devised to outlaw ASCAP, was unconstitutional, but the court held that his rights could not be recognized unless he pleaded compliance with this statute. Reed does not clear through any of the performing rights groups.

ASCAP has a batch of infringement suits pending against KGHL, as well as the other Montana stations.

British Best Sellers

(6-Pence (9c) Numbers)

'Boy Coming Home'	Maurice
'Made Me Care'	Norris
'Mocking Bird Lane'	World
'Oh, Johnny'	Francis Day
'Moonlight Avenue'	Gay
'Who's Taking You Home'	Day
'Goes My Dream'	Lassalle
'Quartermasters'	Cavendish
'Candles'	Wright
'Dreaming'	Southern
Shilling (19c) Numbers	
'Over Rainbow'	Day
'Deep Is Night'	Prowse
'Wish Upon Star'	Chappell
'Little Rain'	Connelly
'Dutch Garden'	Connelly

Bridgeport Park Opens With Glenn Miller Orch

Bridgeport, May 14.

Pleasure Beach, city-operated amusement park, unshutters Sunday (19) with Glenn Miller one-nighting in ballroom. Woody Herman follows May 26.

Perry Rodman again in charge of resort for city, with Don Felix managing dancery. Attractions booked by Charles Shribman.

3 IMPORTANT ANNOUNCEMENTS

We Have Been Fortunate Enough To Sign Up
EXCLUSIVELY for a Term of Years
ERNESTO LECUONA
The Victor Herbert of Latin-America
Distinguished Composer of "Malaguena", "Say 'Si Si' ", "Andalucia", "Jungle Drums" and Scores of other Successes.

●

And As His Latest Achievement We Offer Now the
SONG SCOOP of the Season
THE BREEZE AND I
A Brilliant Bolero Fox Trot Version of
Ernesto Lecuona's "ANDALUCIA"
Adapted and Orchestrated by T. Camarata
Lyrics by Al Stillman
Recorded by JIMMY DORSEY (Decca)
Hal Kemp (Victor) Horace Heidt (Columbia)
Charlie Barnett (Bluebird) Frankie Masters (Vocalion)
Lou Breese (Varsity) Arthur Tracy (Decca)
With Many More To Come

●

We Are Lucky, Too, In Obtaining from
OZZIE NELSON His Hilarious New
I'M LOOKING FOR A GUY
WHO PLAYS ALTO AND BARITONE
AND DOUBLES ON A CLARINET
AND WEARS A SIZE 37 SUIT
As Cute a Novelty As The Title Is Long
Written by Ozzie Nelson and Recorded Inimitably by Him
On Bluebird 10666-A

●

THERE'S A MARKS TUNE FOR EVERY PROGRAM
Popular — Latin-American — Old-Time — Standard
EDWARD B. MARKS MUSIC CORP.
RCA BUILDING • RADIO CITY • NEW YORK
Frank Hennigs, General Professional Manager

Publishers In Recent Months of
Andrews Sisters' — Glenn Miller's "SAY 'SI SI'"
Bing Crosby's — "EL RANCHO GRANDE"
Cab Calloway's — "JUMPIN' JIVE"
Deanna Durbin's — "AMAPOLA"

Night Club Reviews

Club Bali, Philly

Philadelphia, May 10.

Cross & Dunn, Peters Sisters (3), Johnny Howard, Raul and Eve Reyes, Sima, Nat Brandwynne's Orch (8), Don Renaldo's Orch (5); $1.50 minimum.

The Kaliner brothers (3), who made a good thing out of the Little Rathskeller, a low-priced Broad street boite, are taking a fling at running a big-time nitery on the site of the late lamented Benny-the-Bum's, and though the opening Friday (10) was heavily patronized, it was far from auspicious.

The spot has been refurbished at a cost announced at 'more than $35,000,' with the entire interior decorated in the tropical motif, with palms, grass, tropical flowers in abundance. But the show is not in keeping with the decor, being far below the quality and presentation expected of a first-rate nitery.

The place was apparently opened before preparation was complete. Waiters were inadequate in numbers, lighting was poor, customers were noisily disgruntled at lack of service and at being jammed too closely together. All this made it difficult for performers to show at their best advantage.

The headliners, Cross and Dunn, tried hard and partially succeeded in overcoming these obstacles, which also include poor acoustics. The stage is set at one end of an oblong-shaped room with an open bar at the other end. The C. & D. repertoire of clever lyrics is almost endless. Best received is 'It Could Only Happen in the U.S.A.'

Only act in keeping with the tropical surroundings is the conga-rhumba team of Raul and Eve Reyes. But though their act has plenty of merit, they performed under the worst conditions. At one stage of their turn they were almost completely blacked out because the spotlight went haywire. An unusual and clicko bit is the Reyes novelty finale, an imitation of an automobile, with the femme providing the motor vibrations.

The Peters Sisters, hefty sepia trio, try hard to get over. Hampered like the others by inattention of the customers, they provide an entertaining interlude (when they could be heard) with their rhythmic songs and waddle-hoofing. Their best is 'South American Way.'

Saddest of the lot are the efforts of Johnny Howard, which register nil. His act is plenty hammy; he goes through standard imitations (Al Jolson, Lionel Barrymore, Louis Armstrong) that fall with a dismal thud. And his gags are aged. To make things worse he stretches his turn to the breaking point, hogging the stage for nearly 30 minutes, much to the discust of the patrons. A takeoff on a Baptist revival is in poor taste and unfunny.

Sima, a fan-butterfly terper, is just fair. Nat Brandwynne's band performs nicely, but has plenty of rough edges while accompanying the acts, apparently due to lack of rehearsal. Renaldo's quintet, specializing in rhumba and conga, provide the lull music. *Shal.*

TERRACE ROOM, N. Y.

(HOTEL NEW YORKER)

Larry Clinton Orch (15) with Helen Sothern, Ford Leary, Terry Allen; Belita, Alfred Trenkler, Nathan Walley & Edithe Dustman, Roberts & Farley, Ross McLean, Ice Ballet directed by Dolores Ziegfeld.

New ice layout for the forthcoming hot stretch at this newly redecorated room is slick and speedy, being accompanied by the Larry Clinton orchestra, which, for dancing and listening purposes, is probably the best Clinton has ever batoned. Room itself has been refurbished to provide a setting comparable to the cooling influence of the floor doings, its walls being covered with white and dark red draperies and a sprinkling of winter scenes, some synthetic and others photo enlargements of snow-capped mountains.

Comprising 13 people, including Ross McLean, who ably handles the introing, the bladed divertissement is run off in an accelerated 35-minutes, leaving little to be desired. Belita, blonde, English skate star, heads the femme lineup. She displays a wealth of grace and poise with a routine that, while not startling, leaves little doubt as to her ability. Routines are confined here, of course, by the size of the skating surface, a too tricky stunt giving a skater an even chance of winding up in a ringsider's demitasse.

Nevertheless, Ronnie Roberts, who later does a team bit with his partner, Miss Farley, gets off a solo series of acrobatic stunts, kicking up flecks of ice with the speed and force of his spins and handsprings. Team session is done with the line bringing the pair out in spangled costumes, working to Clinton's smacko arrangement of 'Night and Day.' Alfred Trenkler is a comic in grotesque costume and makeup who gets a few laughs with a routine that's tough for any but ringsiders to appreciate.

Nathan Walley is billed as an undefeated figure-skating champ. Solo and with his partner, Edithe Dustman, he reveals tricky sessions that go over easily. Team stuff is smooth ballroom terping while the solo bit is capped by a stationary spin so fast he almost becomes unrecognizable. Line of six lookers is on hand to round out the turns. They're smart looking and able skating accompaniment, being tastefully and colorfully costumed for all sections in which they take part.

Clinton's outfit impresses as a smart selection for this particular room. Outfit has a flock of novelties, pops, originals and standards, all colorfully arranged and offering an enviable change of pace. They're solidly played by a flexible group that rings the bell consistently in ensemble or takeoff style. Helen Sothern, new vocalist since the band was last in this territory, is an appealing decoration up front. She's got a nice style and handles her assignments neatly. *Wood.*

Florentine Gardens

(HOLLYWOOD)

Hollywood, May 8.

Nils T. Granlund, Chiquita, Lorraine de Wood, Geraldine Ross, Sugar Geise, Taylor and Allen, Princess Luana, Billy MacDonald Orch (10); couvert 50c.

Second edition of what NTG must laughingly call a revue is about as hodge-podgy a conglomeration of misdirected effort as has cavorted in any of the better grottos in some time. And Granlund can take the full rap, net.

Principals and chorines try their best to make something out of the evening's misfitted melange but his constant interruptions and bellowings from uninvited tables make only for chaos and disorder. His action in slapping derrieres and incessant chatter about this or that doll while embraced might be considered cute and elicit such comment as 'ain't he a card,' but hardly in Hollywood. Such crudities belong in the joints with long bars or deep in the alfalfa belt, but it's no go with the home guard. It's much too corny and as dated as burlesque. Granlund might cross over to Earl Carroll's and see how a nitery revue is conducted, and successfully, too, for going on two years.

As for the show itself and the talent peopling it, there's not much to be said in their favor. Most of the stuff was paraded in the first edition and the newcomers rate only passing mention. Best of the lot is Geraldine Ross, a rough-and-tumble acrobatic dancer who gyrates over the floor in all manner of contortions. Taylor and Allen are ballroom dancers who offer nothing that hasn't been done before and better. Lorraine de Wood doesn't live up to Granny's billing as a terrific chanteuse. Sugar Geise, a shapely, cuddly blonde, is billed as a 'Hollywood institution.' Information, please. She sings and dances so-so but her stock in trade is to look and act cute. Chiquita does a Mex routine on the hoof and Princess Luana is a hip-waving teaser.

Line of 20 girls has some lookers and fair steppers. Dave Gould is credited with staging the production numbers, which lack precision and show signs of careless rehearsal. Between shows the chorines change into street dress and sip drinks and dance with the customers. That biz was recently ruled out of the cheap joints along Skid Row by the police commish. Billy MacDonald's crew, reviewed under Band Reviews May 1, isn't particularly distinctive. *Helm.*

Cocoanut Grove, L. A.

Los Angeles, May 8.

Harry Losee's Ice Show, with Pat Merifield, Mary Taylor, George Stewart, Irving Gregg, Jo Ann Dean, Gene Berg and Joe Reichman's Orch (14); Cover, Tuesday and Saturday, $1.50; other nights, $1.

Intimate group of blade experts is paced through the fastest half hour ever seen on a glazed floor hereabouts, which takes some of the curse off the waning novelty of ice extravaganzas. Town has had three or four ice shows a year since the craze took hold, but Harry Losee's aggregation is the first to be turned loose in a nitery. Estabs have stubbornly resisted icing their floors for a show, but by dint of perseverance and constant plugging the William Morris office finally landed the booking and, incidentally, broke through what had been sacred MCA ground since the Grove palms first fluttered in May, 1921.

Six of the ice troupe's 11 members are spotted for specialties, and, considering the limitations of performing space, they skim over the glaze with expert flourish. Most of the skaters were recruited locally, and at one time or another toured with Sonja Henie. Jitterbug team of Jo Ann Dean and Gene Berg score handily in their routine, which calls for quick stops, dizzy gyrations and fast precision. Pat Merifield, Mary Taylor and George Stewart combine grace and rhythm in the execution of their numbers. Irving Gregg has a brief comic turn that depends on falls for laughs.

Performers are nicely frocked and make a clean-cut appearance. Layout has an incongruous picture, with the palms and blinking monkeys long identified with the Grove hovering over the ice.

Joe Reichman plays the ice production numbers and also the dances. He is one of the most showmanly maestros to play the Grove, and his friendliness with the payees brings them out on the floor in droves. He still carries the 'Pagliacci' billing and has a smooth crew. Present setup is in for six weeks, with the hotel holding options for additional time. On night caught (Thursday) the turnout was meagre. *Helm.*

Music Notes

Peter Tinturin doing music and lyrics for Republic's 'The Ranger and the Lady.'

Edward Ward scoring 'Dance, Girl, Dance,' and Frank Tours likewise for 'Tom Brown's School Days' at RKO.

Al Newman cleffed 'Forever and Ever,' to be sung in the 20th-Fox film, 'Street of Memories.'

Franz Waxman doing the scoring job on Metro's 'Escape.'

Mickey Rooney and **Sidney Miller** cleffed their fourth song, 'Love's Got Nothing on Me.'

Irvin Talbot and **Andrea Setaro** scoring 'The Ghost Breakers' at Paramount.

TEDDY POWELL'S LEGAL JAM WITH HIS LAWYERS

Suit of three attorneys, Herman Goldfarb, Mary Mirenburg and Michael Vallon against Teddy Powell and Teddy Powell Orchestras, Inc., for $7,500 for alleged legal fees due was disclosed yesterday (Tues.) in N. Y. supreme court when an application to toss out a counter-claim by Powell was denied.

Powell's action seeks cancellation of certain stock arrangements made between himself and the attorneys.

Schwartz Quits Warner Music Group On Coast

Hollywood, May 14.

Arthur Schwartz has resigned as western manager of Music Publishers Holding Corp. (Warners) to devote full time to his own outfit, Pacific Music Sales, servicing a chain of retail stores he operates.

He joined MPHC in 1929 when Warners bought out M. Witmark and acted as professional manager until 1934 when he was named assistant to Buddy Morris, general manager of the Warner group. He came to the Coast when the five Warner publishing firms pulled out of American Society of Composers, Authors & Society of Composers, Authors and Publishers.

Bill Bexton has been named professional manager of the Witmark catalog.

Band Bookings

Russ Morgan, May 27, Roof B., Gaylesburg, Ill.; June 7, V.P.I., Blacksburg, Va.; 10-11, V.P.I., Lexington, Va.

Champagne Lounge, Renault, Atlantic City, June 29-July 12, Don Bestor; July 14-26, Reggie Childs; July 27-Aug.9, Little Jack Little; Aug. 10-23, Sonny James.

Fenton Brothers, June 10, indef., Enna Jettick Park Auburn, N. Y.

Hal Lansberry, May 20, five weeks, Belvedere Hotel, Baltimore.

Bob Crosby, May 31, week, Oriental theatre, Chicago.

Count Basie, May 18, Armory, Patterson, N. J.; 20, Rocky Spring Park, Lancaster, Pa.; 21, Waltz-Dream B., Atlantic City; 24-30, Appolo Theatre, New York.

Russ Morgan set to start a stretch at the Biltmore hotel, New York, Bowman Room, June 18. Sleepy Hall current.

Johnny Kovach band down for Holy Trinity Academy, Westfield, N. J., senior prom May 29.

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 (May 6-12). 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
Woodpecker Song (11)	Robbins	40
Make Believe Island (3)	Miller	34
Imagination (5)	ABC	33
Shake Down the Stars (7)	BVC	30
With the Wind and the Rain in Your Hair (13)	Paramount	30
Where Do I Go from You? (4)	Mercer	29
My! My! (8)...*Buck Benny Rides Again	Famous	28
Let There Be Love (8)	Shapiro	27
Little Curly Hair (4)...*40 Little Mothers	Feist	27
You, You Darlin' (10)	Harms	26
Alice Blue Gown (8)...*Irene	Feist	23
Angel in Disguise (7)...*It All Came True	Witmark	22
When You Wish Upon a Star (17)...*Pinocchio	Berlin	22
From Another World (7)...†Higher and Higher	Chappell	21
Say It (5)...*Buck Benny Rides Again	Famous	21
Apple Blossoms and Chapel Bells (11)	Remick	20
Singing Hills (13)	Santly	20
Where Was I? (8)...*'Til We Meet Again	Remick	20
Say Si Si (17)	Marks	19
Sierra Sue (1)	Shapiro	18
Too Romantic (11)...*Road to Singapore	Paramount	18
Danny Boy (4)	American	17
It's a Wonderful World (4)	Robbins	17
Playmates (7)	Santly	17
Yours Is My Heart Alone (3)...†Land of Smiles	Harms	17
Breeze and I (3)	Marks	16
How High the Moon (18)...†Two for the Show	Chappell	16
Ma! He's Making Eyes at Me (18)	Mills	16
Sky Fell Down (8)	Witmark	16
So Far, So Good (8)	Miller	15
Charming Little Faker (4)	BVC	14
I Can't Love You Any More (2)	Olman	13
Good Evening (12)	Bob Miller	12
Tonight (4)	Southern	12
Believing (3)	Spier	10
Castle of Dreams (7)...*Irene	Feist	10
I've Got My Eyes on You (18)...*Broadway Melody	Crawford	10
Meet the Sun Half Way (1)...*If I Had My Way	Santly	10
My Wonderful One Let's Dance (3)...*Two Girls	Feist	10

RECORD REVIEWS

Duke Ellington 'Conga Brava'—'Ko Ko' (Victor 26577)

Ellington puts out some fine stuff but two originals backed up aren't the best contrast. One pop might do the trick. Best of these two, both Ellington ideas, is 'Conga.' It rides strongly at a good speed on muted trumpets and ensemble playing, broken by fine tromboning early and late. Sax solo midway is sock. 'Ko Ko' is not as effective though an enticing bit of average tempo stuff. It's a colorful writing, utilizing brass tricks, but it tends to go wild midway.

Gene Krupa 'Manhattan Transfer'—'Moments Moonlight' (Col. 35444)

'Transfer' is of the 'Tuxedo Junction' cycle. An original collaborated on by Krupa, its melody has a flock of familiar notes. However, the outfit gets it off in colorful fashion with a lot of brass-in-hat 'boowah.' Muted trumpet and sax bits push it along. There's an extra good clarinet late to round out a highly rhythmic piece. It's good. 'Moments' is smoothly treated with an arrangement that flows easily, ensemble stuff showing off clean brass and sax teams. Howard Dulaney handles the vocal in fine style.

Muggsy Spanier 'Dinah'—'Black and Blue' (Bluebird 10682)

Jazz lovers will find Spanier's version of 'Dinah' interesting. It jives easily with more than usual fullness for a small combo. It's throttled almost to a halt midway for a muted trumpet bit. George Brune vocal is fitting. 'Black and Blue' follows an average tempo groove for its kicks. Trumpet and sax breaks alternate and a piano tops both.

Cab Calloway 'Paradiddle'—'Pickin' the Cabbage' (Vocalion 5467)

'Paradiddle' may be an idea tune of some sort but it isn't worth the time to listen to or the time it took to record. More than half the spinning is a drum solo during which nothing happens but a steady roll. As waxed entertainment it looks better in pieces in the alley. To top that the reverse 'Cabbage' is an innocuous piece shot through with drum rim shots and little effectiveness. Either side is a good sermon against crazy originals.

Harry James 'Fools Rush In'—'Secrets in Moonlight' (Varsity 8260)

An attractive job in ballad tempo, 'Fools' is smoothly handled by a steadily improving Harry James outfit. Side points up leader's trumpet breaks early and late, embellishing good ensemble work of saxes and brass. Lyrics get nice treatment from Dick Haynes. 'Secrets' doesn't reach the same level. It's smoothly done, but hasn't the life of its companion. Haynes again vocals.

Orrin Tucker 'Alice Blue Gown'—'Irene' (Columbia 35440)

'Irene' is the strongest. Tucker's treatment of the standard gives it a light lift via a smart arrangement, a break by the violin team standing out. Leader's vocal is backed by the Bodyguards the two combining to embellish the side to click proportions. 'Alice,' though, is rather lifelessly done in comparison. Tucker again vocals.

Will Bradley 'What Can I Say'—'O Sole Mio' (Columbia 35443)

Both sides good. 'What' wastes no time getting into a solid groove. A melodic writing, the arrangement leaves room for sax, piano, and trumpet breaks that spice rhythmic ensemble stuff. Reverse is slower, highlighting Bradley's outstanding tromboning at the start; trumpet and sax solos breaking it near the end. Steve Jordan vocals easily.

Lennie Hayton 'Times Square Scuffle'—'AC-DC Current' (Vocalion 5471)

Two originals from the Hayton band are okay stuff. 'AC,' a Benny Goodman writing, hops solidly saddled with breaks by clarinet, sax, trumpet and drums. Reverse was tooled by Hayton himself. It's in the same jiving groove, with a touch of more melody. Trumpet break is highlighted followed by a really solid clarinet.

Frankie Trumbauer 'Wrap Your Troubles'—'Lady Be Good' (Varsity 8260)

Trumbauer's handling of 'Troubles' makes it cinch listening. Standout trumpet and two sax solos give it a lift and a late piano bit helps. It's at average speed. Reverse 'Lady' is also well done; an arrangement that sidetracks the melody a bit too much, but still good stuff. It's almost all ensemble.

Benny Carter 'Among My Souvenirs'—'Fish Fry' (Vocalion 5456)

Benny Carter fans will get a kick out of the sax solo he gets off on 'Souvenirs.' Band behind drives smoothly in ensemble and a backing trumpet gets in a lick before the sax comes back late. For no reason at all a Roy Felton vocal was run in. 'Fish' is another 'Tuxedo Junction' thing, a rhythmic bit sporting more sax and trumpet spotlighting.

AGVA Puts 'Standby' Rule Into Effect In Philly; Affects Booker-M.C. Mohr

Philadelphia, May 14.

Taking a leaf out of the book of the Musicians Union, the Philly local of the American Guild of Variety Artists last week forced a nitery to hire a standby performer because it had booked a non-union man as m.c. The case had an extra twist because the m.c., Paul Mohr, is also a licensed booker and a member of the Entertainment Managers Assn. He has been booking and handling shows at the local Moose Hall for the past seven years.

Jack Stamp, operator of Stamp's-on-the-Delaware, signed Mohr for a week to handle the show. AGVA officials hearing of this threatened to call the rest of the performers on the bill on strike if Mohr went on. After a hurried huddle, Stamp agreed to hire an AGVA member, Johnny Campo, as a 'standby.' Campo received his pay without even making an appearance. The 'standby' rule has been standard with the musicians when out-of-town bands play local dates.

Meanwhile, it was learned that a battle was brewing between the AGVA local and the EMA regarding the actors' union attempt to franchise the agents. Although AGVA officials said they had the situation well in hand, execs of the 10-percenters org declared they would forbid their members to sign individual contracts with AGVA.

'If AGVA wants us to get franchises it must sign with our organization,' an EMA official said. 'We will not sanction any attempt to separate our members by means of individual contracts. Such a move is the same as trying to break up our organization. It's a group franchise, or none at all.'

AGVA IN DRIVE TO SIGN BARNES-CARRUTHERS

Chicago, May 14.

Outdoor division of the American Guild of Variety Artists has instituted a drive against the Barnes & Carruthers fair booking office following the failure of B. & C. to signature any working agreement with AGVA for latter's members.

Outdoor division is readying to call upon allied unions and trades to assist it in drive against B. & C., looking especially for such assistance from the musicians' unions, electrical workers' union and the teamsters, all of which have indicated a readiness to cooperate with its brother AFL union.

AGVA is planning to stop B. & C. shows and bookings in some dozen fair dates throughout the midwest, and is sending information of the anti-AGVA stand of B. & C. to affiliated unions in such towns as Louisville, Minneapolis, Butte, Detroit, Birmingham.

Gayety, Ex-Buff Burley, Will Be Sold May 29

Buffalo, May 14.

The former Gayety theatre, a burley, will be sold at foreclosure sale May 29. House, built by the late Mike Shea for the Columbia wheel, is still owned by the Shea estate.

Since folding of burley house has had varied career under different picture and vaude operators, but has been dark greater portion of past seven years. Tenanted at the present time by Old Vienna, with bingo-film policy three nights a week.

Adopts Weekend Burley

Youngstown, O., May 14.

Stock burlesque, which has experienced a struggling existence at the Grand here for the past three months, has adopted a policy of three days a week, Fridays through Sundays, instead of seven days a week. House has been shuttered three times in as many months.

House grinds from noon until midnight at 25c top. Principals are changed weekly.

BERGEN, GRAY SPLIT

Chicago, May 14.

Jerry Bergen and Billy Gray have split their act partnership after several years.

Bergen will do a new act with a femme partner, while Gray will do a single.

Chi Bon Air Gets Show And Clyde Lucas Orch

Chicago, May 14.

Clyde Lucas' orch goes into the Bon-Air roaderie, which opens summer season May 28. Floor show will carry the DiMarcos, Gracie Barrie, Al Bernie, Ambassadorettes, Batoneers and line of 16 girls.

Acts are in for two weeks, with band down for four weeks with options.

PITT SUMMER INNS LOOK NG

Pittsburgh, May 14.

Summer roadhouse outlook here pretty dark this season, with at least a couple of bigger open-air spots expected to keep dark on account of unsettled conditions locally. One of the most important is the Willows, long considered a choice room by band bookers, which has operated in the red for last several years. Group of locals took it over last June on a two-year lease, but dropped several grand and presently have no inclination to try it again. They're trying to sub-lease, but so far have had no takers.

Bill Green is opening his Terraced Gardens May 27 with Everett Hoagland band; Pines and New Penn, couple of stand-bys, go outdoors Decoration Day, but outside of these spots situation remains pretty drab. As a result, several downtown cafes which previously had declared a summer holiday plan to keep going through the warm months. Only Golden Triangle nitery which is air-conditioned is the Nixon Cafe, which operates year 'round, but Yacht Club, Old Shay Gardens and couple of others are going to make a stab at it, too, during the summer.

Five or six years ago town had at least a dozen open-air spots, but most of them have fallen by the wayside and backers have been burned so severely in the past they want no part of the biz.

Saranac Lake

By Happy Benway

Saranac, N. Y., May 14.

Coming in and going out of the Colony: Al Walker, recently associated with the Paramount theatre, Middletown, Ohio, is a new arrival at the Rogers; Chris Hagedorn, who served over 15 years up here as an ozoner, packed his go-to-back clothes and got started for Broadway; Dr. Agrippa Roberts, ex-N. V. A.-house medico, now feeling pulse at the Trudeau sanatorium; Bill Coty out of hospital and back atop of Whiteface mountain, going in for television and extended radio research work. Dorothy Gail, dancer, who got okay within a year, back in line in a Chicago nitery; Helen O'Reilly to New York on biz and pleasure trip. She still maintains the Hollywood Dress Shop here; the passing of Charlie Ahearn gloomed up Forrest Glenn, ex-member of the Ahearn troupe; George Garfield, who mastered four operations, left for Brooklyn.

Henry Hearn, a United Artists connection, motored in from Charlotte, N. C., for a look-see and check-up at the Will Rogers. Got complete O. K.

Madeline Murray (Clark and Murray), who has been fighting arthritis, threw away her crutches.

Correction: It's a 10-pound boy, and not daughter who came to the Actors Colony skating champion, Janet Milne.

J. Gordon Rogers, who at one time managed a show-shop in Camden, N. J., is a new arrival.

Bobbie Bernhardt, dancer who did a nine-month siege in a Toronto hospital with a broken leg, just missed another set-back when her car ditched while enroute to her Kansas City home.

Thanks to Edward Arnold for books donated to Earl Redding for the San library.

Adrian Joffra, newcomer, took that phrenic operation successfully.

Write to those who are ill.

Grab Radio If War

Continued from page 1

Europe has caused considerable unhappy speculation among imaginative broadcasters and their Washington representatives. The worries concern getting the stations restored after the war and getting private enterprise reestablished as before. And probably getting the Government out, once in, of the broadcasting business.

While the details of M-Day are naturally military secrets it is the opinion of observers here that many radio stations would be victims of a partial radio blackout, that key stations would probably be run by men in uniform. Scores of broadcasters are already in the army and navy reserves and would, probably, be assigned to carry on but under national defense control. Censorship would be almost automatic from the first moment the President declared a state of full national emergency. (We have had semi-emergency conditions to date, which is an important shade off normal.)

War Dept.'s Schemes

It is known the War Department has pretty comprehensive schemes all worked out. Just as it has a system for procuring all the required supplies and drafts of legislation that would put the nation on a complete war footing. Even the executive orders which the President would issue under his 'national emergency' powers are ready for signature and stamping with the U. S. seal. The proclamations were revised last summer at the time the British and French blew the whistle.

General policy was worked out considerably before the outbreak of the European tiff, in keeping with the War Department's scheme to have comprehensive plans ready for use any moment the country's peace is seriously endangered. Roughly, it calls for immediate shutting down of all stations which cannot be put into use by the armed forces, notably amateurs, experimental (facsimile, television, etc.) and the specialized private services. A good many transmitters, of course, would be occupied immediately by men in uniform and used for mobilization and operation purposes.

Presumably many commercial broadcasting stations would be gagged or their frequencies preempted and in many cases the physical facilities actually taken over. Not all would be shut down or put to other use, however, for the strategists realize the need of outlets for propaganda and entertainment purposes and to maintain the national morale. Latter classification includes a good many of the clear-channel outlets and some of the regionals. Those still operating would be subject to rigid control, with their programs 'supervised' and pre-digested bulletins, speeches, handed to them.

Compensation

Compensation is assured the present licensees in event the Government confiscates their property, but even after peace—assuming the United States came out victorious—the owners of commandeered plants might have a long time collecting. Judging from experiences in 1917-1918 there would be much litigation, with wrangling overvalues possibly lasting for a generation. (Some damage suits from the last war have not been settled yet.) Differences between Federal Communications Commission and industry accountants about valuation methods would give rise to much business for the lawyers, while it is certain the Government would take advantage of every means of cutting down the amount to compensate the owners for lost business.

Actual declaration of war is not necessary for the President to put the broadcasting industry in control of the military. Provisions of Section 606 of the Communications act are extremely broad. Even when he feels only that there is 'a threat of war' or that such action is imperative 'to preserve the neutrality of the United States,' the Chief Executive can suspend or arbitrarily change all FCC regulations, shut down any transmitter, or direct any Federal agency to take charge of operations.

The reparations clause of the law puts owners in the position of taking what they are offered for immediate settlement or assuming the risk and cost of haggling. The President has power to fix the 'just compensation,' but the money still would have to be obtained from Congress. Any person who thinks the price is insufficient can collect 75% of the amount and then go to court.

State Enters B'way Name Competition, Hope's $12,500, Heidt's 21G for 2 Wks.

Loew's State on Broadway has entered into the competitive market with the nearby Paramount and Strand for top name bands and personalities. Heretofore, the house has stayed out of it through being unable to offer such attractions more than one week's booking because of second-run films.

State's biggest buy this year thus far is Bob Hope, for week of May 30, at $12,500. Salary includes Brenda and Cobina, Hope's radio stooges, and Jerry Colonna. Hope was originally supposed to go into the Paramount, but the latter house couldn't promise him a May 29 opening date, necessary because of Hope's radio commitment, so the comic's booking was shifted by the William Morris office to the Loew house. Last time Hope played Broadway, at the Paramount, his salary was reported around $4,500.

Another major buy by the State is Horace Heidt's radio unit for two weeks, June 13-20, at a total salary of $21,000. Heidt will get $11,000 for the first week and $10,000 for the second. The Strand had been offering Heidt a three-week deal calling for $10,000 each for the first two weeks and $9,000 for the third, but Heidt held out for $11,000 for the first week and then went over to the State via Music Corp. of America.

Big name splurge by the State is figured to be a result of Loew's operators trying to meet the expected stiff competish from the N. Y. World's Fair this summer. House, as an instance, was hurt by the Fair's opening day on Saturday (11), with the gross dipping to around $3,500, just about half the theatre's average for a Saturday.

AGVA Takes Edgewater, Chi, Off Unfair List

Chicago, May 14.

Local office of American Guild of Variety Artists has taken the Edgewater Beach hotel off the unfair list following start of negotiations between AGVA and the hotel for an agreement.

It's likely the agreement will be signatured officially this week, the contract to call for minimum wages for performers and the banning of doubling.

EQUITY, SAG LEND AGVA 5G

Application of the American Guild of Variety Artists for further loans from Equity and the Screen Actors Guild was but partially complied with. Vaude union asked for $12,500 from each, but received only $5,000 from the legit and picture organizations combined. Latter have named a joint committee which will consider advancing more coin to the vaude organization, which was formed last summer when the American Federation of Actors was ruled out by the Associated Actors & Artistes of America.

Until lately, AGVA has had a difficult time in organizing, and considerable coin was spent during a period when there was literally a parade of executive secretaries. Equity loaned $20,000 to AGVA and SAG gave the same amount. During a time of stringency the picture end advanced another $10,000, so that it is owed $32,500 to date, as against Equity's 'bills receivable' of $22,500.

AGVA is in a better position now than at any time since formation. It has more than 500 members at the World's Fair, which means a definite dues-paying contingent.

•15 YEARS AGO•

(From VARIETY)

Coney Island was going under a rehabilitation process that would make the Brooklyn spot a year-round resort.

There were complaints about the plague of bad plays hitting Broadway. However, grosses were holding up pretty well, with the drama biz being better than that of the musicals.

Harry Langdon reported to have been offered a producer's contract calling for $1,700,000 for three years at a sliding scale. First year was to pay him $450,000, with the final, $750,000. Outside producers made the offer.

The Orpheum circuit and Balaban & Katz were said to be talking of forming a vaude and picture circuit together. Report circulated because of a 50-50 deal between the two for the operation of a Chi vaudfilmer.

With unofficial figures placing the salaries at $15,000, New York Hipp bill was said to be the most expensive ever assembled for a vaude house. Paul Whiteman, headlining, was getting $7,000.

Lee B. Shubert, with Willie Klein, his attorney, and George B. McClelland, were sailing for Europe, presumably to look over six theatres for leasing in Paris and London.

In return for the payment in cash of $175,000, Arch and Edgar Selwyn, Crosby Gaige and Sam H. Harris turned over to A. L. Erlanger the Selwyn theatre, Chicago, on a 10-year booking arrangement.

Vincent Lopez was given a smash reception upon his London arrival for dates. Jack Hylton's band was at the dock to greet the American maestro.

COAST PALLADIUM NITE SPOT TO COST MILLION

Hollywood, May 14.

Construction will start within a month on the Palladium cafe and ballroom on Sunset boulevard, just off Vine street between the NBC and CBS studios. Venture, to cost $1,000,000, is financed by Hollywood, New York and Miami coin.

Site will cover 70,000 square feet, with 35,000 square feet given over to the dancery. Cafe will have accommodations for 800. Maurice Cohen, former picture producer, heads the operating company.

Fays, Philly Vauder, Folds for Summer

Fay's, Philadelphia, vaudfilmer operated and booked by Eddie Sherman, folds for its usual summer hibernation today (Wednesday).

Sherman is now booking vaude into two Philly parks, Willard Grove and Woodside, both playing five-act shows on Sundays only.

Carman Goes Str.-Pix

Philadelphia, May 14.

Vaude becomes almost a dead issue in the Philly area next week with the shuttering of the Fay's, and the reversion of the Carman to a straight pix policy.

The Towers, Camden, N. J., will continue vaude on Fridays, Saturdays, and Sunday for the time being.

Det. Nabe Builds to Full W'k in Face of Opposish

Detroit, May 14.

Advent of vaudeville in the big downtown houses here hasn't ruffled the neighborhood boys, who have been steadily building up on it.

The Harper, large nabe of the Wisper & Wetsman chain which has been using a half week of vaude during the past two months, swung over on a full-week policy. Bookings are three weeks ahead.

Pendergast's Jam

Buffalo, May 14.

Thomas Pendergast, 21, who described himself as a song and dance man, was convicted of petit larceny in County Court when Mrs. Eleanor Zaborowski, 30, complained that she gave him $650 last January to deposit in a bank for her and found that he deposited only $100.

Pendergast claimed that the $100 was all that had been given him.

Variety Bills

THIS WEEK (May 10)
NEXT WEEK (May 17)

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
State (16)
[illegible] Orch
4 Kirans
Ruth Terry
Jerry Lester
Sunny Rice
D'Ivons Co
RICHMOND
Loew
Ina Ray Hutton Orch
Wells & 4 Fays
Johnny Woods
WASHINGTON
Capitol (17)
Rhythm Rockets
Gloria Blake
Arnaut Bros
Dean Murphy
Francis & Gray
Dr Giovanni

Paramount

NEW YORK CITY
Paramount (15)
Gene Krupa Orc
Lennie Hammell
Margaret Hays
Masters & Rollins
CHICAGO
Chicago (17)
Bob Hope Co
Dolores
Jerry Colonna
Brenda & Cobina
George Tapps
4 Comets
State Lake (11)
Happy Felton Orc
Joe Lewis
Mildred Bailey
Rialto (11)
Bob Hope Co

Loew's State, New York
WEEK MAY 16TH
SUNNY RICE
Placed by
MARK J. LEDDY

RKO

BOSTON
Keith (17-19)
4 Nonas
Tanner & Thomas
George Prentice
Billy House Co
Steve Geray
SYRACUSE
Strand (12-16)
Paul Nolan Co
Deep River Co
Digatanos
Oscar Davis
Whitson Bros

Warner

NEW YORK CITY
Strand (11)
Sammy Kaye Orc
3 Diamond Bros
Walton & O'Rourke
Rita & Ed Oehman
(10)
Guy Lombardo Orc
Mary Small
Nonchalants
Gomer & Joanne
Vic Hyde
PITTSBURGH
Stanley (17)
Glen Gray
Doris Dugout
Case Daley
Pansy Sanborn
(10)
Tommy Riggs
Velma & H Kleen
Jack Durant
Beverly Roberts
Rhythmettes
WASHINGTON
Earle (11)
Red Skelton
4 Hoffmans
16 Gae Foster Gls
Gower & Jeanne
Lowe, Hite & Stan
(10)
Red Skelton
Jay & Lou Seiler
Christianis
16 Gae Foster Gls
Sims & Bailey

Independent

NEW YORK CITY
Music Hall (16)
Henriette Schumann
Valia Valentinoff
Frank Parris
Robert Landrum
Lewis Kellogg
Corps de Ballet
Rockettes
Erno Rapee Symph
Roxy (17)
Lucille Cape
Shyrettos
Ben Yost Co
Jeanne Lanier
Gae Foster Gls
Paul Ash Orc
BALTIMORE
Hippodrome (16)
Lewis & Van
Continentals
Nonchalants
Bert Wheeler Co
State (19-22)
4 Sachs
(Two to fill)
(16-18)
Chas Ross
Vanessa
(Three to fill)
Royal (17)
Hattie McDaniel
Lorge & Margaret
CAMDEN
Towers (17-19)
Monroe & Grant
Helene Denizon Co
Rex Alwell
Kanazawa 3
(One to fill)
HARTFORD
State (17-19)
3 Wiles
Dan Rice
Lucienne & Ashour
Dr Hoffman
Gil Lamb
10 Lonergan Gls
(One to fill)
LANCASTER
Colonial (16 only)
Birdland
Everett Sanderson
Yorke & Tracy
4 Marks
PHILADELPHIA
Carman (17)
4 Co-Eds
Gloria French
Lee & Mason
George Beatty
Great Yacopis
PITMAN, N. J.
Broadway
(18 only)
Bert Nagle Co
Harry Holmes Co
(Two to fill)
WILLOW GROVE
Willow Grove
(18 only)
Bert Nagle Co
Everett Sanderson
Fenwick & Cook
4 Co-Eds
(One to fill)

Cabaret Bills

NEW YORK CITY

Armando's
Frank Mandella Orc
Pedroza Orc
Adelaide Moffett

Barney Gallant's
Ann Palmer
Irene Hartley
Nellie Fales
Carter & Bowie

Beachcomber
Sonny Kendis Orc
Faith Little
Juanita Rios
Chavez Orc

Bill Bertolotti's
Don Sylvio Orc
Angelo's Rh'mba Bd
Marion Wilkins
Virginia Gibson
Dorothy Blaine
Lorraine Jane
Paula Sullivan
Billy Cascade
Russell & Carter

Bill's Gay 90's
Charles Strickland
Jim Works
Ethel Gilbert
Billie Jordaine
Fred Bishop
Spike Harrison
Harold Willard
Dorin Donnelly
[illegible] Grouse

Cafe Society
Joe Sullivan Orc
Hazel Scott
Albert Ammons
Pete Johnson
Joe Turner

Chateau Moderne
Milo Leranchine
Tom Wood
Internationals
Gabriel

Club 17
Snooky [illegible] O
Jack Lewis
Pattie Green

Club Gaucho
Don Miguel Orc
Maria del Carmen
Nelia Medora
Jacquelina

Cotton Club
Andy Kirk Orc
Nicholas Bros
Buck & Bubbles
Tip, Tap & Toe
June Richmond
Vic Terell
Allen Drew
Tommy Wilson
Edna Mallay
Sister Tharpe

Cuban Casino
Consuelo Moreno
Los Ojedas
Dolores Laurell
Don Casanova

Diamond Horseshoe
Noble Sissle Orc
Ben Williams Orc
Blanche Ring
Gilda Gray
Eddie Leonard
Julian Eltinge
Pat Rooney
Harland Dixon
Prof Lamberti
Wini Shaw
Lane Bros
Marion Keary
Dave Mallen

El Chico
Hugo Mariani Orc
Dorina del Sol
Bella Rosella
Juarez & Valero
Carlos Salazar

El Morocco
Dick Gasparre Orc
De Marcos
Lora Kliman

Famous Door
Red Nichols Orc
Dora Rhodes

Glen Island Casino
(Pelham, N.Y.)
Bobby Byrne Orc

Greenwich Village Casino
Diana Del Rio
Ruth Kidd
Mary Jane Brown
Linda March
Frank McCormick
Selda Barry

Havana-Madrid
O De La Rosa Orc
Juanita Sanabria Or
Alberto Torres
Lita Mona
Mona Lisa
Lola Rijos

Hickory House
John Kirby Orc

Hotel Ambassador
(Trianon Room)
Larry Siry Orc
Vincent Bragale Or
Rosalean & Seville

Hotel Algonquin
John Hochmaster
Karol Hauer
Odette Athas

Hotel Astor
Dick Kuhn Orc

H'tel Belmont-Plaza
Raul Fanseca Orc
Robinson Twins
Grace Drysdale
3 Modernaires

Hotel Belvedere
Ray Perry Orc

Hotel Biltmore
[illegible] Orc
[illegible] Orc
Carmen Marn
Phyllis Jeanne
Johnny Cook
Paul Gilbert
Ford Harrison

Hotel Bossert
(Brooklyn)
Eddie Lane Orc

Hotel Brevoort
Gus Lloyd
Paloma
Marie & Goodheart
Lola Russell

Hotel Edison
Glen Gardner Orc

Hotel Essex House
Bob Chester Orc
Dolores O'Neill
Al Pearl
Jack Kerr

Hotel Lexington
Lani McIntire Orch
Mamaluia Maida

Hotel Lincoln
Charlie Barnet Orc

Hotel McAlpin
J Messner Orc
Jeanne D'Arcy

Hotel New Yorker
Larry Clinton Orc
Bellettes
Alfred Trenkler
Norbert Walter
Keith Bowman
Roberta & Farley
Rose Morrison

Hotel Park Central
(Cocoanut Grove)
Del Courtney Orc
Mara & Marilynne
Helene Standish
Mal Powell
Charles Hamre
Gypsy Lee
Benny Howard

Hotel Pennsylvania
Jimmy Dorsey Orc
Helen O'Connell
Bob Eberle

Hotel Plaza
Eddy Duchin Orc
June Robbins
June Forbes
Paul Draper

Hotel Roosevelt
Frankie Masters Or

Hotel Savoy-Plaza
Emile Petti Orc
Hildegarde

Hotel St. George
(Brooklyn)
Don Arthur Orc
Tommy Taylor

Hotel St. Moritz
Eddie Varzos Orc
Emile Boreo
Nanette & Christine
Margaret Scott
Glenn Pope

Hotel St Regis
Hal Saunders Orc
Waldorfino Rhumba
Mary Parker
Billy Daniel
Carolyn Cromly
Kay Snell
Elizabeth Dow
Rita Lupino
Virginia Hulf
Barbara Woods

Hotel Taft
Ben Bernie Orc

Hotel Waldorf-Astoria
(Starlight Roof)
Xavier Cugat Orc
Raul & Eva Reyes

Hurricane
Eddie Bush Orc
Fernando Fonas Or
Harrison & Fisher
Sara Ann McCabe

La Conga
Nano Rodrigo Orc
Eliseo Grenet Orc
Diosa Costello
Don Arden
Emma Rico
Puppy Campillo
Perez & Ramie
Aida Alvarez
Florence & Alvarez

La Marquise
William Palermo O
Muriel Webb
Frances Connolly
Jeanne Jordan

La Martinique
Val Olman Orc
Fausto Curbelo Or
Danny Kaye
Yvette
Pancho & Dolores

Larue
Eddie Davis Orc
Joseph Smith Orc

Le Coq Rouge
Nicki Raymond Orc
Don Marton Orc
Tisdale 3

Le Ruban Bleu
Rashe & Mirko
Paula Laurence
Valeska Gert
Sylvia St Clair

Leon & Eddie's
Eddie Davis
Lou Martin Orc
Emil Coleman Bd
Ronnie Rosa
Carol Gould
Lee Sullivan
Tondelita & Lopez
Una Cooper
Geraldine & Joe

Monte Carlo
Ted Straeter Orc
Ray Morton Orc
P & H Hartman
Christina Lind

Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent de Costa
Art Tubertini
Tino Donelli

Queen Mary
Joe Ellis Orc
Consuelo Flowerton
V McNaughton
Jeanette Miller
Kostelich & Farrar

Rainbow Grill
Barry Winton Orc
Marlynn & Michael

Rainbow Room
Ray Coller Orc
Felix Ferdinando Orc
Beverly Whitney
Lysbeth Hughes
Fernandez & Montes
Paul Remos

Russian Kretchma
Dora Boshoer
Sergei Ignatenko
Kishechenik
Simeon Karavaeff
Nadia Mirova
Nastia Polyakova
Michel Michon
Marsha Fedorova
Volodia Kolov Or

Stork Club
[illegible] Orc
Ann [illegible]

Versailles
M Bergere Orc
Panchito Orc
Van Fraucine
Carmen Miranda

Village Barn
Jack Denny Orc
Rialtos & Harry
Con Franklin
Altoonies
Jo Ann
Sons Purple Sage

LOS ANGELES

Beverly Wilshire
Matty Malneck Orc

Biltmore Bowl
Stanley Mickman
Eddy Rio & Bros
Fred Scott
Neiman's Mariettes
Grace Page
Elizabeth Tilton
Larry Kent Orc
Tyne
Fritch & Deaville

Cafe La Maze
Gloria Keller
Helene Farrell
Mary McIntire
Tommy Howard

Club Bali
Bess Fletcher
Nellie Lutcher

Cocoanut Grove
Lo Vonities
Joe Reichman Orc

Earl Carroll
Bob Brownies
Bob Williams
Red Gust
Miller & Reading
Werner Sis
Nell Heade
Lolite & Arde
Kelops
Jean Tighe
Amers & Aime
Edward Ansley Or
Manny Strand Orc

Florentine Gardens
NTG & H'wood Rev
Billy McDonald's O

Grace Hayes Lodge
Charlie Foy
Joe Frisco
Koters & Dargie
Peter Lind Hayes
Sammy Wolf
Jeffrey Gill
Johnny Black Orc

H Cafe
Daryl Harpa Orc

La Conga
Kenta & Talyo
Paul Neighbors Or
Phillip Lopez Orc

Paris Inn
Norman & Beverly
Monna & Page
Dorothy Heller
Dominor
Marguerite & Martinez
Ken Henryson
Rita Moorey
Henry Monet
Helen Miller
Chuck Henry Orc

S'dy Fox's Vendome
Kay Kalle Orc

Seven Seas
Hank Shaw
Jimmie Lowell
Lillian Gibson
Bob Matheos
Pussom
Sam Kohl Orc

Slapsy Maxie's
Louis & Moore
Margie Harrison
Sabina & Lacey
Mattie Rosenbloom
Ben Sedley
Jerry Brandow
John Scott Orc

Somerset House
Harry Ringland
Una Wyte
3 High Hats
Lou Salter Orc

Swanee Inn
Cleo Brown
Charlie Evans

Topsy's
Valentines
Lynn Sterling
Zara Lee
Joe Barron Bd
Sterling Young Orc

Victor Hugo
Henry King Orc
Jerry Lester
Dwight Fiske

Wilshire Bowl
Jean & Beverly
Phil Harris Orc
Ruth Robins

CHICAGO

Ambassador Hotel
(Pump Room)
Fabian Andre Orc
Virginia Hayes

Bismarck Hotel
(Walnut Room)
Hadley Gls
Art Kassel Orc
Marion Holmes
Noll & Nolan

Blackhawk
Bob Crosby Orc
Marion Mann
Vicki Allen
Orvin & Betty

Blackstone Hotel
(Balloon Rm.)
Dale Evans
Pinder & Earl Orc

Brevoort Hotel
(Crystal Room)
Florence Schubert
Verdie Ohlman
Jean Harter
Vito Mancini
Bill Blackie

Broadmoor
Jack Farrell
Peter Gale
Jane LaVonne
Jean Talbot
Danielle
Herb Rudolphs Orc

Chez Paree
Georges & Jalna
Sophie Tucker
Everett West
Meane Gls
Henri Kellerman
Lou Breese Orc

Club Alabam
Ethel Brown
Marion Moore
Sadie Moore
Bernard & Henrie
Norma Adler
Kite Barton
Carlotta La Pierre
Clare Fuell Orc
Samoa Gls
King Roth Orc

Club Minuet
Peter Mac
Betts Brown
Mickey Sheridan
Jeanne Bell
Sherry Wynn
Phyllis Noble
Annette Kennedy
Art Gianbeth Orc
Del Estes

Colony Club
Carmen Miranda
4 La Playas
Bobby Ramos
Carlos Molina Orc

Colosimos
Jack Prince
Billie Gray
Gerry Bergren
Dora Dora
Walter Sis
Pinnacle Gls

Club Delisa
Gus Bradley
Sam Theard
Marion Abernathy
Wesley Long
Chappie Hill
4 Jitterbugs
Rhythm Willie
Dorothy Ivory
Farrell Gl
Earl Saunders Or

Congress Hotel
(Glass Hat Rm)
Johnny Ranger Or
(Peacock Rm)
Joe Vera

Edgewater Beach Hotel
(Beach Walk)
Ted [illegible] Orc
D & Verna Pickert
Clyde Rogers
Gibson Hughes
Dorben Gls
Herb Coale

885 Club
Don Arts Orc
Para Nelson
Johnny Honnert

Franke's Casino
Maty Camp
Diane Clifton
Don & Lee
Kay Kessel
Helen Fox
Buddy Kirby
Dick Conrad
Bob Tinsley Orc

Gay 90's
Harriet Norris
Tango
Jeanette Willie
Gloria Knight
Ginger Woods
Bob Sanders Jr Or

Gracemere Hotel
(Glass House Rm)
Hal Munroe Orc
Wynn Faire
Noel Richardson

Harry's New York
Ralph Cook
Margie Kelly
June Glory
Hart & Allison
Alan Rogers
Dorothy Johnson
Mel Cole Orc
Three Taloses
Hoosier Gls

Hi Hat
Willie Shore
Mary McCormick
Mary Brent
Tommy Sis
Kerston Sis
Jimmie Cassidy Orc

Ivanhoe
Kit Kat 3
Al Trace Orc
Holly Swanson
Helen Sumner
Al Velson Orc

L'Aiglon
Mary W Kilpatrick
Ramona Campbell
Don Quintero Orc
Ennio Bolognini Or

Hotel La Salle
(Blue Front Room)
Jack Chapman Orc

Liberty Inn
Valerie
Reene
Ann Nelm
Idolita
Jack Taylor
Lou Dunn
Jimmie O'Neil
Karl Wiley Orc

Millstones
Flo Whitman
Nora Lou
Marjorie Melinger
Fern Bros
Genevieve Val
Muriel Joseph
Rae Collis
Bob Wenzl Orc

Morrison Hotel
(Boston Oyster House)
Meaty & Cuthbert

Old Heidelberg
Old Heidelberg Co
Murray Orient
Reno Konreza
Billy Sherral
Helen Westbrook
Herbie Orc

Palmer House
Empire Room
Hal Kemp Orc
Jongeliers
Rex Lewis
George Tapps
Bob Allen
Janet Blair
Jack le Mare
Abbott Dancers
Phil Dooley Orc

Sherman Hotel
(Celtic Cafe)
Gene Kerwin Orc
Jaros Sis
(Panther Room)
Ben Pollack Orc
Alma Kayan
Alex & Santos
Bill Russell
Armida
Jitterbugs
Gloria Faye
Bill Matt

Silver Cloud
Jimmie Amos
Lee Fields
June Vail
Mignon
Rabelle Gls
Ray Reiber Orc
Elmer Daniels
Hazel Zaine

606 Club
Billy Carr
Margret Faber Gls
Jean Davis
Lois Dean
Maxine De Shon
Carol Chappelle
Roberta Roberts
Joel & Annette
Bernice Lind
Don & Betty Lynne
Sherene
Marie Sharne
Dolly Sterling
Alyse Bari
Carla Vinnelle
Sol Lake Orc
Tripoli 3

Stevens Hotel
(Continental Room)
Griff Williams Orc
Walter King
Bob Kirk
Buddy Marlow

Susie Q
Dick Buckley
Bill DeWitt
Crystal Cook
Jerry Gerard
Red Wilson Orc

Swingland
Johnny Long Orc
George Gould
Pope & Lorie
Butterbeans & Sue
Nick Brooks Gls

Thompson's 16 Club
Ray Reynolds
Mack Mutland Orc
Di Noel Twins
Laurie Shannon
Thelma Morland
Pat Thomas
Marsh McCurdy

Yar
Dorian Wittich Orc
Janina LaBoda
Claudia Coralli

PHILADELPHIA

Arcadia
Dorale
Al Blane
Bill Shannon
Shaw & Meade
Vincent Minnelli
Johnny Curtin Orc

Burgundy Room
Bellevue-Stratford
Hotel
Dick Wharton's Orc
Fred Niedland

Cadillac Tavern
Eddy Thomas
Grace O'Hara
Piaudrinka
Darlene
3 Little Words
Hendrickson & A
6 Cadillac Crackers
Billy Hayes Orch

Cedarwood Cabin
(Malaga, N. J.)
Pat Cowell
Nikki Nikolai
Betty Williams
Frankie Rudolph
Walt Temple Orc

Club 15
Delmadores
Dick Thomas
Hazel & D Cooper
Dorothy Nallinger
Jerry Delmar Orc

Club Ball
Cross & Dunn
Nat Brandwynne O
Peter Sis
Johnny Howard

Cotton Club
Myra Johnson
Bobby Evans Orc
Rodo & Carlos
Moore & Marge
Wendell & Ford
May Jay
Wendell Moore

Crescent Log Cabin
(Gloucester Hghts, N. J.)
Joe Kroll Orc
June Elkridge
Martha & Dorne
Beryl Walker

Dutkin's Rathskeller
Frank Post
5 Francettes
Doris King
Violet Lewandos
Jane O'Neill
Verne McDevers
Yvonne Le Brier
Jay & Julie
Frances Dare
Irving Heinlow Orc

Embassy
Bea Clifford
Sue Carlisle
Betty Carlyle
Mildred Fenton
Emily Jewel
Phil Hall
Adele Norville
Florence Vastoff
Judy Barrett
Billie Maples
Curt Weller Orc
Virginia Renault
Kay Keeny
Stephanie Snyder
Carmen Montoya
Mary Williams
Trudy Martin
Pedro Blanco Orc

Evergreen Casino
Jimmy Costello
Lee Ames Gls
Kay Allen
Romero & Rosita
Ruth Clayton
Jimmy Raye
Margolita
Pat Shevlin Orc

1523 Locust
Pete Montana
Beth Challis
Muriel Harrison
Mae & Pepper
Helen Wilson
Bubbles Shelby
Evelyn Bradley
Betty Mann
Betty Bickel
Kel La Vel
Kings of Swing Or

Hotel Ben Franklin
Garden Terrace
Val Ernie Orc

Gay 90's
Chic [illegible] Orc
Muriel Nichols
Helen Dorsey
Rubber Legs Wms
Giants of Rhythm
Ward Townsend

Gruber's Hof Brau
Johnny Rose
Mann & Videll
Nadine
Marie Otto
Gruber Hof Brau O
Hotte

Hearl's
Andre & Frances
Kay Gilley
Al Hipel
Frank Mellen
Chas Verna's Orc

Hildebrand's
Leslie Sis
Hollo & Therese
Billy Hall
Fern Hale
Lydia White
Hildebrand Gls
Abe Shore
Mamie Helmont
Bobby Lee Orc
Hildebrand 3

Hotel Adelphia
(Hawaiian Roof)
Al Vierra Orc

Jack Lynch's
(H Walton Roof)
Vincent Rizzo Orc
George Jessel
Lane & Moore
Bob Russell
Baxter Fisher
Elton & George
Harmon Ckley
Glamour Gls (10)
Herb Dubrow
Neil Fontaine Orc

Jam Session
Joe Verrerchia
Freddie Rockfeld
Mae Fenton
Jim Thorpe

Hotel White Way
(Atco, N. J.)
Page & Cody
Harray
Dottie Small
Johnny Krane Orc

Latimer Club
Michael Travis Orc
Grace Devine
Jean Parvent
Beverly Fisher
Tommy Monroe
Barbara Bradley

Lexington Casino
Charlie Gaines Orc
Rube, Johnnie, Ed
Pauline Costello
Lillian Fitzgerald
Kitty Wells Rev
Pete Hayes
Frankie Richardson
Tubby Blake
Tiny Harris
Karl Kay
Mike Jaffree
Shandor & Marge
Harry Rose

Lido Venice
Bea Perry
Jule Ellis
4 X's
Johnny Joseph
Pen Raymond

Little Rathskeller
Ruth Wayne
5 Paganos
Walter Green
Frances Fave
Jackie Miles
Gardner & Kane
Victor Hugo Orc

Minstrel Tavern
Bella Belmont
Ed McGoldrick
Margie March
Alvada Loftus
Morriotti's Rm Orc

Nason Inn
Wayne & Kenon
Coranne
Marie Novelli
Jack Hutchinson
Dianne Rockell
Frank Cuneo Orc
Edythe Rollado

New Lander Cafe
Virginia Lee
Maxine Brent
Peggy LaMarr
Bill Mayo Orc
Lenny Burbie
Jeanne Flynn
Rose Gillice

Open Door
Johnny Leary
Marie Latell
Illeana
Edna Thompson
Jerry Vance
Shannon & Mela
Ted Oliver Orc

Palumbo's
Howard Reynolds
Ed Rocker
Hal Raymond
Mae Raymond
Monroe & Abbott
Valra Daneers

Philadelphia Room
6 Frolicettes
Billy Kenny
Red Rodgers
Lee Lamont
Sally McDonough
Hazen Watson
King's Jesters
Betty Barr
Fred Chapelle
Ruth Hansen

Purple Derby
Jackie Horner
Irvine
Marty Burke Orc
Pucelli
Helene Ross
Sonny Lee
Jean La Mar
Billy Newmans
Nee Getty & Ann
Margie Mealy
Betty Neale
Alice Carmine

Red Lion Inn
Day Sis
Ed Chambers Orc
Kitty Smith
Jack Griffin

Sansom House
Bill Myers
Ed Manton
Lloyd Nugent
Bill Donahue

Rendezvous
(Hotel Senator)
Beale Street Boys
University Trio

Spatola's
Susan Long
Hall Naffer
Nina Nonni
Sally La Mar

Stork Club
4 Modernettes
Betty Daniels
Barry Prince & C
3 Stewart Sis
Marrone & Gallo
Alec Gale
Henry Patrick Orc

Stamp's Cafe
Bert Lemisch Orc
Paul Mohr
Vilma La Ville
Helen Wilson
Mimi Rollins
Harlem Rythmanes
4 Cards
Nora Williams

Silver Lake Inn
(Clementon)
Alice Lucey
Golden Pair
Suzanne Brown
Mile Lorraine
Red Thornton
M Hamilton Orc
George Reed

20th Century
Susan Tufts
Ginger Lynn
Kern Kobblers
Gray
Whalen Sis
Millie Buck
Terry James
Mal Thompson Orc

Venice Grille
Burns & Burnachs
Dolores Doll
Vic Nelson Orc
Ed Sherry Gavin
Viola Klaiss
Rose Venuti
Pat Wray

Viking Cafe
Chic Mallory
Jim Nuegre Orc
Shale & Heart
Leslie
Betty Lee
Cortello's Canines
Betty Moore
Jean Caras
Sonny Rae
Jimmy Naegre Orc

Warwick Hotel
Herb Hagenor Orc

Weber's Hof Brau
Camden
Jules Pierre Orc
Bob Merrill
Victoria Troupe
R & M Powers
Ted & Betty Taft
Pat Sullivan
Ted & Julia
Dave Peterson
Elmer Seltzer
Ilse Hart
Bruhdeaux Alpine Tr
Syd Holden
Rothe's Kikeradione

Wilson's
Joe Hough, mc
4 Guardsmen
Marion
Texas Tommy
Jordan & Grace
Clayton Johnson
Harry Johnson Orc
Gee Baker

Yacht Club
Jimmie Evans
Sunny Mason
Teddy Forrest
Jeanne Collier
4 Music Hall Gls
Lillian Russo
Barbara June
Marie Halle
June Patterson
Mary Nash Orc

PITTSBURGH

Anchorage
Hughie Morton Orc
Mainard Irvine
Rita Norman

Arlington Lodge
June Gardner Orc

Balinese
Phil Cavezza Orc
Dave Leroy
Frannie Sage

Bill Green's
Everett Hoagland O

Club Petite
Piccolo Pete Orc
Betty Page
Yvonne & LaMarr
Betty Bona
Ted Blake
Flo Parker
Eddie Morris
Brenda Lambert

Cork and Bottle
Jack Davis

Hotel Henry
(Silver Grill)
Nelson Maples Orc
Beverly Bennett
George Weber

Gay 90's
Dorothy Nesbitt

Evergreen Gardens
Frank Jay Orc
Hyler, the Horse
Wally Hamilton
Dee
Arnold Arie
Mile Yvonne
Lehigh Sis

Hotel Roosevelt
3 Suns

Hotel Schenley
Billy Hinds Orc
Carol Mansfield

Hotel Wm. Penn
(Chatterbox)
Lang Thompson Orc
Peggy Nolan
Pen Martin
Chuck Eaton

Continental Bar
Billy Catizone
Harry Martin
Johnny Pella
Al Delorace

Kennywood
Clyde Knight Orc
Janet Lee

New Penn
June Gardner Orc
Harry Gray
Bonnie Hoyle
Darvis
Frankie Marcel
Blanche

Nixon Cafe
Al Marsico Orc
Bob Carter
Dore & Korda
K Nobney Gls
2 Whirlwinds
Angelo Di Palma

Nut House
Jim Buchanan
Harry Nasdorf
Bishop Bros
Wharton Wayne
Joe Klein
Hood Watson
Alex Ibanka Orc

Orchard
Jimmy Gamble Orc
Joe Loring
Chuck Miller

Pines
Ray Englert Orc

Riviera
Will Good Orc

Yacht Club
H Middleman Orc
Jackson & Clifford
Barbara Lang
Troy & Lynne
Shirley Heller
H'wood Blondes (6)

Sky-Vue
Cyril Wolshman Or
Helen Young

Union Grill
Art Yagello
Frank Natale
Mike Sandretto

Webster Hall
Michele Berlenn

CLEVELAND

Alpine Village
Otto Thurn Orc
Dan Francisco
Clemons & Nelling
Cardomas & Curtoma
Mildred Smith
Myron Ryan
Margaret Aetamer
Herman Pirchner

Airway Club
Troy Singer Orc
Judy Black

Cedar Gardens
Duke Mariano Orc
Lakeia Hill
Speckning George
Nan Shaw
Billie & Millie

College Inn
Norman Grill Orc
Hy Herron

Freddie's Cafe
Ralph Lewis
Corinne & LaVelle
Velez Wyte
Hidden Plate Gls
Freddie Carlone Or

Gourmet Club
E Robinson Orc
Bill Lechman

Mayfair Grille
Joe Robinson
Lenox Fisher
Pat Ryan
Pete Rame

Hotel Allerton
Grant Wilson

Hotel Cleveland
Ted Fio Rito Orc
Frank Flynn
Candy Candido

Hotel Sterling
Hotty Lake Orc

Hotel Hollenden
Sammy Watkins Or
Ileane Janis
Kariro & Norelle
Wilfrid Dubois
Romany 3

Hotel Statler
Frank Genco Orc
Frank Owens

Jack & Eddie's
Broadway Billie
Robertina Roberts
Bebe Sherman
Sammy Lappman
Arlene Rhea Orc

Lindsay's Sky-Club
Una Mae Carlisle
Ray Raynor
Pearl Delaven
Judy Preston
Harold Simpson

Mounce's Cafe
DeMar & Denise
Jean Maylon
George Paderewski
Kay Whitney
Bob Opita Orc

Southern Tavern
Lee Allen Orc

DETROIT

Book-Cadillac Hotel
(Book Casino)
Jack Meyers Orc
(Motor Bar)
Vic Abbs Orc

Bowery
Morris & Rogers
Barbara Blane
Dave Monahan Co
Dorvanos
Hollis Morkell
Francine
Jitterbugs (6)
Honeycutters (12)
Johnny King
Chas Carlisle
Benny Resh Orc

Blue Lantern
Al & Jean Allen
Irving Harmon
Freda Lanter
Glamour Gls (6)
Temple
Lee Walters Orc

Commodore Club
Faye Blondes
Alma & Roland
Palmer Girls (4)
Libby Langford
Mack Thomas Orc

Corktown Tavern
Herb Hoviland
Helen White
Corinne & Claire
Eddie Jordan
Billy Marlen
Betty Burns
4 Victors
Eddie Matton Orc

Hamid's
Ann Johns
Tweedy McGarrity O

London Chop House
Teddy O'Farrell
Don Rebel Or
Vera Reyes

Mayfair
Bill Rose

(Continued on page 48)

MUSIC HALL, N. Y.

Frank Paris, Valya Valentinoff, Henrietta Schumann, Robert Landrum, Laura Kellogg, Belle Flower, Dolores Pallet, Amy Revere, Rockettes, Music Hall Choral Ensemble, Music Hall Corps de Ballet; 'My Son, My Son' (UA), reviewed in VARIETY *March 13.*

A niftily staged production number built around 'Rhapsody in Blue' highlights the Russell Markert show here this week. The George Gershwin composition, very effectively arranged, is the highlight of the stage program, but other of its units also add up to a very satisfying composite.

Markert calls his presentation 'I Always Say,' and as a switch from the routine generally followed by theatre producers, employs three ladies to represent the Florodora era, with music to match, as an introductory gag for each number. They are Belle Flower, Dolores Pallet and Amy Revere, who appear as gossips and, in a brief bit, open the 'Rhapsody in Blue' production sequence.

This portion is called 'True Blue.' A nocturnal sky and stars background, with a piano and Henrietta Schumann on a modernistic raised platform upstage. The theatre's mixed choral group is in the foreground, and, together with the chorus and symphonic orchestra, contributes the Gershwin classic. Miss Schumann, who has been here before, plays the piano portions of the number exceptionally well and the arrangement for the chorus adds to the general effectiveness.

Valya Valentinoff, classical dancer, also here before, is featured in the setup with the ballet girls billed as 'Make Hay While the Sun Shines.' Setting is farmlike and most of the toe dancers appear as farmerettes. An oldtime barn dance is mixed into the routine. Valentinoff, in turn, does a bucolic terp that is novel but not particularly distinctive.

The little figures Frank Paris manipulates look even smaller here than they would elsewhere, and to accentuate that angle, the house has provided a drop carrying the design of a giant. Paris is a strong click with his marionets, the skater, the jitterbug and the boy on the bike being outstanding.

Gene Snyder has used the Rockettes very effectively this week and the costume department has given them plenty of color. The Rockettes dovetail into the finale, 'I Always Say,' a special tune that is well sung by Robert Landrum and Laura Kellogg. The music was written by Robert Emmerich and the lyrics by Albert Stillman. For the blowoff, the entire company breaks into the song. It is a tuneful melody, a little reminiscent of an old pop.

Business Thursday evening (9) good. *Char.*

TOWER, K. C.

Kansas City, May 11.

Henry Busse Orch (15), with Billy Sherman, Johnson Wright & Ducky Young, Rollo and Verna Pickert, The Great Ballantine, Lester Harding, House Line; 'Viva Cisco Kid' (20th).

Master of the trumpet, Henry Busse, and his orchestra with accompanying acts are a change of diet at the Tower. This crew of semi-unit structure is in contrast to the usual variety bill of imported acts with house line, band and m.c.

The running time is up to 60 minutes, the admission price is up to 35c. (evenings, against the heretofore unbroken 25c. straight), and the standard of entertainment is also better. Show is still a bargain at 35c., and the house is benefitting boxofficially from the changed menu.

Familiar 'Hot Lips' is the band opener, with 'Song of India' for a chaser, both in hot tempo. Busse band, three trumpets besides the leader, three trombones, four saxes, drums, guitar, piano and bass viol, is well equipped for most any kind of popular music, but crew is best identified by a brassy warmth throughout.

Brief interlude is given to the house line in a rhythm softshoe. Music is resumed in a four-ply medley wherein the band goes hot on 'Say Si Si' and 'What's Matter With Me.' Busse goes soft on 'Too Romantic' and a trombone quartet clicks off a sweet specialty on 'Stardust.' In this offering leader also exhibits a vocal trio.

In roster of accompanying acts the pace is well abreast of the orchestra. The Great Ballantine the first single, draws a line of chuckling comedy through his suave and clever bungling of standard magician tricks. His chinning also lifts the act.

Singing is next entry, with Billy Sherman crooning 'How High Moon' and 'Wish Upon Star' with regulation throatiness. On a different scale, the entire band works out as a glee club on a special arrangement of 'When Day Is Done,' with Busse's familiar trumpet solo climaxing.

Rollo and Verna Pickert add dancing to the bill with a trio of novelty and acrobatic routines which could be termed semi-eccentric. They're back later, following the line on stilts for their specialty.

Johnson Wright of the sax section heads a torrid rendition of 'Johnson Rag.' Tempo then shifts gears while Lester Harding, regular m.c., baritones 'Hear Your Voice Praying,' well spotted.

Pace again aboutfaces to line of comedy chatter between Busse and Ducky Young, novelty singer. Young lends the broadest comedy interpretations to 'Ma' and 'Jimmy Had a Nickel.'

Closer is 'Dark Eyes.' Pace throughout is fast, and a few lapses noticeable at opening performance had disappeared by evening. *Quin.*

STATE-LAKE, CHI

Chicago, May 11.

Jimmie Lunceford Orch (13), Miller Bros. & Lois (3), Dandridge Sisters (3), Swan & Lee; 'Women Without Names' (Par).

One of the top colored bands, with a rep and rhythm suitable for this family-time house, the Lunceford orchestra indicates a satisfactory week both at the boxoffice and for audience satisfaction. On the stage the band's routine is split in two, at the beginning and finish of the vaude show, with the three acts spotted in the middle.

Band whangs home four numbers at the opening and closing, and does its most solid work with the straight jamereo. There's plenty of excellent work by the cornets and trombones, and crew deserves commendation for the excellent job it did in supporting the vaude acts.

Topping the turns are Miller Bros. & Lois, a dancing trio with some socko acrobatics that mark them apart from the general run of hoofing acts. They make a fine appearance in tails and then use elevated platforms for a whirlwind finish. Especially effective is their acrobatic hoofing on a narrow high platform, a circusy stunt giving the act both novelty and flash.

Dandridge Sisters are a neat little vocal trio who sing three numbers pleasantly enough, doing best with their swing tunes, weakest on the ballad. Swan and Lee have some standard laughs in their two-man comedy crossfire. The comic has a good flair for lowdown hokum and good eccentric hoofing, which he merely hints at. Latter should be developed.

Business good at the last show Friday (10). *Gold.*

APOLLO, N. Y.

Willie Bryant, House Line (16), Madeline Belt & Bunny Briggs, Nash & Evans, Moke & Poke, Jackie Mabley, Louis Prima Orch (4) with Lillian Carroll; 'Shooting High' (20th).

What has long since been thought to have been eclipsed by a new era of show biz has a startling resurrection here this week at the Apollo. For fully 20 minutes toward the end of this 105-minute bill, Jackie Mabley, a femme character who might have been conceived in burlesque, tosses the darkest indigo which she's presently masquerading as an act.

Miss Mabley is a fat femme whose ill-kempt attire is part of the act, the type of which she's used here before on many occasions. But never as filthy as the one she's putting on this week. Indulging in banter with Louis Prima, whose band is the headliner, Miss Mabley's turn is something that's absolutely out of place in vaude. At this catching there was a hushed silence at some of her raw gags. Prima's convulsive effect at her jokes probably lent encouragement to her continuing.

Otherwise, the rest of the bill is sufficiently okay on its own, though there's little boxoffice draught. One production number is better than the usual to be found here, wherein the 16 colored chorines are in a brisk high-kick routine to a medley of 'Star' tunes that has as its base 'Wish Upon a Star.' The latter is sung by Madeline Belt and Bunny Briggs, youngsters who make a couple of other appearances throughout the presentation for other singing and hoofing chores. Briggs' voice is the hush-hush type, not particularly effective, while the girl is comparatively okay.

Nash and Evans (New Acts) are the only white act on the bill, outside of the band troupe, and they click nicely with their hoofing and rope-spinning. Moke and Poke are typically Harlemese in their hoofing and go over in a smash manner, particularly in their simulation of a couple of jitterbugs, with the smaller of the pair donning gingham in keeping with his dame role.

Willie Bryant is back for a second consecutive week, and he appears to be a fugitive from an act. Recently out of 'Mamba's Daughters,' from which he gave a scene with Ethel Waters, the show's star, at the Apollo last week, Bryant has little to say or do this week except attempt to ad lib his way through the emceeing. With the right material it probably would be a different story, since he's got the ability to get across. Prima under Band Reviews.

Biz way off at final show Friday (10).

STATE, N. Y.

Three Samuels & Harriet Hayes, Gaudsmith Bros. (2), Dean Murphy, Gertrude Niesen, Milt Britton Orch (14), with Tommy Rafferty, Gene Grayson (amateur), Ruby Zwerling's pit orch; 'Road to Singapore' (Par).

Current State show is a slow-moving affair and overlong. Running 85 minutes, it becomes tiresome long before the zaney Milt Britton crew makes a shambles of the stage at the finale.

There's variety in the bill, but also a tendency by virtually every act to stay too long. No sooner does one turn wear out its welcome than another comes on milking its material for more than it's worth.

First endurance test comes with the Three Samuels and Harriet Hayes. It's a mixed foursome, with the boys essaying comedy, but proving strictly fair hoofers. Their laugh efforts are of a yesteryear vintage and small-timey. One of the girls, evidently a sister, works with the boys as a dancing trio, while Miss Hayes executes a high-kick, acrobatic solo in nice fashion. Her costume, though pretty, looks a little too cumbersome, however. They all work as a foursome in a military routine for the finale, but stretch it to the breaking point.

Gaudsmith Bros., dancing with their standard French poodle act, also appeared to be working opening night much slower than usual. They got a good measure of laughs, but didn't help the pace, nor does Gertrude Niesen, who follows, hype things. Being strictly a singer, she's naturally stationary. Attired in a neat white gown, plus her flamboyant head dress of reddish blonde hair, she's a nifty picture on the stage. Her vocals are also plenty forte, especially the three versions of 'Oh, Johnny,' each one more torrid than the other until the Mae Westian blowoff.

Another standstill turn is next-to-closing in Dean Murphy, the rapid-fire mimic. He runs the gamut of personalities from A to Z, winding up with one on President Roosevelt that's not exactly in the best of taste and doesn't add any motion to the rostrum. His natural ability and personality, however, gave him a terrific sendoff and he had to beg off with a poem on the meaning of 'Hell' at this catching.

Britton's band, with the fine eccentric hoofing of Tommy Rafferty, winds up. Act hasn't changed in the last few years and its knockabout comedy is becoming rather stale, the reception and number of laughs here clearly evidencing this. This act also stretches bits to the ragged point, making oldies all the more tiresome. Musically, it's strictly a gag.

Gene Grayson, winner of Jimmy Walker's WHN amateur contest on the stage here last week (6), is inserted in the Britton turn for a rendition of 'The Last Roundup.' It sounds more like a last gasp in monotone.

Business was only fair Thursday night (9), probably due to the fact that 'Road to Singapore' was run dry in four weeks at the Paramount down the street. *Scho.*

HIPP, BALTO

Baltimore, May 12.

Dave Apollon Varieties with Dancing Darlings (10), Filipino Orch (13), Anita Jakobi, Ben Beri, Maurice & Marvea, Carol Manners, Doris Dupont, Gil and Bernice Maison; 'Doctor Takes a Wife' (Col).

Strong layout. Back after some years, Dave Apollon has assembled a fullsome company of specialists. Utilizing his mandolin-accented Filipino orch, he comes through with a pleasing and fast-moving potpourri of better than standard entertainment.

A practiced showman, Apollon works hard throughout the entire doings, pacing matters skillfully and building effect with each succeeding interpolation. Nicely routined line of 10 weaves in and out to good effect. Orchestral backing, peculiar as to instrumentation of three brass, three sax and four pluck instruments, besides the piano and bass, gives adequate if somewhat loud accompaniment. Scores best when called upon for typical Hawaiian or gypsy arrangement. Apollon pitches in throughout with his top-flight mandolin strumming.

Snappy opening by line and gagging intro of gals by Apollon start matters and pace holds with acrobatic hoofery by Anita Jakobi. Nicely dressed in long, flowing evening gown, which gives contribution more distinction than usual for this type of turn, smart-working femme sells series of nip-ups to big returns. Followed by Ben Beri, juggler, who provides the usual stuff with balls and clubs. Looks and handles himself well.

Interlude of Hawaiian and gypsy stuff by Apollon and his ensemble makes for good change for pace and a swell spot for Maurice and Marvea in series of ballroomology. After latter pair's two smoothly delivered routines, Apollon takes hold of femme member of twosome for a burlesque waltz good for considerable laughs.

Carol Manners follows with legit vocals, wanging out 'Italian Street Song' and 'Char Bari Bin,' with a swingy change of pace to latter good for solid response. A conga by the line sets matters for some intricate tappery by Doris Dupont, who has considerable ability. Encores smartly via jitterbug routine with Apollon.

Gil and Bernice Maison send their clever canines through some comic business smartly accented by good patter and timing. Slow moving hound and brace of bewitched pups supply considerable appeal and novelty and ring the bell in resounding fashion for a series of bends. Fast finale by line, with Apollon supplying some fast hoking, winds up matters in socko manner for strong audience response.

Biz pretty good. *Burm.*

KEITH'S BOSTON

Boston, May 10.

Emerald Sisters (2), Lewis & Van, Jerry Lester, Hawaiian Follies (10), Larry Flint House Orch; 'So This Is London' (20th) and 'Hidden Gold' (Par).

Successfully spreading four acts with the help of a capable comic as m.c., this week's bill adds up to nice 65-minute variety. 'Hawaiian Follies' takes the last half and 30 minutes to give the show a good musical windup.

Jerry Lester, with a heavy load of swift gags, hokum impersonations and sight laughs, keeps things moving between acts and in his next-to-shut spot. Had the cool contingent warmed up at this morning show by the time he bowed off from his first appearance. Highlights of Lester's varied and vigorous repertoire are a hokum baritone soloing of 'Mandalay' with nutty interpolations, a good impression of Ted Lewis singing 'When Baby Smiles,' a bit of faking with a trombone and a satire on a burley strip.

Emerald Sisters open satisfactorily with a brief, fast and comic tumbling turn, featuring prattfalls and fake tumbles. Good bit is that of one of the girls sliding across a table top and ripping off the cloth and a vase as she shoots across. Lewis and Van, deuce, rouse plenty plaudits for a showmanly runoff of duo precision tapping on miniature stairs, and a dazzling finale of challenges.

'Hawaiian Follies' offers something new around here. Native troupe shows evidence of showmanly guidance from this side of the Pacific, and the result is a neat tab edition of a musical in an Hawaiian atmosphere.

'Trees' and an Hawaiian chant are two of their best vocal-musical numbers. One of the dancing girls whams in a solo hula, followed by another single dancer hipping. Baby Joy, a youngster, is fair in song-and-dance and better with film star impersonations. *Fox.*

LYRIC, INDPLS.

Indianapolis, May 10.

'Variety Revels,' Paul Remos and Toy Boys, Three Swifts, Tess Gardella, Bricklayers, Libonnati Trio; 'Dark Command' (Rep).

House has booked five standard acts this week in a 48-minute bill labeled 'Variety Revels,' giving featured billing to the pic. Acts are all topnotch, and belief of house that vaude won't draw unless big names are on the marquee was proved at third show opening day Friday (10) when a blast of birdshot fired into the audience wouldn't have hit more than a few of the paying customers.

Libonnati Trio open with enthusiastic xylophone work by older man, boy and girl. Then boy and girl go into tap dance, coming back to the woodpile for more pounding and a fast tap for finish. Tess Gardella (Aunt Jemima) follows. After her first song, 'I Was Born to Swing,' she doffs her mammy outfit and does the rest of her numbers in formal attire. Does 'See You In My Dreams,' 'At Sundown,' 'I Cried for You' and finishes with the 'Scrounch,' doing an elephantine dance for a response at the finale. Though no evidence of a cold could be discerned in her speaking voice, Miss Gardella broke on high notes at show caught.

Paul Remos and his Toy Boys are sure mittwinners, with two youthful midgets, dressed as moppets doing a cute tap dance and then following with some well executed acrobatics. Have surefire finish when boys do tricks atop a balanced pole held on the shoulder of Remos.

Three Swifts, repeating here, have good novelty turn with Indian clubs, 'substitute' club tosser reaping laughs with his efforts to keep pace with other two twirlers. Finally get going with some rapid-fire wood pitching. Closing are the Bricklayers, well trained dog turn. Set is building exterior with dogs dressed as workmen. Dogs perform their tricks without human help on stage and there isn't a bobble in their performance. It's a natural for any vaude bill, liked by both the young and old. *Kiley.*

ROXY, N. Y.

Whitey's Jitterbugs (16), Avis Andrews, Bill Bailey, Merry Macs (4), Conrad & Dolinoff, Gae Foster Girls, Paul Ash House Orch; 'Dark Command' (Rep), reviewed in VARIETY, *April 10.*

Presence of the ballet pair Conrad and Dolinoff (New Acts), the harmonizing Merry Macs and tapper Bill Bailey hold this bill to the Roxy's average but there are several mild spots during the show. Lack of a sock b.o. draw was reflected at the early performance Friday night (10) when the house was only about a quarter filled downstairs.

Karen Conrad and Alexis Dolinoff have appeared with various leading ballet groups, most recent being the Ballet Theatre, which had a run at the Center theatre, N. Y., last winter. Miss Conrad is spotlighted in this date, with about a dozen Gae Foster girls going through a few simple movements as background. Ballerina has style and distinction, besides being an accomplished dancer. Dolinoff capably supports, subordinating himself suitably.

Merry Macs, better known via radio but with a fair vaude name, offer four numbers in their familiar manner. Include 'Ma, He's Making Eyes,' 'How High the Moon,' 'Ragtime Cowboy Joe' and 'My, My.' All neatly handled as usual, although only 'High the Moon' offers even mild variation of their standard brand of warbling.

Bailey, Negro tapper who has been compared to Bill Robinson, displays the similarity again. His hoofing is undeniably proficient, but the Bojangles analogy appears to be a trifle ambitious in the matter of personality. Act is slightly long, but it contains a number of bright touches and, since he's a single, naturally suffers on the large stage.

Avis Andrews handles two songs with reasonable success. After a commonplace tap routine by Whitey's Jitterbugs (16), mixed colored group, she offers a concertish '10 O'Clock' and follows it with 'Lover Come Back.' Fact that she also has to try to fill the full stage is a handicap, as is the presence of the eight male hoofers grouped nearby to distract attention. All 16 dancers close this portion of the show with a jitterbug turn.

Gae Foster Girls finale with an impressive bicycle formation routine. *Hobe.*

STANLEY, PITT

Pittsburgh, May 10.

Max Adkins Orch (16), Jack Durant, Tommy Riggs, Velma and Buddy Ebsen, Beverly Roberts, Shyrettos (3); 'Dr. Cyclops' (Par).

It's something pretty close to Old Home Week at this WB deluxer. Tommy Riggs got his start at WCAE more than 10 years ago as half of the team of Riggs and Moke, who called themselves 'The Crazy Pair.' That was before Riggs came upon his imaginary Betty Lou. The Ebsens stepped right out of an Atlantic City nitery to register their first important click at the Penn theatre with a Benny Davis unit. And Beverly Roberts went from a single singing spot at the now defunct Towne Club on the outskirts of town to Hollywood with a WB contract.

Layout looks plenty good on paper but it doesn't quite come off that way. Individually, turns are all clicky but they don't completely fit together and as the strictly vaude pattern has moments of tough sledding. Opening show was plenty jerky, due principally to what sounded like insufficient rehearsal with orch, but was running much more smoothly later in the day and looked lot better although still not as potent as talent would suggest.

Max Adkins' house band is on stage and has a couple of spots to itself but choice of numbers is poor. Show proper gets off fast with the Shyrettos, two men and a femme looker, doing some spectacular tricks on unicycles. It's a corking turn and over big here. Their exit brings on Jack Durant, dressed immaculately in tails, to begin his m.c. stint, which he handles nicely in addition to wowing 'em with his own specialty. Durant's imitations of Clark Gable, Herbert Marshall and Charles Boyer are high-class comedy, registering biggest solo click. Patter is also pretty surefire although he might make a few unimportant eliminations for the family trade.

Miss Roberts mops up with her song cycle. She knows how to act out a number as well as sing it and her voice has a throaty, husky attractiveness that lends itself to a nice variety of tunes. Starts out with 'Balalaika,' then goes into 'How High Moon,' but could do without the corny London blackout atmosphere stuff at the beginning. After that there's 'Poor Fly, my My' and for a closer a real flag-waver about what a great country America is. Latter could be pretty embarrassing for an ordinary talent but Miss Roberts cooks it into a high spot. Gal, with plenty of s.a. that films never seemed to capture,

(Continued on page 49)

Pa. Warns MCA It Must Be Licensed, Or Else; Applies to All Outside Agcys.

Philadelphia, May 14.

Anthony C. Sharkey, agent-in-charge of booking licenses for the State Department of Labor and Industry, yesterday (Monday) warned the Music Corp. of America that he would halt all shows booked by them in Philly unless the office applied for a Pennsylvania booking permit.

Sharkey said the warning applied to all out-of-state bookers and that a showdown, long coming, would soon take place.

'We are fed up with the stalling tactics of the New York agents and we'll show them that we mean business,' Sharkey said. Sharkey sent a letter to MCA quoting the state law and citing the penalties for violation. He would not disclose what steps he would take to stop shows booked by MCA.

It was pointed out by legal experts that the ace in the hole for the state was the amusement licenses issued by the Pennsylvania Liquor Control Board which can be revoked at any state violations.

Sharkey is believed to have taken this action after being prodded by Philadelphia agents, who are disgruntled by his inaction. The local 10-percenters are burned at the fact that they are forced to pay $100 license fees while out-of-town bookers grab the best spots without paying.

Marlene Dietrich

Continued from page 3

vistory post in the making of the film because of his German nationality.

She's said to have refused to accept Forrester's 'force majeur' argument, pointing out that a war of Hitler's making did not 'constitute an act of God.' She thereby implied that she was prepared to go through with her contract. In order to avoid a long drawn-out legal conflict, Forrester said, he decided to do the pic elsewhere. After prolonged negotiations with Italian authorities in the past few weeks, production was set for the modern Cinecitta Studios, on the outskirts of Rome.

Jack Forrester, American, long resident in France, where he was a stage juvenile before turning producer, arrived in New York over the weekend. He's due to go to the Coast soon to see Miss Dietrich.

Fiesta Danceteria, which had been working seven nights weekly, closes Mondays during the summer months.

Best Coffee in England
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LONDON, WEST-END

Whitehead's 4 A's Libel Suit K.O.d on Technicality

Ralph Whitehead's $100,000 libel suit against nine AAAA Actors was dismissed on a technicality in N. Y. supreme court yesterday (Tues.) by Justice Philip McCook. Leave to amend was granted.

Former secretary of the AFA sued Edward Arnold, Paul Turner, Kenneth Thompson, Florence Marston, Emily Holt, Paul Dullzell, Ed Harrison, Henry Jaffee and Frank Gillmore officers of the 4A's.

ARBITER NAMED IN AGVA TALKS WITH CHAINS

In an effort to reach some sort of compromise, the American Guild of Variety Artists and the major vaudeville circuits have named Ben Golden, formerly with the State Labor Board, as mediator in their negotiations. He will attempt to work out some concession of the 30-performance-week and the 5% booking-commission issues. Figured the opposing groups may each be willing to give in on one of the points and get its way on the other.

AGVA this week signed contracts with four more shows at the New York World's Fair. They include Ripley's Odditorium, Dance of the Nations, the Hawaiian show and the Winter Wonderland ice show. Various schedules for performances and working conditions have been set, and different wage scales have been worked out for the several spots. Rate for specialty acts at the Odditorium is $42.50 a week. Principals will get $60 a week, and choristers $45 at the Hawaiian show, while principals draw $75 and chorus skaters $50 for a six-day week in the ice show.

Apparently the union will refuse to change its stand in regard to charging the same license fees to non-affiliated agents as the dues of the Artists Representatives Assn. AGVA had at first indicated it would require non-affiliated agents to pay $50 yearly fee ($25 for associates), but that stand was reversed a couple of weeks ago. ARA has criticized the latter decision, claiming it is a breach of faith by the union. Although AGVA officials would prefer to have all agents affiliate with ARA, they are declining to charge a fee for non-affiliate agents lest they put the union in a compromising position. AGVA and ARA reps will meet on the question tomorrow (Thursday).

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New Acts

NASH AND EVANS
Dancing, Rope-Spinning
8 Mins; Full
Apollo, N. Y.

Nash and Evans are a young mixed team that show a flair for the type of work that skyrocketed Vilma and Buddy Ebsen. He's tall and angular with a bucolic aura about him, though the mess jacket somewhat detracts from that impression. She's a fair looker. The bulk of the comedy rests on the boy's shoulders.

They open hoofing, with their comedy gleaned from the emphasis they place on their disparity in sizes; then they go into rope-spinning after he reels off a fairish gag. Their finale, wherein they do multiple skips through a whirling lasso, is obviously messed up purposely a couple of times for the usual 'difficult' effect it may have upon the audience. His quips after each miss hit the spot. They look like comers.

CONRAD and DOLINOFF
Ballet
9 Mins.; Full
Roxy, New York

Karen Conrad and Alexis Dolinoff have appeared with several established ballet troupes, including Catherine Littlefield's, the Mordkin and the recent Ballet Theatre, but this is apparently their first entry in presentation houses. Miss Conrad has and merits the limelight in the current turn. One of the top younger ballerinas, she has skill, grace, style and looks. Dolinoff is a dutifully colorless support.

Routine for this appearance is with a group of the Gae Foster girls, using a full stage. Costumes are undistinguished, as is the actual choreography. There's room for more imagination in the staging.

Conrad and Dolinoff might be a real sock in class niteries. *Hobe.*

Actors Fund

Continued from page 1

rently in hospitals are being helped. Cost of hospitalization was put at $41,807, while money to the destitute was $30,340.

The Fund is endowed, but the net income from a total of more than $700,000 is not enough to fill the gap between takings and expenditures. There are properties in New York and Boston owned by the Fund, also some railroad securities which have declined in value.

Vincent was re-elected a vice-president, along with Miss Cornell, who has a similar post with the Percy Williams home. Sam A. Scribner, treasurer, Robert Campbell, secretary, were also renamed. Trustees for two years: George M. Cohan, Charles Dow Clark, J. Herbert Mack, Vinton Freedley, Warren P. Munsell, Richard Sterling. For one year, Crosby Gaige.

Ran Wilde has opened three-weeker at the Mural Room, Baker Hotel, Dallas. On May 30, same hotel will move Eddie LeBaron into its Peacock Terrace.

Bills Next Week

Continued from page 46

Bradshaw & Fulton
Trent & Merrit
3 Swifts
Phil Olsen Orc

Mercers

Amos Jacobs
Carlos Vento
Yorke & Lewis
Donnie Bradley
Margo Wade
Mark Fisher Orc

Nobbie's

Ray Styles
Regina
Art Dodin Trio
Di Giovanni
Leblanc & Durhant
Ray Carlin Orc

Northwood Inn

Woods & Bray
Hank, the Mule
Frankie Connor
3 Old Timers
Sammy Dibert Orc

Palm Beach

Frank Martha
Burns' Comedy Cir
Lew & Evelyn
Monnie Drake

Don Pablo Orc

Mark's Bedford Inn

Don Miller, Organist
Glenn Moore Orc

Club Royale

Paul Gerrits
Jean Blanche
Singing Gobs
Kurtis Marionettes
Preston Lambert
Revelettes
Carl Bonner Orc

Saks

Alma & Roland
Lee Moore
Vee Adams Dancers
Buddy Lester
June Kemp
Joel Gonzales
'Happy' Hearh Orc

San Diego

Blondell Twins
International 3
Val Setz
George Presnell
Al Alexander Orc

Whittier Hotel
(Gold Cup Room)

Landonettes

SYRACUSE

Andy's Inn

Bob & Madelyn
Irving Jacobs
Eddie Jordan
Dale Marlen
Ken Greene Orc

Dale Casino

Dean & Thomas
Paul Hagen
Clair Dee
Leona Bellamy
Lynda Carroll
George Wilmer Orc

Greenwich Village

Betty Dale
Ann Bailey
Joy Williams
Allie Gaye
Kay Costello

Kenmore

Dean Sis
George Allen
Velma Rudy
Margie Height
Bill Peer Orc

Prince Inn

Fernande & Fair
Castle
Abel Barbata
Freddy Jerome Orc

Romeo's

Ruth Dale
Rita Conroy
Evelyne Kaufman
Verla Flower
Ruth Kennedy
Rose Richman

House Reviews

Continued from page 41

STANLEY, PITT

carries her own accompanist (male) and winds up an easy winner.

Five-year separation, until recently, hasn't had any effect on the Ebsens' collaboration; they're still one of the most attractive dance teams in the trade. They're cute without being coy, their hoofing is cleverly casual and it all has an air of slick musical comedy. Wind up with a cakewalk, the 1890 drag, Buddy doing a solo while his sister makes a quick change, and it's a snappy, showy finish. Team punches out a solid clicko all the way.

Next-to-closing spot is reserved for Riggs, not only because of the local boy-makes-good-angle, but also because his wide air rep currently entitles him to that. It's a funny town—this Pittsburgh—which never gave him a real break though he was just as good several years ago as he is now. Riggs' material might be sparked up a bit but it's an altogether pleasant dialog and duet with his bread-winner, Betty Lou, and he has a personable manner that ingratiates him immediately with the cash customers.

Biz not so forte, with just half a downstairs and only a smattering in balcony at getaway. *Cohen.*

EMBASSY, N. Y.
(NEWSREELS)

Emotional impact of this week's batch of news clips, though powerful in itself, is bound to be aggravated by the spectator's knowledge of later events (the invasion of Holland, Luxembourg and Belgium) in which the same blight of horror has been spread by the Nazis. Two versions of the attack on Norway are available. The Nazi recital comes by way of Fox, while Pathe renders a pictorial report of its own. They make a terrifying combination. The clips show the Nazi war machine sweeping along on land and air, laying havoc to the beautiful countryside, bombing towns and forcing the hastily armed to seek shelter in the woods. There are also scenes of Norwegian troops using all sorts of motor conveyances in an effort to mobilize themselves into some sort of defense and of injured civilians being brought in by ambulances.

At this particular showing the reactions of the audience were considerably more audible than usual. The hissing and boos for things Nazi were plenty loud, with the temerity of Nazi sympathizers, if any, being conspicuous in the absence of applause.

Paramount contributes a clip recalling the death of Capt. Robert Losey, military attache to the U. S. Norwegian ambassador. The week before the same company showed him supervising Mrs. Harriman's escort as she and her entourage fled from place to place with Norway's government. Now the clip shows the same group attending the funeral of the young officer, a bomb victim. Paramount also reports a sequel to the naval encounter at Narvik. Survivors of the disabled destroyers, the Eclipse and Hardy, are shown being landed in England. Same newsreel outfit delivers one from Romania. It shows the King telling his subjects that the country is ready to meet the invaders.

Various newsreels are the source of a featurette telling of the military preparations that are going on in the French and British possessions. Included is a snapshot of General Weygand, the Allies' commander in the Near East. This week's Newsreel Theatre's War-A-Gram outlines by pictures the perils that Mussolini faces should he enter the war on Hitler's side. It is a well contrived thing of its kind, this combination of stock clips, maps and running comment. *Odec.*

MARCH OF TIME
('Philippines, 1898-1940')

Significance of America's interest in the Philippine Islands, portrayed in this neat bit of chronicling, is doubly accentuated by the May 10 invasion of the Netherlands by Nazis. M. of T. editors undoubtedly were looking ahead and the drive through Holland obviously adds to the interest of the latest release. With the U. S. fleet near the P. I. and the Netherland Indies, the attempted conquest of Holland by German forces might easily set off the spark suggested in the two reels.

March of Time fingerpoints to the resources of the Philippines, latter's previous desire for independence and the changed sentiment now that the Japanese are casting covetous glances at the country.

Subversive activities of Nipponese seeking to gain a foothold in the islands are graphically illustrated. The danger of Japan taking the Dutch West Indies and then moving on to the Philippines is highlighted, with present-day Philippine leaders not so sure they want to be cast adrift from U. S. naval protection.

Subject is as timely as today's headlines, offering neat exploitation opportunities for the alert exhibitor. *Wear.*

Shirley Temple

Continued from page 3

her, declaring, 'We wouldn't take $20,000 a week.' They fear that the 11-year-old starlet would get hurt in rush of autograph and celebrity-seekers as well as the fact it would entail too much work and bad hours. That eliminates the Fair in addition to theatre dates.

Shirley's 20th part was to run until July with an option for another year. It was called off by mutual consent, with the kid getting $300,000 in performance bonuses. This is not a buy-up of her contract, but money due her according to its terms. It was put aside at the completion of each picture, to be paid her at its expiration as a bonus for fulfilling its terms. Many Hollywood contracts contain a similar provision.

$300,000 Bonuses

Hollywood, May 14.

Twentieth-Fox turns over around $300,000 in bonuses to Shirley Temple. Money had been held in trust by the studio since 1936. When the moppet's contract was mutually terminated the coin was impounded for her as a nest egg, in line with similar guardianship of minors' money at other studios following the dissipation of Jackie Coogan's fortune by his parents.

It is understood that contributing to the retirement of Shirley was fear for her health because she was underweight for her age and none too strong.

Her parents today rejected an offer for personal appearances at the Roxy, N. Y., this summer. Roxy is operated by a 20th-Fox subsidiary company.

JOAN BLAIR
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With Marx Bros.
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Personal Direction: NAT KALCHEIM, WM. MORRIS AGENCY

Picking of Saroyan's 'Time of Life' Had N. Y. Drama Critics Steaming

Although the N. Y. drama critics won't say who among them were in the arguments that attended their selection of 'The Time of Your Life,' it is clear that the reviewers took themselves seriously, the atmosphere during the session being anything but cordial. It's indicated by one who preferred to giggle over the discussions rather than participate that the proceeding was a series of wordy battles.

Selection of the William Saroyan play, which also got the Pulitzer award, is still the subject of argument in show circles. From a managerial standpoint there is interest because the winning play is closed, it being one of the few instances where a prize play did not get the benefit of the attendant publicity during the Broadway engagement.

Few papers commented on Saroyan's rejection of the Pulitzer prize, a scoop by the N. Y. Herald Tribune, but that daily had follow-ups on the matter. Spokesman for the Columbia University committee, which awards the Pulitzer prizes, stated they were not aware that the author said he'd reject the prize if he won. It was stated that a check for $1,000 would be sent Saroyan and, if he returned it, the money would go back into the fund. Also that the award would stand in the records, regardless. Incidentally, one report reveals that Saroyan once before turned down a cash award. He refused a $100 O. Henry prize.

Most talked about drama on Broadway is 'There Shall Be No Night,' Robert E. Sherwood's work at the Alvin. Its late presentation was recognized by the critics, award being held back until it opened, but that it was not selected by either group is still puzzling. Known that some critics held out to the end for the Sherwood play, one of the issues that steamed up the scribes to the point of name-calling. 'Night' is rated the more impressive in light of war developments. However, the Saroyan addicts appear to have swayed some fellow reviewers.

'Life With Father,' still packing 'em in at the Empire, is understood to have been considered by the Pulitzer committee, but rejected on the ground that it is an adaptation.

Sunday (12) drama columns seemed to alibi the Saroyan selection by the critics. One reviewer, who held out for the Sherwood drama, devoted most of his column in giving his high opinion of 'Night.' As for 'Life,' he said that Saroyan 'may yet draw even with the enthusiastic prophecies of his slightly hysterical champions.'

The prize giving period was about washed up Friday (10) when the Drama League of New York awarded Paul Muni the Delia Austrian medal for the 'most distinguished performance of the season' by his appearance in 'Key Largo.' Three added awards were made: to Dorothy Stickney and Howard Lindsay for their playing in 'Life with Father'; Lee J. Cobb, in 'The Fifth Column,' and Sara Allgood, in 'Juno and the Paycock.'

'Russian Bank' to Use 'Thumbs Up' Costumes; Has Musician-Actors

'Russian Bank' is described as a drama with music, but there will be no orchestra in the pit at the St. James, New York, where it opens next week (23). The score will be played by Russian string instrumentalists who also have some lines in the show, though the leads are principally played by Americans.

'Bank' was written by Theodore Komisarjavsky and Stuart Mims, the former being listed as the producer. Boris Said who operates the theatre is said to be the backer.

Costumes are said to be the same as originally used in 'Thumbs Up,' produced at the same theatre five years ago. Eddie Dowling produced that revue, which dropped around $80,000, and Said was one of those interested. House was built by the late A. L. Erlanger and was called Erlanger's. Showman anticipated moving his quarters from the New Amsterdam during a long controversy with Marc Klaw and vaults were built atop the house for the storage of recording. The costumes of 'Thumbs Up' were parked there in camphor until 'Bank' went into rehearsal, then being revamped.

'AUDIENCE ORGANIZING' COIN IS ALL GONE

Fund of $2,300 granted by the managers for the purposes of 'organizing' suburban audiences has been expended. Several plans were tried to attain the purpose, but were discarded. Whether further attempts will be made to bolster the boxoffice by such methods has not been decided.

Board of the League of New York Theatres huddled Friday (10) to talk it over, that organization having financed the scheme at the instance of Frank Gillmore and Paul Turner, who acted for the more or less mythical American Theatre Council. Showmen palavered for some time and decided to mull over the latest plans before agreeing to provide more money for that purpose. General opinion seemed to be that it is too late in the season to lure suburbanites to Broadway.

Two plans are being considered. One is to give a number to each 'subscriber,' who is permitted to call theatres and reserve tickets which must be picked up and paid for 24 hours prior to performance. If reservations are not called for within the time limit, the subscriber's name is stricken from the list. Boxoffice men are skeptical, precedent being that too many phone orders are phoney.

Second idea is for each subscriber to deposit $5, as a sort of protection fee. That patronage would be privileged to make reservations by phone and could pick up tickets as late as curtain time. Failure to do so would mean the forfeiture of the deposit. Managers are skeptical that any considerable number of customers could be attracted by that method.

3 HITS WITH $800,000 B.O. FOLDING

Three hits which have piled up a combined total gross of over $800,000 on Broadway end their runs this week and next. They are 'Skylark,' at the Morosco; 'My Dear Children,' at the Belasco, and 'The Fifth Column,' at the Broadhurst. 'Skylark' is slated to tour in the fall, while 'Column' will reopen on Broadway and later go on road. 'Children,' which had a long tour before reaching New York, is apparently calling it quits.

'Skylark' will have rung up 251 performances for a total gross of about $465,000. 'Children' will have reached the 123-performance mark on Broadway, with a total gross of approximately $190,000. It previously grossed an additional $310,000 in 36 weeks out of town. 'Column' will have played 11 weeks for an estimated total gross of $145,000. 'Children' and 'Column' close this Saturady (18) and 'Skylark' winds up the following Saturday (25).

Richman's 'Follies' Off; Wheeler Into Strawhat

Talk about Harry Richman financing and appearing in another edition of 'Ziegfeld Follies' for the Shuberts, with Bert Wheeler and others, is off. Richman is going into the Chez Paree, Chicago, and other niteries, and Wheeler is going into summer stock.

He will try out a new play by and for Philip Goodman titled 'A Policeman's Lot' at Montclair, N. J. Wheeler will also do a strawhat version of '3 Men on a Horse' at the same stock, latter opening July 8. Edgar MacGregor will stage the new Goodman script.

Richman Vice Sophie

Chicago, May 14.

Harry Richman will replace Sophie Tucker at the Chez Paree headliner, starting May 23.

Miss Tucker will stick around town for week stand in the vaude Oriental starting June 7.

Ellison's 'Circle' Revival

Hollywood, May 14.

Clifford Ellison, former manager of the Savoy, San Diego, is planning a revival of Somerset Maugham's 'The Circle' with a cast of film names. Figures on opening it here late in the summer and taking it into Chicago about Sept. 1. Broadway would follow.

Ellison went to Chicago last week, but is due back here soon.

St. L. Legit Got 320G This Year; Tops Since 1927

St. Louis, May 14.

Local 1939-40 legit season, totalling 21 weeks played by all shows, ended at the American two weeks ago, grossed approximately $320,000, the highest mark since 1927-28. Much of the success of the season is attributed to the Playgoers of St. Louis, Inc., a non-profit organization formed to revive legit here, which is readying a campaign to double the current membership of 1,300.

The success of the season just closed was achieved despite the worst winter in many years.

Claim is made that the American did the best weekly average business of any one-week stand in the country last season, and a move is afoot to take this burg out of the single-week category by having extended runs of such plays as 'The Man Who Came to Dinner,' 'Life with Father,' 'The Male Animal,' 'Hellzapoppin,' etc., which have been booked for the 1940-41 season.

George White's 'Scandals' copped the blue ribbon for the best b.o. draw last season, grossing an estimated $27,300 for the one-week stand. Bill Robinson in 'The Hot Mikado' was runnerup, grossing around $24,200 during his initial stand and $14,000 when the piece was brought back several weeks later. Efforts were made to bring back several other pieces that proved b.o. bonanzas, but previous bookings prevented.

The hardy perennial, 'Tobacco Road,' will open the new season Sept. 22. It will be the seventh time 'Road has played the American.

'American Jubilee' Puts Up Record Bond Of 20G With Equity

Major attractions at the World's Fair under Equity's jurisdiction are required to file salary guarantees, just as applied to legit attractions, with some slight variance. Bond for 'American Jubilee' is the largest ever to be filed with Equity, it being for $20,000. Such bonds are supposed to cover two weeks pay, but in the case of 'Jubilee' that does not apply. The weekly salary list for the Fair's largest show is estimated to be around the amount of the bond.

Harvey D. Gibson, the Fair's head was advised that his signature would be acceptable because the attraction belongs to the Fair itself. Gibson stated he preferred not to enter into such an arrangement, because it would make him personally liable, and expressed preference of filing a bond. Equity explained that security of a higher sum would require a needless cost item under the circumstances. 'Railroads on Parade,' which is still to open at the rail lines exhibit, will file a salary bond as last season. Bond was for $15,000 in 1939, but the amount is now approximately $10,000, since that attraction has lowered its operating expense.

Guarantee for 'The Streets of Paris' is $10,000 it being in the form of a check tendered by Michael Todd. Last season the latter was in dispute with Equity over 'Hot Mikado' and a salary guarantee was never posted. Equity accepted the signatures of Todd, Bill Robinson and Marty Forkins, which was deemed ample protection since Robinson was interested in the show. Return transportation, however, was posted in cash before the show went on tour.

Bankhead Situation in Equity Quiets Down; Talu Solos on Council Ticket

Situation created in Equity when a petition was suddenly filed placing Tallulah Bankhead in nomination for the council has quieted down somewhat. Factional feeling, however, has not been dissipated. Ballot of the 'independent ticket,' carrying only Miss Bankhead's name, was mailed out after she definitely agreed to be a candidate. One Equityite cracked: 'She has star billing, but no supporting cast.'

Instruction on the solo ballot read: 'You are not voting for an entire council, but only for one councillor.' Members who voted for Miss Bankhead will be required to scratch one name from the regular ballot. Election will be held May 24, but ballots are to be mailed any time prior and up to that date.

When the petition was considered by the council last week there was considerable discussion, it being argued that it was improper as to form. Philip Loeb, who is of the militant group formerly known as the Actors Forum, took a surprising stand and favored the petition's acceptance. Had he not done so it would probably have been thrown out.

Loeb attributed the petition to a 'minority clique' among the 'regulars.' Idea was to withdraw Sam Jaffe from the council nominations and substitute Miss Bankhead. That portion of the petition was ruled out. Had those who started the petition asked Jaffe as to his views they might have found themselves in error. Paul Turner, counsel, stated that is would be proper to have Miss Bankhead and Jaffe as sole opponents, but Loeb convinced the council such a move was definitely out of order.

Petition on Time

Turner also ruled that the petition was filed within the time limit, although the records divulge that in

(Continued on page 51)

15 MINNESOTA TOWNS IN NEW STOCK CIRCUIT

Minneapolis, May 14.

Minnesota Stock company has been organized here by Henry Adrian to present seven plays, new Broadway offerings as they're available and revivals, in Minneapolis and St. Paul and 13 other Minnesota towns next fall and winter. Casts will be entirely professional and company will include Marie Gale, widow of A. G. 'Buzz' Bainbridge, and for many seasons leading lady of the Shubert theatre stock in Minneapolis.

After a half week each in Minneapolis and St. Paul, the plays will be sent on a tour of the circuit which includes Duluth, Albert Lea, Austin, Brainerd, Fairbault, Hibbing, Mankato, Rochester, St. Cloud, Virginia, Winona, Fergus Falls and Red Wing.

LEGIT RELIEF LOSES FIRST ROUND

Washington, May 14.

Renewed fighting over extension of work relief to jobless actors is one of the chief controversies accompanying consideration of next year's appropriation for the unemployed. First round resulted in a setback for the theatre people, although there is still some uncertainty just what effect certain language in the appropriation bill would have.

Request for removal of the flat ban against spending any Federal money to help produce shows was made to unsympathetic House Appropriations Committee a couple of weeks ago by an Equity delegation headed by Peggy Wood. Until the bill, carrying $975,000,000 for the first eight months of the coming fiscal year is formally reported, exact status of the theatrical groups will not be known, but it is known the reception was not particularly warm and critical Representatives voiced fear that lifting of the present restriction would result in another program like the Federal Theatre Project.

Congress still looks on legit as wasteful, to say nothing of thinking that the bulk of actors, playwrights and directors are definitely radical and unmoral. Since there were just enough controversial presentations with the blessing of Hallie Flanagan to provide an excuse for criticizing the whole venture, any mention of Federally-supported theatre causes shouts about 'Communism' and 'indecency.'

Strong arguments were presented by the Broadway delegation that the existing law is decidedly unfair and theatre people are victims of discrimination.

First reports from behind the committee's closed doors were that the theatrical pleaders scored their point. But more reliable information is that the existing ban not only is to be re-enacted but even extended to cover painting and music projects.

Even if the bill when presented contains a restriction last year's controversy will break out again. In the House, Representative Emanuel Celler, one of the Tammanyites, is due to offer an amendment that would permit earmarking of relief funds for theatre ventures. If he loses—as is probable—the wails will be repeated to the Senate Appropriations Committee. An attempt to get the money can be expected in the upper chamber by Senators Claude Pepper and Robert Wagner, who made a desperate effort last year to keep the FTP going on a limited basis with reforms in operating policies and methods.

The Broadwayites have the active support of Col. F. C. Harrington, now heading the Work Projects Administration. He appealed for abandonment of the restriction enacted last year because of dissatisfaction with the way Mrs. Flanagan ran things and protests about propagandistic themes of various New York presentations.

'Girl' Is Now Set With Equity and Rehearsing; Author Puts Up Coin

Involved situation which twice caused a halt in preparations for 'It's a Girl' has been cleared up and the farce is back in rehearsal at the Fulton, N. Y. When the show was first mentioned, Paul L. Berney announced the rental of the theatre for a year. After the show got jammed up with Equity, attorney for the property stated the deal was off.

In the interim other names entered the backing, J. J. Leventhal in particular. Reported that he might take over 'Girl' for the Lyceum, which suddenly went dark Saturday (11) when 'The Strangler Fig' stopped there after one weak week. Leventhal backed 'Fig,' presented by one William Herz.

Berney and Richard Skill, latter heretofore not known in show circles, are named as the presenters of 'Girl,' but its author, Joseph L. Hochman, provided the coin that squared matters with Equity. Originally $2,100 was posted there, money said to have come from Hochman, it being his first play. When bankroll trouble first arose it was claimed that a backer who was supposed to invest suddenly dropped dead.

When rehearsal pay was taken out of the money at Equity, latter demanded the guarantee be replenished. At first the author's proffer was declined, but when he later assumed responsibility for the salaries a new arrangement was made. Cast has received pay for three weeks' rehearsals to date, Equity ruling that such money was due during suspension because that was not the fault of the players.

Berney figured in a play called 'When the Bough Breaks,' done at the Little by him and Peggy Cleary a couple of seasons ago. It lasted three performances and was regarded as among the 'world's worst.'

Management also has its troubles with the Theatrical Managers, Agents & Treasurers union. A press agent must be engaged two weeks prior to opening, and one was put on at the scale of $150 weekly, but received nothing. During the layoff a switch of agents was mentioned, and the union figured $650 was due, the extra $50 for pay during the suspension of rehearsals. A compromise is expected to be made.

Plays on Broadway

Romeo and Juliet

Presentation by Laurence Olivier of tragedy by William Shakespeare, in three acts, 21 scenes. Stars Olivier and Vivien Leigh. Production designed and directed by Olivier; assistant director, Robert Ross; scenery and costumes, Motley; lighting, Robert Edmond Jones; music, Alexander Steinert; dances, Ernst and Maria Matray; scenic advisor, Norman Rock. At 51st St. theatre, N. Y., opening May 9, '40. $3.30 top.

Capulet	Halliwell Hobbes
Lady Capulet	Katharine Warren
Peter, Capulet's Servant	Raymond Johnson
Montague	Ben Webster
Lady Montague	Barbara Horder
Four Soldiers	John Straub Charles Martin Tilestone Perry H. Robert Edwards
Mercutio	Edmond O'Brien
Paris	Frank Downing
Romeo	Laurence Olivier
Nurse	Dame May Whitty
Juliet	Vivien Leigh
Page to Mercutio	Ted Hatch
Page to Paris	Brant Gorman
Rosaline	Hazel Brown
Old Capulet	Morton L. Stevens
Friar Laurence	Alexander Knox
Sampson	Oliver Cliff
Apothecary	Earle Grey
Friar John	Morton L. Stevens
Chief Officer	Walter Brooke
Tybalt	Cornel Wilde
Page to Tybalt	Walsh Brooks
Benvolio	Wesley Addy
Page to Benvolio	Ralph Grayson

Vivien Leigh and Laurence Olivier, currently on the crest as film stars, through their appearances in 'Gone with the Wind' and 'Rebecca,' respectively, have brought to Broadway their elaborate stage production of Shakespeare's 'Romeo and Juliet,' after limited engagements in San Francisco and Chicago. They are installed in the spacious 51st St., formerly the Hollywood, a part-time picture house of the Warner Bros. circuit. Film concern is financially sponsoring the revival.

Choice of theatre, of more than 1,350 capacity, seems to be an unfortunate handicap to a performance which otherwise might be thoroughly, instead of occasionally, enjoyable. An exasperating failure, or inability, of the actors to make themselves audible at all times in so large an auditorium creates the sporadic illusion of watching a foreign-language film.

Reasons for such an unsatisfactory experience may be several, chief of which is probably due to the use of a circular stage, permitting rapid scene changes at the expense of dialog clarity. The mechanical affair is set so far back from the footlights that intimacy between players and audience is impossible. In scenes of pageantry and ensemble the effect is good; in more dramatic passages where the delicate meaning of the text is so important, much of the effectiveness of the presentation is lost. Which is a great pity because Miss Leigh gives a performance of Juliet which is well-nigh perfect visually, and intensely moving when she has the stage all to herself or is acting with Dame May Whitty, who is the nurse. These two for some strange reason, and Halliwell Hobbes, as Capulet, are heard and understood.

Miss Leigh, through her performance of Scarlett, already has established herself as an actress of exceptional talent, an impression which gains tremendously by her portrayal of Juliet.

Olivier is credited with having staged, planned and supervised the production. With so many responsibilities it is easily comprehended why his own acting leaves so much to be desired. And yet the deficiency might easily be corrected if he would slow down and give Shakespeare a chance to get in a word or two. Some of the supporting players suffer from imitation. Edmond O'Brien gets almost nothing out of the fat part of Mercutio. Others do much better, notably Alexander Knox as Friar Laurence, and Wesley Addy as Benvolio.

The production is beautifully mounted. Scenery and costumes are by Motley. Robert Edmond Jones handled the lighting, and Alexander Steinert and Olivier assembled a melodious musical accompaniment, part vocal, which Steinert directed.

Flin.

The Return of the Vagabond

Comedy in three acts presented at the National, N. Y., May 13, '40, presented by George M. Cohan, who is starred; staged by Sam Forrest; setting by Oden Waller; $3.30 top.

Vagabond	George M. Cohan
Governor	McKay Morris
His Wife	Marie Louise Dana
Daughter	Celeste Holm
Son-in-Law	John Moray
Tavern Keeper	E. J. Blunkall
Son	Fred Herrick
Daughter-in-Law	Gretchen Davidson
Italian	Joe Verdi
Porter	John Cherry
Banker	Florence Ames
Sheriff	Edward McNamara
Captain	Len Hollister
His Assistant	George Leach
Stranger	Dana McClelland
Little Stranger	George Thornton
Cop	George W. Smith
Another Stranger	Marshall Bradford
Coachman	Henry Sherwood

'The Return of the Vagabond' again finds the actor-author-manager in an antic mood, the new play seeming to be mostly for Cohan fans. Again he is seen in a long part as in 'Pigeons and People,' and whether he will care to play through summer is questionable, though his presence at this time is a bow to the World's Fair visitors.

As billed, the new work is a melodramatic satire, being the sequel to 'The Tavern.' As the mysterious stranger, a sort of a 'Napoleon' on the loose, the vagabond, in blithely commenting on his second visit to the tavern, says the same characters are present with but one exception. The hired hand who wanted to know 'what's all the shooting about' is the absentee, an Italian replacing, but not as effectively.

The night is fierce, a storm raging almost throughout. To the inn comes the governor, with his competent wife and charming daughter, who is now wed to a fellow who is afraid of the lightning and hides under the bed. There are, however, a number of additional characters, such as a banker and some of the most curious of robbers.

The vagabond wins the favor of the governor and his daughter, as in the 'Tavern,' and irks the inn-keeper no end, but he proves the hero by trapping the trio who copped $250,000 from the bank and gets a $10,000 reward. That money he turns over to the son of the tavern keeper, who likes drama.

It isn't the story that counts in the new Cohan work as much as the satirical shafts. When he is supposed to be abed, but turns up downstairs he is asked: 'I thought you had retired,' and he comes back with 'I'll never retire.' Lines like that tickled first-nighters.

Cohan joshes dramatists of the Ibsen school, when the boy's young wife complains she has to listen to him recite such works. There is a solid crack at the critics. When he perceives that one of the yeggs has on a woman's attire he says: 'All my life I've had a desire to take a shot at a female impersonator.'

The second act provides the most fun, and the show goes on high with the entrance of John Cherry, Florence Ames, Edward McNamara, Len Hollister and George Leach. McKay Morris is very good as the governor, Celeste Holm is his charming daughter, E. J. Blunkall is the irate innkeeper, and Joe Verdi, the vet vaudevillian, is the hired hand, rather funny.

But the play is mostly Cohan, and it is a lark for him.

Ibee.

Play Abroad

THE JERSEY LILY

London, April 19.

Drama in two acts by Basil Bartlett; presented by Norman Marshall; at Gate theatre, London.

Lord Somers	Anthony Marlowe
Lady Janet Weir	Margaret Withers
Sir Harold Weir	Cecil Winter
Lady Somers	Ruth Taylor
Mrs. Langtry	Hermione Hannen
Prince Louis of Battenberg	Paul Hernried
The Prince of Wales	Leo Genn
Edward Langtry	Liam Gaffney
Dean of Jersey	Pardoe Woodman

If theatrical tastes run toward romantic, gooey biography of a famous personage of Edwardian days, though apparently usurping history, then 'The Jersey Lily' is entertaining. The censor here would not license the play for public performance, because it deals with royalty of too recent a vintage. It purports to give the life story of Lily Langtry, revealing her as not only a raging beauty, but a highly moral woman.

Unhappily married to a no-account Irishman, and in love with Prince Louis of Battenberg, she refuses to marry him after her husband's demise because in so doing she would ruin his career. He would have had to resign from the Navy, in which he was an important and brilliant officer.

The then Prince of Wales (later Edward VII) was also an ardent admirer, and both men, according to the story, never ceased to love Lily Langtry. She, in turn, remained true to Prince Louis, though undoubtedly Wales was responsible for much of her success as an actress.

If this is the genuine history of Lily Langtry, the public seemingly has been most grossly misinformed. The entertainment in the play is derived mainly from the alternately dignified situations which progress via the medium of facetious observations, such as Edward's on the character of his mother, whom he describes as 'an obstinate old woman who lived to an indecent age'.

The role of Mrs. Langtry is in the hands of Hermione Hannen, who handles it well. Leo Genn, as the Prince of Wales, assumes what is intended to be the German accent for which Edward VII was known, and which doesn't ring true. Paul Hernried, on the contrary, displays a Teutonic utterance that is perfect. His acting stands out brilliantly from the remainder of the cast.

Jolo.

(Gilbert Miller has 'The Jersey Lily' for Broadway.—Ed.)

DENVER ELITCH SET FOR 10 WEEK RUN

Denver, May 14.

Summer season at Elitch's Gardens will open June 23 and continue 10 weeks. First bill will bring Michael Whalen and Sylvia Field in 'No Time for Comedy.' Other shows may include 'Margin for Error,' 'Missouri Legend,' 'The Weak Link,' 'Ladies in Retirement' and 'Mornings at Seven.' Among the members of the company will be Brandon Peters, Helen Bonfils, Ruth Lee, Viola Roach, Mary Howes, Millard Mitchell, Francis Compton and Lucian Self.

George Somnes will again direct.

St. Louis Opener

St. Louis, May 14.

Opening show at the Municipal Theatre Assn. in Forest Park playhouse, beginning June 3, will be 'The American Way.' Among those who will appear during the season are Hilda Burke, Wynn Murray, Cass Daley, Marjorie Knapp, James Barton, Vincent Price, Sterling Holloway, Norma Terris, Nancy McCord, Rosemarie Brancato, Hope Manning, Audrey Christie, Vivian Fay, Wilbur Evans and William Lynn.

More Seats in New Hope

Kenyon Nicholson and Theron Bamberger, operating the Bucks Co. playhouse, New Hope, Pa., are adding more than 100 seats to the main floor of the house, bringing the capacity to about 400....Guy Palmerton will reopen his Lake Whalom strawhat at Fitchburg, Mass., June 24 for its seventh season....Torrey McKinney will manage the Chase Barn theatre, Whitefield, N. H.... Wharf theatre, Provincetown, Mass., is reported to have been destroyed in the recent blizzard....Arthur Pierson may direct a theatre at Marblehead, Mass., conducted by a Harvards group, with a guest star policy. . . . Sir Cedric Hardwicke and Charles Coburn will co-star in a revival of 'The Farmer's Wife' at the Mohawk Drama Festival, Union college, Schenectady, N. Y., during the seven week season opening July 16.

Skowhegan Early

One of the first spots to get actively underway will be the Lakewood theatre, Skowhegan, Me., with Melville Burke again directing and such players as Harry Carey, Henry Hull, Madge Evans, Louise Campbell, Frank Wilcox, Ann Mason, Romney Brent and Joyce Arling slated to appear. Hume Cronyn had been expected back, but he has gone to his home at London, Ont., and it's feared he may go into the Canadian army. Lakewood will try out two new plays, Phil and Frances Dunnings' 'Dollars and Horse Sense' and Owen Davis' adaptation of Richard and Mrs. Lockridge's 'Mr. and Mrs. North' whodunit.

Pawling's Schedule

New plays to be tested at the Starlight theatre, Pawling, N. Y., include 'Moon in Mars,' the week of June 10; 'A Lady Passed This Way,' June 17; 'Our Girls,' July 8; 'Climbing,' Aug. 19. . . . Walter Armitage has purchased the County theatre, Suffern, N. Y., from Robert Cutler. He will offer three tryouts during the summer, two of them of his own authorship.

Inside Stuff—Legit

As is his custom, John Mason Brown, New York Post drama critic, was critical of Robert E. Sherwood's playwrighting in his review of 'There Shall Be No Night,' the dramatist's newest work, at the Alvin, N. Y. Although he praised the play, Brown called it structurally weak and repeated his previous complaints that Sherwood depends for his dramatic effects upon current newspaper headlines. Brown was the only New York critic who panned the same author's 'Abe Lincoln in Illinois' last season. In Sunday's N. Y. Times Sherwood was quoted as saying Brown's criticism was 'academic twaddle.'

Fact that Brown has given unfavorable reviews to almost every Playwrights' Co. production (exception was Elmer Rice's 'Two on an Island') is noteworthy considering that his employer, George Backer, N. Y. Post owner and publisher, is one of the Playwrights' Co. angels. Backer has acquired the paper since formation of the Playwrights and since Brown began panning their shows, but the critic has failed to show any sign of pulling his punches subsequently.

Vehement anti-war pamphlet, called 'The Actors Present War,' was issued last week by the Theatre Arts Committee and the Hollywood League for Democratic Action. Both organizations are generally regarded as having radical tendencies. Written by Richard Hood from 'research by the Publications Division of the Theatre Arts Committee,' the 32-page booklet is apparently intended for distribution among members of the various Associated Actors & Artistes of America affiliates, although it's not known whether the union membership lists were made available. Recent instance of TAC obtaining use of the Four A's mailing lists aroused criticism among factions opposing the TAC political views. 'Actors Present War' is generally a forceful argument for U. S. isolation, but it evidences a whitewash of the Soviet invasion of Finland and shadowboxes with the Hitler-Stalin pact.

Leblang's ticket department, which sells tickets at 75c above the box-office rates like other agencies, has moved from the Broadway store front to quarters in the lobby of the Longacre building near 42d street. It is now combined with the Postal Telegraph adjunct, through which Leblang's entered the premium ticket field. Cut-rate department remains downstairs in the same building, on the subway level.

Love's Old Sweet Song,' Plymouth, started as a three-act show, but has been playing in two acts since shortly after the opening. Claimed that the performance is more effective, but the switch calls for a fast change from an exterior to an interior setting.

'Song' is more expensive to operate than the average straight show. There are over 30 people on stage, including kids. Crew has 17 men.

Francis Robinson, former drama editor of the Banner, Nashville, who has been in advance for Playwrights Co. attractions this season, will be press agent for Katharine Cornell next season. That post was held by the late Ray Henderson, who was killed in a plane accident off the coast of Greece. Dick Maney has been handling the press for the star since then.

Robinson has been around Broadway attractions in town and on tour for two years, being a 'discovery' of William Fields, p.a. for the Playwrights. He was also a company manager for 'Key Largo,' 'Abe Lincoln in Illinois' and 'No Time for Comedy'.

Plays Out of Town

EAST OF TAHITI

Los Angeles, May 7.

Drama in three acts, six scenes, by Renet Costa; features Sheila Darcy; directed by Leon Lord; settings by Richard Morgan; presented by Filmarly Productions at Mayan theatre, Los Angeles, May 7, '40. $1.10 top.

Cast: Eddy Fields, Nita Hardesty, Katherine Jackson, Renna Kava, Ted Erwin, John Bagni, Evan Thomas, Vic Groves, William Wag.

Takeoff on 'White Cargo' and a dozen others localed in the South Seas won't linger as long in the memory of those who sat in on the opening than it will at the long dark Mayan downtown. It has nothing new to offer other than a showcase for Sheila Darcy, young film actress, who is an eyeful, although lacking in dramatic finish. She makes her entrance in a sarong and then goes for low-cut gowns that would befit a deb at her coming out. Kinda out of place for the uncharted island of Mana Ana, but so is almost everything else, including her supporting cast and the story premise.

Yarn has to do with a Polynesian princess who returns to reclaim her island from three exploiters of her people and the rare pearl deposits. Three males, an Englishman, Frenchman and American, are warned by the sarong-draped beaut that they will be punished for their misdeeds. Her fatal beauty will do it and sure enough the three go on the make for her and wind up shooting each other for her favor. The Yank survives the carnage and makes off with the princess.

'East of Tahiti' will go west fast.

Helm.

Heritage of the Desert

Pasadena, May 8.

Adaptation of Zane Grey's novel by Charley King and Robert Chapin in eight scenes. Gilmor Brown, supervising director; Ralph Urmy, director; sets by Rita Glover; presented by Pasadena Community Playhouse, April 30, '40.

Cast: Herschel Daugherty, Peter Engle, Ross Bortel, Virginia Lykins, Mary Riley, Barbara Lee, [illegible] Russell Lemon, [illegible] Malvern, Carleton Lloyd, Julia Glass, Margaret Heimann, John Yender, Steve Darrell, Jack Swan, Kenny Davidson, Tony Markman, Ross Holtman, John Webster, Twain Smith, Thomas Reynolds, William Whitney, [illegible] Frank Hamilton, Grant Collier, Sheila Napier, Jack Mosman, Earl Calloway, Dick Turner.

As picture material, Zane Grey's venerable western tale has served the screen well. In fact so well that Paramount thrice has plied it for good returns. It was first screened in 1924, which is the tip-off to its datedness for the stage. Despite yeoman duty by the advanced studes of Pasadena Playhouse to give it a convincing ring, and a well contrived dramatization by Charley King and Bob Chapin, it fails to come off better than a hopeless venture. Nor is it helped along by the staging. Cut up into eight scenes, it becomes a choppy sequence of incidents that never really gets going.

For 22 years the Pasadenans have tried almost everything in the way of dramatic presentation. Someone stumbled across the fact that a Zane Grey yarn had never been given a full staging. What with the season waning and the chance to claim another first, Gilmor Brown's crew decided to make a try, come what may. As theatrical fare its appeal is limited to those who like shotgun operas. There's enough action and gun play to keep it moving, but most of the situations become slightly ludicrous due to the senile premise. Hollywood's producer of the 'Hopalong Cassidy,' Harry Sherman, was out front bent on uncovering a find, but the only one he must have cuffed was Barbara Lee, a personable young actress who essays the [illegible] love interest.

The films won't have to worry about 'Heritage' being appropriated by the stage. It's not for the footlights, unless the good old days of melodramatic westerns are earmarked for a renaissance.

Helm.

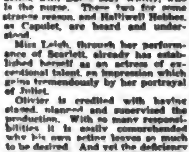
L. A. LIGHT OPERA SEES ANOTHER RED SEASON

Los Angeles, May 14.

Despite an advance sale approximating $75,000 for four-week light opera season ushered into the Philharmonic Auditorium last night (Mon.) by Los Angeles Civic Opera Festival, outlook is for venture to go into the 'red' for second consecutive year. Budget for the four weeks season here, embracing five productions, has been set at $125,000, and $90,000 budgeted for four weeks at the Curran theatre, San Francisco, to run simultaneously with the local engagement.

Light opera season last year dipped $25,000, and sponsors figure to lose that much, if not more, on current experiment. Opening attraction here is 'Show Boat,' which debutted (13) for one week, then going to Frisco. Dual bill of 'Pinafore' and 'Savoy Romance,' starring John Charles Thomas, which opened in the northern city last night, replaces 'Show Boat' here (20).

Two remaining offerings of festival will be 'The Merry Widow,' with Walter Woolf King featured, and 'The Red Mill.'


"KEEP OFF THE GRASS"
Mgt.: LOU CLAYTON

EDDIE GARR

America's Distinctive Entertainer

Mgt.: WM. KENT
1776 B'way, New York

Nabe Experiment By Cornell in N.Y. N.S.G. at $7,500

Experiment of reviving neighborhood legit around New York proved a disappointment when Katharine Cornell appeared in 'No Time for Comedy' at the Majestic, Brooklyn, last week. Attraction, which scored a successful run on Broadway last week and just completed a country-wide tour, grossed approximately $7,500 in the 1,800 seater across the river. Show was scaled at $2.75, as against $3.30 on Broadway and in most road stands. Variance was not enough to lure the Brooklynites.

Majestic was one of the theatres of the so-called subway circuit which has been out for some years. Attractions played the nabes at pop scales after the original engagements, houses being located on upper Broadway and in the Bronx, Brooklyn and Newark, latter at one time supporting two legiters.

Freak in admission scales applies to two shows on tour as compared to the originals playing New York. Road shows of 'Margin for Error' and 'Tobacco Road' have higher tops than the current originals in town at the Majestic and Forrest, respectively. Former has a top of $1.65, scale having been halved when it moved from the Plymouth. 'Road,' which has been playing at the same scale, dropped to $1.10 this week.

'GRASS' LUSH $25,000 IN HUB

Boston, May 14.

'Keep Off the Grass' wound up second tryout week with smash-hit biz and a good advance sale for the third and final stanza. 'Springtime for Henry,' starring Edward Everett Horton, drew a satisfactory tally last week, with promise of equalling or bettering that figure this week, its final.

'The Hands of the Clock,' formerly titled 'To What Red Hell,' opened here Saturday (11) with Sara Allgood starred.

Estimates for Last Week

'Keep Off the Grass,' Shubert (2nd wk) (1,590; $3.30). Musical is well-liked and patronized during alterations and reduction of running time by 30 minutes. Second canto whammo $25,000. One more week.

'Springtime for Henry,' Wilbur (1st wk) (1,227; $2.20). Not flirting with any records, but first week's $8,000 gate is quite satisfactory. One more week.

Stander in N.Y. Musical

Hollywood, May 14.

Lionel Stander goes east late this month to join the cast of the Al Jolson musical, 'On the Line.'

He takes off as soon as he finishes in 'The Bride Wore Crutches' at 20th-Fox.

Goldwyn

Continued from page 5

safety cushion for the entire industry.

Minimizes Star Values

Even star values are minimized by Goldwyn, who cites what 'Hurricane' did for Jon Hall; how his 'Stella Dallas' brought back a Barbara Stanwyck, and really made her a star anew; that possibly his forthcoming 'The Westerner' (Gary Cooper) will ditto for Dorothy Davenport, femme lead.

Goldwyn came east with William S. Paley, president of Columbia Broadcasting System, and has been charged up by Paley on television. While east, Goldwyn also got a load of a new Phonovision gadget which Frank Orsatti and Sam Sax are trying to merchandize. These, plus the radio, are elements the producers see as among ever-increasing reasons for not patronizing motion pictures. Duals he views as a menace because you sit through a dud until midnight in order to see the No. 1 feature, and the customer is so satiated and fatigued by bedtime it doesn't encourage any film patronizing for another month.

To get 'em back into the habit, and to offset the advance of scientific amusement gags and gadgets, whether television, phonovision or anything else, he emphasizes the need for radical revision of the industry setup. At least anything to insure quality product.

Toledo Al Fresco Shows

Toledo, May 14.

Second season of outdoor operas is scheduled for the Zoo Amphitheatre at Walbridge Park, Toledo, for four weeks beginning July 15. Eric Mattson, tenor, signed for appearances in three of the four productions. John Ehrle is entrepreneur and Ralph Dunbar is director for the series.

Offerings will include, in the following order, 'Rio Rita,' 'Naughty Marietta,' 'The Vagabond King,' and 'Merry Widow.'

'MARGIN' NICE $9,000 IN CHI

Chicago, May 14.

Entry of the week was 'Margin for Error,' which came in as the sixth and final play on the American Theatre Society subscription season. Notices were okay enough, but general legit conditions have been lax in this burg for several weeks now and only a powerful boxoffice show can stand up against the seasonal doldrums.

In general, the legit season is now over in Chicago as far as new entries are concerned, and it now appears that the next show for Chicago will be the road company of 'Male Animal,' scheduled for the Selwyn on Labor Day.

Estimates for Last Week

'Life with Father,' Blackstone (12th week) (1,200; $2.75). Strong at all times, with only few empty pews. Bright at $17,000.

'Little Foxes,' Selwyn (3d week) (1,000; $2.75). Not at all up to expectations, especially after fine reviews. Took $11,000.

'Man Who Came to Dinner,' Harris (20th week) (1,000; $2.75). Continues at slightly better than 50% capacity and figures to try to span summer spell. Again around $10,000.

'Margin for Error,' Grand (1st week) (1,300; $2.20). Came in with ATS subscription backing and sliced admission scale, with the subscription coin proving a boon. Got $9,000 for initial session.

'Philadelphia Story,' Erlanger (4th week) (1,400; $3.30). Slipped somewhat, but still strongest money of the town at $18,000. One more week.

College Play

TEN TO ONE

Providence, May 10.

Brown University's Brownbrokers present musical revue in two acts and 26 scenes as sixth annual production. Musical direction by Allen B. Williams; music and lyrics by Sid Marks, Walter Boughton, Lou Valente, George McAlpine, Ted Rickard, Doris Shelton, Roy Hurd, Ann Montagne, Miriam O'Brien, Tom Lemmony, Al Acorn and Bill Rossman; sketches by Edward C. Martin; dances created and staged by Barbara Hem. Arthur H. Cooper in charge of production; settings, Thomas Ryan; costumes, Frances Rehcurb, Winona Ladd and John Prodgers. At Faunce House, Brown University, week May 7, '40.

Cast: Ivo Brande, Frank Ward, Ann Rossman, Phil Kassel, Madge Whiting, Lucille Stark, Mel Webster, Sirel Walling, Caroline Bradshaw, Vivian Cohen, Gledhill Chaney, Robbie Allen, Mel Pitterble, Marion Whitham, Joan Perry, Bob Perry, Kay Ahern, Thora Erbowl, Bob Rogerson, Ed Martin, Mary Louise Skaggs, Alva Watson, Art Drew, Jim Cunningham, Marian Somer, Barbara Hem, Francis Rehcurb, Bill Rossman, Bert Ruston, Allen B. Williams, Grace Allen, Bob Dirk, Mary McGlone, Wally Karuis, Roberta Bliss, Ann Montagnon, Lois Lindblom, Tom Lemmony, Sid Ely, Art Bejur, Lollie Kaffenberger.

Brownbrokers' sixth annual production is listenable and eye-filling, but it lacks punch and falls short of near-professional standards of previous offerings. Theme features a musically-minded New York. The show, with two slight exceptions, is happily free of political puns, leaning more toward sophisticated presentation.

Satire is drawn on Elsa Maxwell and John J. Anthony, the latter being more easily adaptable to a double-talk routine as evidenced by a sex-starved wife who tells radio's trouble shooter: 'I want to become a mother; can you help me?'

Among the more impressive sets is the 'Southern Cruise' number, which combines swaying beauts a la Dorothy Lamour, the good baritone of Allen Williams, and a judicious use of stage lighting; the 'Fun House' at Coney Island, with slides, screams, etc.; 'Hotel for Women' act, and the 'Greenwich Village' number. The latter presents a wierd surrealistic dance which is a standout.

Dance ensemble numbers are prettily staged by a well-dressed, well-rehearsed chorus, but better-trained voices may have helped some of the other numbers. Among some of the show's catchier tunes are: 'In Spring,' by Lou Valente; 'Black Night,' by George McAlpine and Ted Rickard; 'No Sleep, No Rest, No Peace of Mind,' by Valente and Ann Montagne; 'Deep in My Heart,' by Miriam O'Brien, and 'Stop, Look and Listen' by Al Acorn.

The production has sets which would earn the palm in any man's college, while easy to look at femmes further enhance the revue. *Mele.*

Current Road Shows

(Week of May 13)

'Abe Lincoln in Illinois' (Raymond Massey)—Auditorium, Portland, Ore. (13-14); Temple, Tacoma (15); Royal Victoria, Victoria (16); Empress, Vancouver (17-18).

'Hand of the Clock' (Sara Allgood)—Plymouth, Boston.

'Key Largo' (Paul Muni)—Geary, San Francisco.

'King Richard II' (Maurice Evans)—Biltmore, Los Angeles.

'Life with Father' (Lillian Gish)—Blackstone, Chicago.

'Little Foxes' (Tallulah Bankhead)—Selwyn, Chicago.

'Louisiana Purchase' (Vera Zorina, Victor Moore, William Gaxton)—Forrest, Philadelphia.

'Man Who Came to Dinner' (Clifton Webb)—Harris, Chicago.

'Margin for Error'—Grand Opera House, Chicago.

'Meet the People'—Playhouse, Hollywood.

'Oscar Wilde'—El Capitan, Hollywood.

'Philadelphia Story' (Katharine Hepburn)—Erlanger, Chicago.

'Springtime for Henry' (Edward Everett Horton)—Wilbur, Boston.

'Tobacco Road' (John Barton)—Cass, Detroit.

'TOBACCO ROAD', IN DET., DOES OKAY 12G; HOLDS

Detroit, May 14.

'Tobacco Road' will keep the legitimate season rolling along later than usual by settling down for at least a second week.

In its nine performances last week, at the Cass, the play picked up better than $12,000 for its nine performances at $1.65 top.

Bankhead Setup

Continued from page 49

1937 there was a resolution requiring independent nominations to be made not later than 24 days prior to election. The Bankhead filing was on May 3, just 21 days before election and Turner said that was one day before the deadline.

Clarification of the rules explained why the militants did not retaliate over the Jaffe matter. It was first thought they had up to Friday (10) to file other independent nominations, it being finally determined that such petitions must be filed within 20 days of election and ballots must be mailed out at least two weeks prior to such date. It was therefore too late for the group to act, had it been inclined.

Considerable comment was made about those who engineered the petition. General criticism was that two members of the council had virtually repudiated the selections of the others when they accepted the slate, drawn up by three council nominators and six from the membership. Councillors involved are Clyde Fillmore and Winifred Lenihan, the latter having actually worded the petition.

In addition to the discussion over the petition, which Equity leaders feared might 'tear wide open' a situation that had quieted down, there was more talk about the resolution barring members from activities with the Theatre Arts Committee. But the resolution was unchanged, despite the difference in opinion it has created.

It has been suggested that the rules be changed so that, in the future, flare-ups such as the Bankhead-Jaffe move would be mitigated. Constitutional changes may be necessary to effect that end. Idea is that such petitions require the signature of at least 100 senior members, instead of the present rule which require but 15. Further suggested that such nominations have a longer time limit. In that way the administration would probably avoid such embarrassments as caused by the Bankhead nomination.

Shows in Rehearsal

'Love for Love'—Players Club.

'I Walk with Music' ('Three After Three')—Shuberts.

'It's a Girl'—Berney and Shill.

'Railroads on Parade'—World's Fair.

'Russian Bank'—Theodore Komisarjevsky.

Hitler Dents B'way; 'DuBarry,' 25G, 'Higher,' Ditto, 'Hellz,' 23G, All Off, Lunts' 'Night' Very Strong $23,500

Estimates for Last Week

Key: C (comedy), D (drama), R (revue), M (musical), F (farce), O (operetta).

'DuBarry Was a Lady,' 46th St. (23d week) (M-1,375; $3.30). Drop in attendance continued last week blamed on daylight time and the war developments; leader dipped to around $25,000 level.

'Grey Farm,' Hudson (2d week) (CD-1,094; $3.30). Light attendance after opening; weak press; takings estimated around $3,000; doubtful.

'Hellzapoppin,' Winter Garden (86th week) (R-1,671; $3.30). Went off like all other musicals, but parties helped and there are more this week; $22,000, very good for long stayer.

'Higher and Higher,' Shubert (6th week) (M-1,375; $4.40). Felt the decline after excellent start; about as much as anything on list, however, with better than $25,000 claimed.

'Ladies in Retirement,' Miller (7th week) (D-940; $3.30). Friday night after Holland and Belgium were invaded was particularly dull in theatres; this strong drawing meller went to around $13,000.

'Lady in Waiting,' Beck (7th week) (C-1,100; $3.30). Figured to stick if weathering the next few weeks. World's Fair expected to have some effect on boxoffices; around $10,000.

'Love's Old Sweet Song,' Plymouth (2d week) (CD-1,075; $3.30). Business okay until Friday, when all shows seemed to be affected; rated around $10,000, fair enough for show, which drew indifferent press.

'Life with Father,' Empire (27th week) (C-1,085; $3.30). Advance sale so strong that there was little if any effect at boxoffice, and $10,000 mark was shaded again.

'Man Who Came to Dinner,' Music Box (30th week) (C-1,012; $3.30). Did not sell out all nights last week for first time, but drop hardly material and quoted over $10,500.

'Margin for Error,' Majestic (28th week) (C-1,715; $1.65). Was off somewhat, but with operating costs revised downward probably bettered even break; $8,500 approximated.

'Morning Star,' Longacre (4th week) (C-1,012; $2.20). One of newer shows which has had tough sledding; rated around $4,000 and must improve to stick.

'My Dear Children,' Belasco (C-1,077; $3.30). Final and 15th week; John Barrymore show slipped under $9,000 level, may relight.

'Out from Under,' Biltmore. Yanked Saturday (12); little coin after weak press; played one week and one night.

'Return of the Vagabond,' National (C-1,162; $3.30). Written and presented by George M. Cohan, who also stars; only debut this week; opened Monday (13).

'Separate Rooms,' Mansfield (7th week) (C-1,014; $3.30). Slump last week dented pace somewhat, but cut-rates carrying it along to some profit; $5,000.

'Skylark,' Morosco (29th week) (C-961; $3.30). Another week to go; show will lay off then due to reopen July 15 on Coast after possible summer spot appearance; around $11,000.

'The Fifth Column,' Broadhurst (D-1,142; $3.30). Final and 11th week; war drama fared fairly well and probably could continue; due to relight in fall; approached $12,000 mark.

'The Male Animal,' Cort (18th week) (C-984; $3.30). Felt downward trend again, with takings quoted around $11,500, but still profitable.

'The Strangler Fig,' Lyceum. Taken off Saturday after panning; one week.

'There Shall Be No Night,' Alvin (2d week) (D-1,357; $3.30). New war drama not affected last week, when takings approached $23,500; word-of-mouth should keep engagement going through summer, or longer.

'Tobacco Road,' Forrest (344th week) (C-1,107; $1.10). Scale dropped from $1.65 with idea of luring Fair visitors; takings around $3,500, with road show, however, still making money.

'Too Many Girls,' Broadway (M-1,900; $3.30). Suspends Saturday (18), at which time engagement will have spanned 31 weeks; okay for while after scale was reduced, but last week blighted boxoffice and takings dropped under $12,000.

'Two for the Show,' Booth (14th week) (R-704; $4.40). Another musical that was heavily affected last week, when takings slipped to approximately $9,000.

ADDED

'Liliom,' 44th St. (CD-1,326; $2.75). Dropped under $8,000 last week which was the seventh, and revival was taken off.

'Romeo and Juliet,' 51st St. (1,660; $3.30). Drew decidedly mixed notices after Thursday (9) debut and chances not definite; better line this week.

'Pins and Needles,' Windsor (120th week) (R-861; $1.65). In last six weeks; due for tour to summer spots and road; around $5,000, which betters even break for intimate revue.

EVANS STOUT $6,000 IN L. A.

Los Angeles, May 14.

Bard of Avon is vieing with the psychopathy of 'Oscar Wilde' and the sprightliness of a revue giving much of the inside of Hollywood here currently. Maurice Evans is paying a return visit to the Biltmore, opening a 10-day run in 'King Richard II,' and giving the natives something to rave about.

'Wilde,' in on a straight rental basis at El Capitan in Hollywood, is building and, with a small operating nut, promises to hold out for several weeks longer. 'Meet the People' continues at a good pace at the Playhouse in Hollywood, where it opened nearly five months ago.

Estimates for Last Week

'King Richard II,' Biltmore (R-1,656; $2.75). Maurice Evans has a strong following here, following his brief visit a year ago, and locals are turning out en masse for his Shakespearean opus. First four performances, opening (9) brought around $6,000, very good considering excessive heat.

'Meet the People,' Playhouse, Hollywood (R-1,100; $1.65) (19th week). Holding its own and last week added another $5,000 to already heavy take.

'Oscar Wilde,' El Capitan, Hollywood (D-1,560; $1.65) (3rd week). Building right along and looks good for several more stanzas. Last week brought nifty $6,000, which spells plenty profit.

ENBREE CONCERT UP ON CHARGES BEFORE AGMA

American Guild of Musical Artists national board yesterday (Tuesday) heard charges against the Mabel K. Enbree Concert Service, Inc., for a number of alleged abuses. Hearing is set for Friday (17).

Outfit, the only independent community concert bureau competing with NBC Artists Service and Columbia Concerts Corp., has been active in 40 towns, representing about 30 artists.

'Vagabond' Disappoints In Pittsburgh at $7,500

Pittsburgh, May 14.

George M. Cohan took his 'Return of the Vagabond' from here to New York without very much encouragement from either the critics or the boxoffice. Two of the three notices were pans, the third was guarded and show worked up little enthusiasm. Playing Nixon at $2.75 top under ATS auspices, Cohan knocked down just a bit better than approximately $7,500, and considerably more than half of that was already in the cash-drawer from subscription sales.

'Vagabond' washed up legit season at Nixon after 30 weeks, house going in for one-night rentals to local dance academies and dramatic societies for remainder of month, shuttering around June 1 until mid-September. ATS subscription blanks are already out for '40-41, 'Fifth Column' and 'There Shall Be No Night' being all that are promised to date.

'Genius' Takes the Stage

Los Angeles, May 14.

'Such Genius,' new legit comedy by Hunter Lovelace and Claire Parrish, opens at the Ben Bard theatre May 20 for one week, with James Norval producing.

Play in three acts is directed by Kent Thurber.

OBITUARIES

ALEXANDER BLACK

Alexander Black, 81, newspaperman, novelist and devisor of a method of accompanying lantern slides by a recitation of specially prepared dramatic continuity—popularly known as 'picture plays,' the predecessor of modern motion picture drama—died of a heart attack May 8 at his home in New York. On May 1 he suffered a paralytic stroke while riding in a taxi.

The early '90s, which served as the incubator of Edison's kinetoscope, also saw the development of Black's technique in treating screen drama. Before a distinguished gathering in a New York studio on Oct. 9, 1894, he offered the first full-length screen play, 'Miss Jerry,' the tale of a press reporter.

In a darkened room, stills were projected upon a screen at the rate of four a minute. A voice accompanied the unreeling with a description of the narrative. Though by no stretch of the imagination could his 14,000-word scenario duplicate the action and smoothness of a modern script Black's initial effort won such acclaim that he went ahead with plans for another feature. This was known as 'A Capital Courtship,' with its locale centered about Washington. It was shown three years after 'Miss Jerry' and its cast included President Grover Cleveland, Thomas B. Reed, then Speaker of the House, and the British Ambassador.

Black spent five years in furthering the 'picture play.' He acted as writer, producer, cameraman, director and exhibitor. Under the impression his type of entertainment would prove a failure if offered to the general public, he withdrew from the field near the turn of the century.

A photography enthusiast, he was a reporter on the Brooklyn Times, Sunday editor of the New York World and in 1913, joined the Newspaper Feature Service, with which he stayed for seven years. In 1920, he went to King Features Syndicate as art editor and remained in that capacity 15 years. His books included such works as 'Photography Indoors and Out,' 'American Husbands,' and 'The Seventh Angel.'

Survived by his second wife, Miss Edith O'Dell whom he married five years ago. His first wife, Mrs. Elizabeth Black, whom he wed in 1881, was killed in an automobile accident in 1934. Three children by his first marriage also survive.

HENRY B. GENTRY

Henry B. Gentry, 73, founder of the Gentry Bros. dog and pony circus, and former manager of the Sells-Floto circus, died at his home in Bloomington, Ind., May 7.

Gentry, whose first job was as a grocer's helper, left that job to join Professor Morris' trained animal circus. Four years later he assembled a troupe of trained dogs and formed his own show.

The Gentry circus, organized in 1886, eventually expanded into four 10-car shows and for 25 years its name was a household word to circus fans throughout the U. S. Retiring in 1916, he returned to the biz in 1919 for four years as manager of the Sells-Floto circus, then controlled by the late Frederic G. Bonfils and Harry Tamen of Denver. One of his last ventures in the circus field was his purchase, in 1928, of the Sparks circus, which he operated for several years.

He had three brothers of whom but one, *Frank*, survives. He also leaves his widow, Mrs. Grace Gentry; a son, two daughters and three sisters.

JOHN J. LONG, JR.

John J. Long, Jr., 35, chief engineer of WHAM, Rochester, N. Y., was killed instantly, and Robert M. (Bob) Hemings, radio and dance band pianist, critically injured last week (9) in an auto crash.

Hemings had played at an entertainment in Newark, N. J., and Long was taking him home when car hit a steel girder in a railroad underpass near Pittsford. Long was thrown into the windshield and Hemings suffered a broken left leg and possible skull fracture. Taken to Genesee hospital, Rochester, his condition was reported 'poor.'

ROSINA KLAUBER

Rosina Klauber, 72, the last surviving female pupil of Franz Liszt and who was George Gershwin's first piano teacher, died May 11 at the Park West hospital, New York.

Born in Budapest, Mrs. Klauber was graduated from the Hungarian National Academy of Music in 1885. After touring Europe with other pupils of Liszt, she began a concert career in the early 1900's, using her maiden name of Rosino Redo.

Appointed head of the piano department of the Damrosch Institute, N. Y., in 1910, which later was absorbed by the Juilliard School of Music, she numbered such composers and conductors among her pupils as Gershwin, Nat and Jack Shilkret and Harry Akst. She retired 10 years ago.

Two sons, Edward and Marcy Klauber, survive.

A. C. FERGUSON
('Grandpa Jitters')

A. C. Ferguson, 57, known on stage and radio as 'Grandpa Jitters,' died at Broadlawns General hospital, Des Moines, of cancer, May 9. He had been appearing on the WHO Iowa Barn Dance Frolic for six years. His specialty was a soft shoe dance on sand.

In addition to his radio work in recent years he had traveled through the midwest with his own stage troupe.

Besides his mother, with whom he resided in Des Moines, he is survived by a brother, Edward, of Detroit, Mich.

CHARLES F. NIRDLINGER

Charles F. Nirdlinger, 77, playwright and author, after an illness that first became serious several months ago, died in Atlantic City May 13. A heart attack was the direct cause.

Included among his plays were 'Madame Pompadour,' 'The World and His Wife' and 'First Lady.' Among his books, 'Masques and Mummers' was probably his most successful, being a bestseller at one time.

Once drama critic of the old N. Y. Herald, and also an editor of the Illustrated American Magazine, he was unmarried.

MARSHALL G. McCARROLL

Marshall G. McCarroll, 28, Paramount News cameraman, was killed Thursday (9) when a chartered plane in which he was working at Downey, Cal., getting shots over a landing field there, crashed into another plane. Walter Quinton, who was piloting his plane, also was killed.

With Paramount News 10 years, he originally started as a sound technician. Survived by widow, father and mother.

SAMUEL EARLEY

Samuel Earley, 58, managing director of the Benjamin Franklin hotel, Philadelphia, died Wednesday (8) in the Jefferson hospital, Philly, of influenza.

Business associates said he had become weakened from overwork in connection with preparation for the Republican National Convention. He was active in that respect as president of the Philadelphia Hotel Association.

JOHN A. DOUGHERTY

Funeral for John A. Dougherty, stage technician with Irving Berlin's 'Lousiana Purchase,' stricken with a heart attack as show was leaving Washington for Philadelphia Sunday morning (12), will be held here tomorrow (15). He lived in suburban Absecon and for several years was stageman in A. C. Convention Hall.

Survived by widow and brother, Edward, assistant manager of Convention Hall.

SIGNOR MARTINO

John H. Cleary, retired circus trapezist known professionally as Signor Martino, died of a heart attack May 8 in Norwich, Conn.

In addition to appearing with the New Orleans minstrels, he toured with Washburn's circus, the Hayward shows and the John L. Sullivan circus.

Widow survives.

W. C. MEAGHER

W. C. Meagher, vet Seattle theatre official, for years with Jensen-von Herberg and later Hamrick-Evergreen offices, died here May 9 following a three-month illness.

A native of San Francisco, he came to Seattle in 1905 as auditor for the Sullivan-Considine vaude circuit. Later, he managed the Avenue theatre, Vancouver, B. C.

Widow survives.

DALLAS M. FITZGERALD

Dallas M. Fitzgerald, 63, former film director, died May 9 in Hollywood. Beginning his directorial career in New York, Fitzgerald moved to California to handle independent productions for May McAvoy, Clara Bow and other silent stars.

Later, he worked in the Bob Steele series under Harry Webb. In recent years he had been a freelance writer. Widow survives.

SAMUEL DAVIES

Samuel Davies, 69, who retired four years ago after 26 years with RKO as theatre maintenance superintendent, died May 10 at his home in Bronxville, N. Y. He was a familiar figure at the Palace, N. Y., where he served for 10 years.

Surviving are his widow, Mrs. Estelle Phillips Davies; three daughters and three sons.

GOTTLIEB H. TOBIAS

Gottlieb H. Tobias, vet motion picture theatre owner of Elmira and Corning, N. Y., died in New York May 3. He had operated the Airdome, Elmira; Bijou, Princess and Corning Opera House, Corning.

Survived by widow, two children and grandchild. Funeral in Elmira May 6.

CHARLES ('TINA') PERMANE

Charles ('Tina') Permane (and Shelley) died in Milford, Mass., April 22 after several weeks' illness. He had been a concertina player.

For the past eight years Permane had operated a roadhouse in Milford. Widow and son survive.

EDWARD WITTICH

Edward Wittich, 82, musician and composer, a member and organizer of the Wittich band, prominent in the middlewest a half century ago, died May 9 in Circleville, O., where he lived all his life. Two sons survive.

ETTORE BERTI

Ettore Berti, 70, Italian actor who once appeared with Eleanora Duse, died after a lengthy illness in Milan May 7.

In later years he had served as professor of elocution at the Milan Theatrical Academy, Milan.

FRANCIS POWERS

Francis Powers, 74, producer, director and scenarist of silent pictures, died May 10 in Santa Monica after a short illness.

For years he was secretary of the old Motion Picture Directors Association.

JAMES E. VISOKY

James E. Visoky, v. p. and general manager of Puritas Springs park, northeastern Ohio amusement center, died May 9 in Lutheran hospital, Cleveland, following a heart attack.

Surviving are widow, daughter and son.

ALICE BURNS

Mrs. Alice Burns, 82, onetime stage actress, died May 4 in Hollywood.

Mrs. Mike Cullen, the wife of the Loew district manager making headquarters at Columbus, O., died in Miami, Fla., Monday (13). She had been ill for some time. The Cullens were on vacation in *Florida*.

Mother of Morris and William Finkel, vet Pittsburgh exhibitors, died in Miami May 9 after a long illness.

Father of Ken Hoel, assistant publicity director of Harris Amus. Co., Pittsburgh, died suddenly at his home in Akron, O., May 6.

Charles A. Fisher, 82, former opera singer and later a teacher of music, died May 5 in Los Angeles.

BIRTHS

Mr. and Mrs. Ozzie Nelson, son, in Teaneck, N. J., May 8. Mother is Harriet Hilliard, film actress and vocalist with Nelson's band.

Mr. and Mrs. Lester Rose, daughter, in New York, May 8. Mother is the former Babe Clarke, of vaude; father is with VARIETY adv. dept.

Mr. and Mrs. Lou Ogull, daughter, in Brooklyn, May 9. Mother is film writer; father is press agent.

Mr. and Mrs. Joe Tucker, son, in Pittsburgh, May 6. Father's sports announcer on WWSW, Pitt.

Mr. and Mrs. Ed Finney, Hollywood, son, May 12. Father is a producer of westerns for Monogram.

Mr. and Mrs. Frank Cavett, son, in Los Angeles, May 13. Father is film writer.

Mark Warnow will lead a band composed of the combined outfits from 17 schools in the New Rochelle, N. Y., area May 28. He's taking the evening off from his 'We the People' radio broadcast to fulfill the appointment, which is sponsored by New R. Mother's Clubs and Chamber of C.

Literati

Continued from page 24

Wednesday (8) in Camden Municipal hospital of pneumonia.

Alfred Emison McGinley, 30, stage and screen editor of the Winnipeg Tribune, died suddenly at his home in Winnipeg Monday May 6.

Rowe Stewart, 63, former prez of the Philadelphia Record Co., publishers of the Philadelphia Record, died Sunday (12) at that city. He began with the Record as an office boy, serving on the old N. Y. Globe and the Washington Herald before returning to the Record as its top man.

William Seguine, 84, ship news reporter for the N. Y. Sun for 36 years until his retirement 15 years ago, died Sunday (12) in N. Y.

Morris De Haven Tracy, 50, columnist for the Boston Traveler, died Saturday (11) at Pinehurst, N. C. He served the United Press in New York, San Francisco and Los Angeles before joining the Boston paper.

CHATTER

Garden City Publishing Co., Inc., Garden City, L. I., has merged with Blue Ribbon Books.

New York press photogs have elected Martin J. McEvilly, of the Daily News, as their new prez.

Herbert Asbury completing tome on Chicago tagged 'Gem of the Prairie.' He's written several stories bought for films.

Princess Sapieha, of Poland, arrived in N. Y. from Europe with her two children. She is the author of 'Polish Profile,' story of wartime Poland, just out.

Bill Fadiman, eastern story editor of Metro, was taken into the Editors Luncheon Club last week. He's first film man to be accepted into the exclusive organization for editors of publishing houses.

Bernard Perry has switched from the Dutton editorial staff to that of Vanguard Press.

Cass Canfield, the Harper head, has gone to England, despite the war, to look in on some of the firm's scribblers there.

Coward-McCann has brought out Philip Barry's play, 'The Philadelphia Story,' in book form.

Pitts Sanborn, the N. Y. World-Telegram music crick, pacted by Macmillan for a biog of Kirsten Flagstad.

Althea Rickert added to the Dell Publishing Co. editorial staff.

In the U. S. for the past few months because of lecture commitments, H. R. Knickerbocker finally hopped a boat to report the proceedings over there for the Hearst papers.

Amelia Berndt Moorfield elected the new prez of the Woman's Press Club of New York. She will serve for two years.

Ernest Hemingway in Cuba, polishing off a new novel.

Jesse S. Goldstein gathering data for a biog of Edwin Markham.

Not Panicked

Continued from page 4

that their biz was at a standstill due to lack of material, authorities issued a special emergency license for 2,415 pounds of films, negatives, sound and dubbing equipment drawable on the second period. This was distributed in various amounts among the various distribs.

This week they permitted Americans to withdraw the difference between total taken out on March 23 and the total amount permitted to each on first-quarter licenses. Although the number of pounds is unknown, it is reliably learned that the latest withdrawal has only aided RKO and Warners since others had already withdrawn amount allowed them from customs. Despite these withdrawals, distribs of American films are woefully short of pictures.

Low Countries' Film Biz 3% of Foreign Market

Nazi invasion of Belgium and the Netherlands is disrupting all American distribution in those countries. No matter the outcome of the present drive by Germans, N. Y. film officials figure that market temporarily lost. Belgian-Holland business is rated as being 3% of total foreign revenue of U. S. film companies, about equally divided. Returns from Luxemburg are negligible.

Total absence of any cables from key cities in any of three nations hit by the Nazis left New York officials up in the air as to any damage, injuries to personnel, etc.

JENKINS BIG-BERTHAS AMBERS IN 3D ROUND

By JACK PULASKI

The upset of the season came off at Madison Square Garden Friday (10) when Lou Ambers was knocked out in the third round by Lew Jenkins of Texas, who thereby won the lightweight championship, although the odds were three to one that he would not win. Fans and experts thought the match would go the 15-round distance because of Ambers' cleverness. He was dropped four times and was out on his feet when the referee stopped it.

Fight was sensational, somewhat atoning for the Garden's two previous bad cards. Customers climbed the seats in the excitement and surprise of seeing the fleet Herkimer, N. Y., kid hit the deck. He had been dropped before but never stopped.

Ambers seemed to have none of his fleetness and, while he offered no alibis, it is generally understood that he was weakened by making the 135-pound weight limit and said later he would go after the welter title. Lou's speed and footwork, which stamped him as one of the finest of ringmen, didn't mean a thing to Jenkins, who has a fierce sock in either hand. Another factor that may have had a part in the Jenkins victory was the fact that Ambers is said to have been treated for a serious kidney condition last week on the q. t., though the word around Broadway was that it was just a routine hospital checkup.

New champ is a rangy lad who started fighting when he was in the army and quit the service when he discovered what he could do with his mitts. He has appeared around New York before, generally winning by the kayo route, but that he could tag Ambers appeared incredible. Upstater, who copped the title from Armstrong last summer in a disputed encounter, held the respect of all fight followers.

They rated him highly, too, on the ground that he can take it, but that didn't go when Jenkins lashed out a one-two in the first round, the right sending Lou down. In the second round, a left hook to the head had the same effect and the crowd was amazed. After the bell rang ending that session, the Texan delivered a terrific right on Ambers' chin and latter wobbled to his corner. It was the same kind of out-of-bounds blow that started Joe Louis to defeat when he first met Max Schmeling. Ambers said he didn't remember getting hit, which indicates how muddled he was right then.

Soon after the fatal third started, Jenkins had the then-champ on the canvas and his manager, Al Weill was alarmed, waving for him to stay down. A few seconds later Ambers took a nine count. Upon arising groggily, Weill raised his arms in appeal to save the boy from further punishment, but the referee had already decided to do that.

Fight went on at 9:30, being pushed ahead because all stations were sending out the President's speech at 10:30. Two other matches went on and the fans remained and listened to the address, which was placed on the Garden's amplification system.

MARRIAGES

Joyce Matthews to Gonzalo Gomez, in White Plains, N. Y., May 9. Bride is stage and screen actress; he's the son of the late president and dictator of Venezuela.

Lynn Hayden to Ed Beloin, in Hollywood, May 7. Bride is a model; he's a gag writer for Jack Benny.

Germaine Aussey to John Ringling North, in Philadelphia, May 12. She's a French film star; he's executive head of Ringling Bros., Barnum & Bailey Circus.

Mary Jacobson to Gene Murphy, Loew publicist in N. Y., May 10 in Chicago.

Helen Diller to Michael Hinn, in Asheville, N. C., May 4. Groom is announcer; bride is vocalist at WWNC, Asheville.

Eileen Palmer to Lester Tremayne, in Chicago, May 8. Groom is on 'First Nighter' program; bride was formerly with KGW, Portland, Ore.

Steve Swedish band set as house outfit for the Modernistic ballroom at Wisconsin State Fair park for the summer, opening May 26. Russ Morgan, first time in Milwaukee, will be heard with him for the opening, and the name bands will change every Sunday.

Broadway

John Balderston east for several weeks' visit.

Sara Enright off to the Coast mostly for a visit.

Colette D'Arville, French singer, sailed for Paris.

Eddie Wyle returned from Coast. Will handle cosmetic novelties.

W. J. Merrill, RKO v.p.-treasurer, back from two weeks' vacation.

Arthur Ungar (VARIETY) in from Hollywood for a couple of weeks.

Ira Tulipan of Warner publicity department resigned Friday (10).

Former Mayor Jimmy Walker m.c. of h. at the AMPA luncheon May 23.

Jimmy and Bianca Stroock getting ready to celebrate 25th anniversary.

Helen Bonfils (Mrs. George Somnes) in town for a couple of weeks.

Bob Gillham left for Chicago Monday (13) on route west for Par sales convensh.

John Harkens at Will Rogers' Memorial hospital, Saranac, for six months' stay.

Solita Solano, formerly dramatic editor of the Boston Traveler visiting from Paris.

George West, Monogram franchise holder, planning to visit the Coast in about two weeks.

George Walsh ready to tee off on a vacation in the mountains prior to laying future plans.

Betty Field has finished her Guatemala vacation and gone to the Coast for a summer's work.

Newspapermen comprise most of guests at Father McCarthy's St. Christopher's Inn, Garrison, N. Y.

Elsie Finn, film critic of the Philadelphia Record, and Lee Frank have written a legit comedy, 'Too Much Love.'

Philip MacDonald in from the Coast to remain in New York indefinitely. Working on a play and a novel.

Evelyn Nesbit has opened a swank cosmetic shop on the east side of town, retiring permanently from show business.

Bill Dover giving up his N. Y. agency venture and returning to the Coast. He was a former aide to Darryl Zanuck.

Beth Brown sold two stories in one day to Republic, 'April Night' and 'Millions for Rackets,' both slated for early production.

Muriel Dickson, Met soprano, and Wilella Waldorf, N. Y. Post dramatic editor, have taken a summer place near Brewster, N. Y.

Colbert restaurant, East 49th, filed voluntary petition for reorganization, listing assets of $151,290 and liabilities of $113,873.

Following the lead of Frank Case, of the Algonquin, Bob Christenberry, Hotel Astor manager, is doing a book, 'Through These Portals.'

Henry Tobias, songwriter-m.c., long entertainment director at upstate N. Y. summer resorts, now co-owner of Cedars Country Club, Lakeville, Conn.

Eddie Buzzell in and out over the weekend, seeing a show or two and thence back to Chi with the Marx Bros. on their pre-Metro film tryout of gags and material.

Aquacade management requested deferring reviewing the final show Saturday night, but the sudden downpour automatically solved that. Press preem tonight (Wed.).

Nick Holde's staff for 'American Jubilee' includes Doc Hunt, John Tuerck and Mike Cavanaugh. Charles Washburn is p.a.; Ben Washer on the advertising.

Wolfe Cohen, Warner Bros. Canadian district manager, back to Toronto over the weekend after huddling with Roy Haines, eastern and Canadian sales chief, in N. Y.

Lou Johnson of Metro, president of the Film Exchange Employees Union, lost his right eye at Manhattan Eye and Ear Hospital, following an operation to remove a growth.

Connecticut open-house week ceremonies, at Bushnell Park, Hartford, will be broadcast by NBC Sunday afternoon. James Melton, Anna Kaskas and Walter O'Keefe participating.

Morris Loewenstein, exhib leader of Oklahoma City, narrowly escaped the gas explosion at the Park Central hotel Thursday morning (9), being within a few feet of it when it happened. Numerous persons injured.

John Ringling North was so anxious to greet Germaine Aussey, his French film actress-bride, when she arrived from Europe (9) that he went down the bay on a Coast Guard cutter to board the ship at Quarantine. They were married in Philly Saturday (11).

St. Louis

By Sam X. Hurst

St. Louis WPA orch, under baton of Frank Panus, has begun series of public cuffo concerts.

Vladimir Golschmann to New York to direct City Symph orch in Carnegie Hall Sunday (19).

Orrin Tucker band, plus Bonnie Baker, play one week at the Fox theatre, starting Friday (17).

Alex Papand, indie exhibitor, prepping for extended visit to California because of poor health.

The Children's theatre, organized under direction of Mrs. Ruth Kelso Renfrow, will present initial effort, 'Peter Penny.'

Steve Cady will shutter his local nitery May 25 for the season and open the Country Club in adjacent St. Louis county.

The Exchange Building Corp., Detroit, has started work on the new Paramount Exchange building on film row; $30,000 has been earmarked for project.

Ralph McGowan, who managed the Paramount, L. A., now assisting Harry C. Arthur, Jr., in directing nabe. of St. Louis Amus. Co., operated by F&M.

George Wiegand has resigned from the operating dept. of F&M Service Corp., and is now associated with the Bondholders' committee, which owns 52% of the St. Louis Amus. Co. stock.

Miriam Seabold, native, with the Ballet Russe last winter, copped place in Municipal Theatre Assn. chorus. Rehearsals have begun for season that starts June 3 with two-week run of 'The American Way.'

'The Lost Revolution,' an original comedy in three acts by Bess P. Gebhart, native, will be premiered at Little theatre starting tomorrow (Thursday). Jane Carter, wife of Gordon Carter, director of Little theatre, will play lead.

Paris

By Joseph D. Ravotto

Harry Lartigue, Ciro director, ill with grippe.

Talk of picking up work on 'Remorques' with Jean Gabin.

Georges Milton making comeback in next Cirque Medrano show.

Maurice Lajoie, United Artists agent in Lyons, has received the military medal.

Mme. Alphonse Daudet, widow of author of 'Sappho,' and herself a writer of note, died at 93.

Nicolas Hayer, French pict cameraman, demobilized and back in trade sorely needing technicians.

Legit farce, 'Permission de Detente' ('On Leave') reached its 100th performance at the Palais Royale.

Aged Cecile Sorel heading cast in Jacques de Baroncelli's 'Les Nouveaux Pauvres' ('The Newly Poor').

French inaugurated new Radio Photo (Belinograph) service with South America, cutting down transmission time by 65%.

Gracie Fields and Jack Hylton to the front to entertain B.E.F., returning April 27 for benefit show at Salle Pleyel with Maurice Chevalier.

Pierre Fresnay has obtained special leave to finish piloting his pict, 'Le Duel,' in which he appears with Yvonne Printemps, Raimu and Raymond Rouleau.

French - German - English - Italian speaking Dita Parlo, who's appeared in some of the best French picts in last 10 years, can't get a spot in any film due to fact she holds German passport.

Colored documentary picts on French provinces, artistic treasures, cathedrals and industries being used to work up soldiers' enthusiasm. Being preemed in war zone under title 'What We Are Defending.'

Origin of rumor that Leslie Hore-Belisha and Jacqueline Delubac (Sacha Guitry's second wife) had married in Cannes probably due to fact that Britisher was constantly in French actress' company when in France. Marriage has been vigorously denied.

Pittsburgh

By Hal Cohen

Eddie Peyton going into tourist camp biz.

Pittsburgh Savoyards winding up season this week with 'Ruddigore.'

Thrush Barbara Long has drawn third extension in her stay at Yacht Club.

Wallace Bros. show in this weekend to open the 1940 circus season locally.

Bobby Coyle has shelved plans to build a new theatre in Charleroi for the present.

Ann Corio back at George Jaffe's Casino for her second visit of the burley season.

Wife of Jack Graham, city salesman for RKO, died last week in West Penn hospital.

Republic office cupped Film Row bowling league cup this year by single-game margin.

Jules Lapidus, U branch manager, and the missus shoving off for Florida in a few days.

The Dick Nashes (he's manager of Webster Hall hotel) are back from their honeymoon in Cuba.

John Kennedy here for couple of days to visit relatives en route to Hollywood to begin WB contract.

Theatre manager Bill Davis transferred from Washington, Pa., sanatorium to Vets hospital in Aspinwall.

Fred Burleigh left for New York Monday to line up plays and players for his summer season at Cohasset, Mass.

Rodney Bush in from New York to help Christy Wilbert wind up preparations for 'Lil Russell' preem tonight (15).

Art Morrone and Mike Shapiro back from Mineral Wells, Tex., where they went to recoup from Variety Club meet in Dallas.

London

Author Llewellyn Powys left $18,000.

Edmund Dalby wed Betty McCormack, non-professional.

Clifford and Marion are the only American act in 'Garrison Theatre,' the Jack Hylton show.

Having completed his role in the filming of 'Old Bill and Son,' John Mills has rejoined his regiment.

'The Silver Patrol' closed at the New theatre after a month. Show cost its young female promoter $80,000.

The props of Murray, the escapologist, having been seized in Germany, he is now engaged in building new equipment.

A concert at the Streatham Hill theatre is being organized for the local Comforts Fund for men serving in the forces.

Hartley Power to play the Sam Levene role in Clare Boothe's 'Margin for Error,' which Ernest C. Rolls is producing here.

Artists who are regularly entertaining troops in France were guests of the Press Club at a special dinner. Basil Dean spoke.

Hugo Rignold, former band leader at London Casino, wielding the stick for the Foster-Arnold show, 'Present Arms,' at Prince of Wales theatre.

Gainsborough to star Will Fyffe in propaganda film, 'Neutral Port.' Leslie Banks, Yvonne Arnaud, Phyliss Calvert, Hugh McDermott will support. Marcel Varnel will direct.

British National signed Naunton Wayne and Basil Radford to co-star in recently purchased 'Crook's Tour.' Yarn is airing as a radio serial. John Baxter to produce and direct.

Warner's Teddington completed casting of next feature, 'Fingers,' London gangster story, with Leonora Corbett, Clifford Evans, Esmond Knight, Elizabeth Scott and Peter Cotes as principals.

Greta Gynt, in private life Mrs. Christopher Mann, anxiously waiting to hear what's happened to her parents and family in Sweden. Has not been able to contact them since the beginning of the war.

Pascal Film Productions at Denham has cast Bernard Shaw's 'Major Barbara,' with Wendy Hiller, Robert Morley, Marie Lohr, Penelope Dudley Ward, Emlyn Williams and Sybil Thorndike, among others.

Max Faber has three-picture deal with United Artists (London). First he is producing for them is 'The Death of a Nation,' based on Hitler's 'Mein Kampf.' Shooting starts end of May at Joe Rock studios.

Hermann Heller, former ace producer in Berlin, creator of Heller's Revues, and operator of Admirals Palast, Berlin, is here as refugee. May produce summer revue for Hyams Bros. and Bernstein circuits.

Maurice Colleano suffered a couple of torn ligaments while performing at Brighton Hippodrome, which will necessitate him laying off for several months. Bono, his brother, who is in the act with him, will try to break his son in, to keep the combo going.

Vivian Van Damm's continuous revue experiment at the Garrick theatre has cost him over $8,000 in four weeks of operating. But this is not all. Has leased theatre for seven years from A. E. Abrahams, and for every week the house is closed a further $700 goes down the drain.

The Society of West End Managers requested not to let any of their theatres to anyone not of established repute in the amusement industry, unless a fortnight's wages for artists, staff and musicians are deposited. Request comes from the National Association of Theatrical and Kine Employees.

Australia

By Eric Gorrick

'Gulliver's Travels' (Par) setting merry b.o. pace.

Clarence Badger megging 'Daughters of Australia' for Argosy.

William Freshman, Cinesound scripter, returning to London.

Sir Ben Fuller seeking Aussie rights to London revue, '1066'.

Yehudi Menuhin will give several concerts here during his re-visit with local bride.

Vic Webb is in charge of British Empire Films during the absence of Gordon Ellis in U. S.

Wirth's Circus extended its Sydney run following click. Unit now managed by Doris Wirth.

Possibility that Ruth Draper may do another Aussie tour for Williamson-Tait before year's end.

Herc McIntyre thrown a feed by pic associates to celebrate his 20 years as local boss of Universal.

'Bluebird' (20th) (Shirley Temple) released in Sydney this month to fit in with schools' vacation period.

Edwin Styles, British comic, after Tivoli tour, joins revue unit at Minerva, Sydney, for Fred Blackman.

Bid with Shakespeare doing exceptionally well at Minerva, Sydney, under direction of Fred Blackman.

Rene Lees, wife of Orrie Perry, former manager of the State, Sydney, is doing a piano act over the Greater Union chain.

'San Francisco' (M-G), uncanned for additional playdates in city, nabes and stix. 'Mutiny on Bounty' is another Metro repeater.

Censors tightening up again on gangster and war pix. Jimmy Cagney and Warners appear to be in the red of late with censors.

'Hunchback' (RKO), one of best b.o. bets out of Hollywood for Hoyts so far this year. 'Rains Came' (20th), also top click for same loop.

Aubrey Scotto, Hollywood director, guest of Lord Mayor Stanley Crick in Sydney at several functions. Scotto looksseeing local production field.

Sir Ben Fuller is now interested in a nabe house at Horsham, Victoria. Pic policy currently operating, but knight may switch to home-brew vaude later.

Federal government may forego sponsoring propaganda pix owing to high production costs. Was dickering with idea of doing two-reelers from time to time.

Hawaiian troupe, booked for a tour here, decided to accept a date in Singapore before hitting Aussie for Sir Ben Fuller. Knight then cancelled local visit.

Now that production is stepping out again in New South Wales, several minor Hollywood players are said to be putting out feelers for engagements in locally-mades.

Many top U. S. acts are being contacted by Aussie reps covering a tour of the Hoyts loop this season in conjunction with pic policy. Stage presentations are coming back into favor again in this zone.

Stocks in major Greater Union tieups changing hands at upped prices as buyers contemplate merger with Hoyts some time this July. Hoyts' profits very high on past six months' trading under Charles Munro.

George Cross, casting director for Cinesound, has taken command of Cinesound's talent school under chief direction of Ken G. Hall. School was formerly handled by Alec Kellaway, brother of Cecil Kellaway.

Minneapolis

By Les Rees

Paramount Pep club held annual spring party.

Al Aved, Columbia salesman, a daddy—it's an eight-pound boy, his first.

Johnny Fritcher, Paramount head booker, elected to company's '100% club.'

RKO's Seventh Street theatre to be torn down for store and garage building.

Allen Clatworthy, M-G salesman for 12 years, resigned to enter another business.

Jay MacFarland, National Screen branch manager, in Chicago for sales' conference.

Savoy, lower loop subsequent-run house, closed for six weeks for remodeling and improvements.

Twin City Variety club to raise $20,000 for local fund which provides milk for underprivileged families.

W. A. Steffes, Northwest Allied president, released from hospital following another heart attack and is recuperating at home.

Russell Egner, from Omaha, appointed RKO city salesman, succeeding Reno Wilk, who resigned to handle state-right pictures.

Martin P. Kelly resigned as St. Paul Winter Carnival managing director to manage St. Paul Auditorium winter sports' show next fall.

Nazis Hit B. O.

Continued from page 1

were glued to radios for war developments and brokers did likewise, not even getting telephone calls. There were two sudden added closings Saturday (11) and at least three more will occur this week.

Similar to the Broadway legit summary in this issue, the national film grosses, including N. Y., starting on page 9, likewise reflect war's depressing effects.

Half a dozen attractions have cut salaries recently, but the number on that basis is somewhat less than last May. Current list contains only around 10 attractions slated for summer holdover, several others which were figured to do so having dropped too much and are slated to fold. There will be at least three musical entrants in the early summer, 'Keep Off the Grass,' Broadhurst; 'Louisiana Purchase,' Imperial, and 'Walk With Music' ('Three After Three'), Broadhurst.

Closing this week: 'My Dear Children,' Belasco; 'Too Many Girls,' Broadway, and 'The Fifth Column,' Broadhurst. Both the latter are slated to resume on Broadway before touring in the fall. Added closings last Saturday, 'Liliom,' 44th Street; 'Out From Under,' Biltmore, and 'The Strangler Fig,' Lyceum.

Due next week, 'Keep Off the Grass,' Broadhurst; 'Russian Bank,' St. James, and 'The Stroke of Eight' ('To What Red Hell'), Belasco.

Hollywood

Greer Garson won divorce.

Irene Dunne to Honolulu on vacation.

Carroll Peacock fighting pneumonia.

David Howard in hospital after a stroke.

George R. Bilson opened publicity offices.

Peggy Hunt won a divorce from Scott Hunt.

Bette Davis back from her Honolulu vacation.

Ben Holmes recovering from stomach operation.

David Wise home from hospital after operation.

Wilfrid Lawson limping on a sprained ankle.

Lee Tracy sailing for New York on a freighter.

Adrian Morris changed his name to Michael Morris.

Roy Webb shot a 75 to win RKO studio golf tournament.

Bob Joseph joined Henry C. Rogers' publicity outfit.

The Mort Singers celebrated their 33d wedding anniversary.

Luise Rainer renewed her divorce suit against Clifford Odets.

Cedric Gibbons clippered to Hawaii for a month's siesta.

Edward Small made honorary lieutenant governor of Arizona.

Frank V. Kennebeck in from India for Paramount sales convention.

Sam Clark recuperating at Palm Springs after a long hospital siege.

Spyros and George Skouras here for conferences with brother Charles.

Ed Kuykendall left for Washington to watch the progress of the Neely bill.

William Russell joined William Meiklejohn's talent department at Paramount.

Fred Mills in for huddles with James Roosevelt for slot-machine picture talks.

Lee Stewart shifted from New York to Hollywood branch of Rosalie Stewart agency.

Errol Flynn hops off this week for two-week air tour of Mexico and South America.

Joe Pasternak gets the seidelmeister chore at the Masquers Club dinner next Sunday (19).

Harlan Thompson to Missouri on business trip before reporting at Warners on his new contract.

Frank Capra awarded French Film Academy's Oscar for the best comedy of 1939, 'You Can't Take It With You.'

John W. Considine, Jr., putting in his annual two-week service as a U. S. naval reserve officer at San Francisco's Presidio.

Edward H. Schwab in from New York for six weeks to ogle the Samuel Bronston Productions as chairman of executive committee.

Chicago

Frank Sherman remodeling the Minuet Club.

Helen Terry goes in as warbler at the Hi-Hat June 13.

Harold Lee of Witmark's to New York for short vacash.

James Roosevelt in for confabs on the film juke box situation.

Nate Platt back from New York talent hunt for Balaban & Katz.

Bob Crosby's frau out of hosp after two weeks' recup following horse spill.

Tippy Harrison was hosted at film row testimonial banquet on his exit from show biz.

Everett Crosby stopped off for session with brother Bob, who has band at the Blackhawk.

Senator Murphy going to the Coast to set sunshine slope distribution for his autographed handkerchiefs.

Bill Johnson will operate the Bon-Air this year, despite personal legal entanglements with Uncle Sam.

Johnnie 'Scat' Davis reversed the process when he tossed a lunch party for the song-pluggers in Henrici's last week and asked the boys to bring their new tunes.

Memphis

By Harry Martin

Civic Theatre giving local thesps 'Wilburs' instead of 'Oscars.'

Town went on daylight saving two weeks behind everybody else.

Little Theatre season ends next week with 'Arms and the Man.'

Dorris Bowdon brought husband Nunnally Johnson home to meet the folks.

Joseph Knitzer guest violinist at Memphis Symphony Orchestra's final concert.

Ozzie Nelson plays Cotton Carnival Ball, then sticks around for location date at Peabody hotel.

Herbie Holmes band back at Claridge hotel's Starlite Roof. Third time in as many years.

Harold Lloyd expected here for Shrine convention June 10. Rumored he will be nominated for high office.

Ethel Taylor home from Broadway to do couple of concerts and star opposite Alexander Gray in Overton Park summer musicals.

Kay Starr and George Butterfield, hubby and missus, both of Joe Venuti orch, in for a visit with the bride's folks. Their first since marriage.

N. Y. World's Fair Debut

Continued from page 1

opening to the jitterbugs until Saturday evening because of the delay in getting ticket booth equipment from the Fair. By the time it did open, rain had started to fall and attendance was held way down. Johnny Green's and Van Alexander's bands played spasmodically but to no audience or dancers due to unfinished final touches. Strong standee attendance augured promisingly for juvenile interest. Todd's condensed version of the 'Streets of Paris,' however, opened on scheduled time at the Music Hall, and did fairly good business through four shows.

Another show that didn't open until late Saturday was Winter Wonderland, which was called Sun Valley last year. Here, also, business was affected by the rain, the ice show being presented outdoors. Some of the more important spots that didn't open at all on Saturday were the Llama Temple; Magic Carpet; Women in Ice and Mesmore & Damon's animated cavemen and monsters exhibit. None of these, however, should be delayed more than a week, as all look near completion.

Big Midway Attendance

The most encouraging indication so far as show business is concerned, was the interest of the first-day crowd in the amusement zone, renamed The Great White Way. As the afternoon wore on, the exhibit area population grew steadily sparse, while the crowd in the show district steadily mounted. Even concessionaires, who devoted much of their time to squawking last season, conceded business was 'very good.' Crowd went for the big country fair idea and all hands were ticketed with 'Howdy Folks' badges.

The midway further figures to thrive on a mathematical basis in that all concede it's at least 200% better and should do that much better business. The Fair Corp. estimated that of the 25,000,000 odd attendance last year, only 40% visited the amusement area. Thus, despite increased midway competition, all hope to do well this season.

Billy Rose says he figures to prosper despite any theories that the spending coin might be spread thinner, due to so much more competition. His Aquacade admittedly was the lone big b.o. boff on the midway last year, outside of Todd's 'Hot Mikado' in the Music Hall. This year there is much more opposition, but it's figured that the amusement zone will absorb plenty of more spending money.

False Notes in Foreign Zone

The saddest keynote, of course, is the foreign pavilion sector. The restaurants are as morbid as their personnel, who, in turn, seem to reflect the actual nationalistic situation abroad. The servants are older; many are rather dignified headwaiters and captains, with Legion d'Honneur ribbons and rosettes in their lapels, openly indicating that the younger manpower is in European military service.

Another harsh note is where U. S. interests now operate what should technically be strictly nationalistic restaurants and pavilions. The Statler Hotels Corp., for instance, openly bills itself over the Romanian House. A U. S. group operates the Danish pavilion. Even the Latin American countries still present—quite a few dropped out—seem to have a strictly commercial hookup. In the midway, the Union News Co. now handles the Heineken beer and Dutch motif at the Zuyder Zee eatery. Union News also has the Butlery in the British Pavilion (foreign zone).

General Motors reported that 24,000 saw its Futurama, the most sought after free show among exhibitors, during the initial day. There was large attendance within the telephone building, with its varied diversions sans charge, but the urge to let loose found the simpler diversions the magnet, with the Fair's own 'American Jubilee,' claimed to cost $400,000, one of the strong draws. Transportation zone was not much in the play and a major show, 'Railroads on Parade,' is off for two weeks.

Transportation within the Fair has been made more convenient and the nick is off. Busses and traction trains' fares are the same, while rates in wheelchairs, some motorized, are down and those going from the exhibit section to the amusement zone can make the trip quickly for a moderate fee.

'Jubilee' is the most important addition to the White Way. After a dress rehearsal the night before and two shows in the afternoon, the performance for reviewers and other guests went on at 9:40 p. m. Saturday. Shortly thereafter the rains came and continued long after the show was over. Performers worked valiantly in the wetness and the downpour caused cancellation of the final performance.

Mary Pickford-Helen Hayes

There were rather elaborate stunts attempted after 'Jubilee.' Bombs were set off. Harvey D. Gibson, the Fair's head, danced in the rain with Mary Pickford, while Helen Hayes participated, too, but the stars were forced to retreat to the press office. Later they passed through a police cordon and motored back to a special function.

The new Aquacade, which like 'Jubilee' was on a four performance schedule daily, gave two afternoon shows and started the 8:30 trick, which was called off after the first part and the final performance was canceled. Reviewers were asked to cover the show Wednesday (15), not only because of the dismal weather but some mechanical problems were yet to be straightened out. Billy Rose, who again presents the Aquacade, claimed this year's production cost $220,000, as against $370,000 last season.

Cafes, Bare Profit

With the weather so bad, the cafes in the amusement zone became a mecca and most of them were jammed. Included were Rose's Barbary Coast, which last year was the Midway Inn. Spot has been revamped inside and the show presented there is that which played Diamond Horseshoe (Paramount hotel, N. Y.), for more than a year, with few changes. Abe Lyman and his band provide the music.

Another new cafe spot nearby is the Zombie, which has been given little advance publicity. It has the same managerial setup as the Beachcomber on Broadway, with Monte Proser-Walter Batchelor and associates in charge. South Sea isle atmosphere didn't match the weather Saturday. There is a club adjunct for patrons who go in for hoofing instead of the cafe proper and its long bar. Rendovoo, another of the large cafes and bars, is newly dolled up and is also nearby. It is mostly open air and has a garden adjunct, prices being geared moderately. Place is handled by DuFour & Rogers, having been started some time after last season's opening. Duo's main concession, 'Strange As It Seems' building, has been disposed of by Ripley for his 'Believe It Or Not,' a conspicuous absentee last season.

Quite a bit of coin was used in extra newspaper ads prior to the Fair's opening. Rose in particular splurged in the dailies. Campaign for the Aquacade cost $7,000. 'Jubilee' followed suit in a lesser degree, but International Business Machines topped all with page ads in the dailies, publicizing the opening of the exhibit Monday (13), for which Lily Pons and Lawrence Tibbett were engaged to sing.

B'way Giving It the Brushoff

Striking difference between the premiere of the World's Fair last year and the start of its second season is the absence of street ballyhoo, particularly along Broadway. Canopy banners, Fair flags and other colored decorations heralding 'The World of Tomorrow' are missing. That is partly explainable because such booster stuff carried the 1939 date and is valueless, if still on hand. New slogan for the Fair is 'For Peace and Freedom,' with the aim of the management to bolster a carnival or country fair spirit.

More pertinent, as far as Broadway is concerned, is that last season the first five weeks of the Fair dented show business very heavily. Shows folded rapidly and, while the better attractions played through summer, it was not until the final six weeks of the Fair season that show business on Broadway was actually benefited.

Wary of what happened or didn't last season, show business is still expectant of benefiting from Fair visitors, but Broadway has its fingers crossed. Business Saturday and Sunday slumped away, but the war developments are figured to have interfered more than the second debut.

Few hotels display Fair bunting but it was stated that over the weekend the increase in occupancy was from 5% to 25%. Last season the hotels chased permanents long before the expo opening and tilted the rates. That is all out, to date. Fair is confining its ceremonies to the grounds, but without ostentation.

Big Payoffs

Vendors, who advance fancy coin to Fair eateries, make pikers out of the coatroom concessionaires who, traditionally, used to help finance nite clubs by advance rentals for the hatchecking privilege. Mike Todd got a $75,000 advance from Ruppert, for example, for selling that beer exclusively in the Old New Orleans village.

Billy Rose is reported to have gotten fees like $50,000 from Chesterfield cigarets, $25,000 from Spam (a ham product) and around $150,000 from Pabst beer for the exclusivity in the Aquacades (N. Y. and Frisco) and at his new Barbary Coast nitery at the N. Y. Fairgrounds.

MORE COIN FOR N.Y., FRISCO FAIRS

Washington, May 14.

Replenishment of New York and San Francisco exposition coffers with money assuring continued Federal participation presumably was assured Friday (10) by House passage of resolutions authorizing appropriation of more money for Government exhibits. Fight among New Yorkers, which nearly killed the resolutions in committee, prevented action before the season opening, but the cash should be forthcoming in a deficiency bill soon, although there is no assurance the full amount will be voted.

Another $275,000 for New York, and $200,000 plus an unexpended $112,000 balance for the Golden Gate, is permitted under the resolutions previously passed by the senate, but held up the past month in the lower branch of Congress. There's also an unexpended 1939 balance of $108,285 for the N. Y. expo.

Attempt to obtain the funds before the gates were opened for the second year came dangerously near failing because of several political angles. Principal obstacle was Representative Hamilton Fish, Jr., of New York, leading Republican on the Foreign Affairs Committee and on the Rules Committee.

Reputedly angry because he was left off the Federal commission for the New York expo, Fish has been accused of trying to sabotage the legislation providing for Federal participation. Whatever his motives, he played a leading part in fighting the appropriations both years.

Before the measure was approved, there was considerable howling, with supporters of the Fair burned because the amount had been pruned from the $450,000 suggested by the State Department, to only $275,000. Resentment was reflected over the fact that the original outlay of $3,000,000 was $2,000,000 short of what the promoters expected to get in the way of Federal help.

Ripley's Partner Sues For Breach of Contract

Walter J. Greenbaum, stockholder of International Oddities, Inc., filed suit Friday (10) in N. Y. supreme court against Robert Ripley, International Oddities, Inc., Believe-It-Or-Not, Inc., and Long Island Oddities, Inc., seeking an injunction, accounting of profits, and damages, claiming breach of contract. The plaintiff owns 350 shares of preferred which cost him $35,000.

When the plaintiff purchased his stock, he asserts, he was promised that for the duration of the Broadway lease Ripley would open no engagement in the U. S. which might provide opposition to the Broadway site.

Now it is asserted that in late March, 1940, Douglas Ripley, brother of Robert, entered into an agreement with the N. Y. World's Fair to exhibit the same type of show, starting on May 11, under the name of Long Island Oddities. This is asserted to be a breach of the original agreement, and the plaintiff claims the World's Fair show will seriously affect the receipts of the Broadway exhibit.

WHAT THEY THINK

Not On One Network

New York.

Editor, VARIETY:

Permit us to call your attention to an error in crediting stations in your May 1 review of the programs, 'Meet Miss Julia' and 'The Career of Alice Blair,' which we transcribe here.

'Meet Miss Julia' is not heard over 51 Mutual stations, but over one Mutual; four Mutual-NBC; 16 NBC; and 12 CBS; totaling 33. 'The Career of Alice Blair' is not heard over 18 Mutual stations, but over one Mutual; four NBC; and five CBS; totaling 10.

WORLD BROADCASTING SYSTEM.
By Herbert L. Jacobson.

New Calcutta Hole

New York.

Editor, VARIETY:

I have read with interest your review of the Kentucky Derby broadcast in the current issue of VARIETY, and should like to relate the facts as they occurred.

The booth from which we did the broadcast was badly ventilated, but it was necessary to have the windows closed to keep out the public address system.

With five people in the booth, the first 15 minutes of the broadcast so raised the temperature that by the time I turned from the window through which I could see to the window next to be used, it was totally opaque. If there had been only a trace of ventilation the temperature never would have risen that high.

Of the 80,000 persons present at the Derby, only one person couldn't see, and that was Field!

Bryan Field,
New York Times.

A Plug for Eddie Davis

Boston.

Editor, VARIETY:

In his Harry Richman review at the Versailles, Abel mentions him, Sophie Tucker, Joe E. Lewis, Hildegarde, the DeMarcos and Veloz & Yolanda as outstanding cafe attractions.

What's the matter with Eddie Davis? He tops them all.

Ruth Rogers.

[Touche! Although Eddie Davis, as partner in Leon & Eddie's, is not an itinerant attraction, being his own boss in his own place, for over 18 years, hence not considered with the others who are traveling attractions.—Ed.]

Ethel Waters' Footnote

Editor, VARIETY:

After reading your comments in VARIETY of the Apollo theatre show, I felt I owed you an explanation, also to enlighten you about certain mentionings in your column where I am concerned.

Assuming you are a northerner like myself, you would not know that each Southern state has a different southern accent, possibly due to the early settlers sent here from other countries. To give you a rough idea I will mention a few, Louisiana, Georgia, Virginia and Charleston, S. C.

It was due to the failure of the unbilled ofay, who happens to be Mr. Robert Thomson, who successfully played the same role in 'Mamba's Daughter's' 25 weeks, including New York, in not mentioning the locale, Charleston, S. C., that the audience did not recognize the Charleston dialect, as it is closely related to the West Indian brogue that they find quite amusing and unpopular here in Harlem.

In regards to the song I am sorry, but I still meant dance; also glad you enjoyed the juggler.

Professionally,
Ethel Waters.

'As You Should Know'

New York

Editor, VARIETY:

In your May 8 issue I find my name mentioned as having been at a place called Toots Shor's, at a private party for Paul Douglas, and that I created a disturbance by having a lot of glasses broken. Please be advised that I was never at the place mentioned; and that I was not at the bachelor dinner given to Mr. Douglas.

However, as you should know, the breaking of glasses at a bachelor dinner party in toasting the bride and groom is very appropriate and is a custom of long standing.

Jack Kriendler.

[It was Mac Kriendler, brother of the 'Baron,' Jack, who did that Continental custom act of breaking the champagne glasses after the toasting process.]

German Music

Continued from page 1

the vogue also extends to the niteries and taverns, where it is reviving in modern surroundings a spirit of gemuethlichkeit that was nonexistent a year ago. Just what started it all is something no one has been able to definitely put their finger on, although the 'Beer Barrel Polka' is credited in many quarters with having touched off the barrage.

Bradford's, one of Wisconsin's largest music houses, is authority for the statement that its recent advertising of German platters has produced a bigger volume of immediate and direct returns than any other publicity they ever sponsored.

When Finland was in the spotlight there was a noticeable spurt in the demand for Sibelius records, and there is a steady though not lively demand for Polish discs, but the strong and continued demand for the German melodies has really gotten the trade excited. Suggestion that there's a propaganda angle is scoffed at generally.

N.Y. Fair Sidelights

Those 'Hello Folks' tags the Fair passes out to all comers were a happy idea. They're giving the expo thousands of walking ads. Subways and buses in the evenings are spotted with homecomers wearing them, giving other riders something to think about. Fair passes them out when the customers are leaving as well as when they enter to be sure everybody has one.

Jitterbugs' Free Ogle

Kids at Mike Todd's Dancing Campus quickly found that the best entertainment was not what they had paid their two bits for. It was the dressing rooms of the Aquacade, clearly visible across a finger of Liberty Lake from the back terrace of the 'Campus.' Swimming gals switching their suits gave the jitterbugs plenty to see beside dancing.

Those little foot-pedaled boats on the lake were also doing big business on strength of the Aquacade dressing room show, 10 or 12 at a time being parked a few feet outside the windows.

Mike Todd was uniquely frank in announcements outside of his closed 'Gay New Orleans.' Explained he didn't want to chisel anybody by opening before it was ready and it really won't be finished until Friday (17), so advised passersby to try a number of competing amusement spots, mentioning them by name.

Just an Informal Fair

New spirit of informality and fun at the Fair seems even to have gripped the employes. Most of them have shed the austerity which cloaked them last year and were even to be found in relays ogling the pretty eyes and things of Jack Sheridan's 'Living Magazine Cover' gals.

Rain which showered the Saturday night opening was a mixed curse. It came, instead, rather as a blessing to concessionaires with indoor exhibits, crowds rushing into anything to get in out of the wet.

Billy Rose's 'Barbary Coast' provides everything but space between the tables for waiters to serve. With as much war on the patrons' minds those bouncing trays of dishes were too much of a shock.

Rosita Royce must be feeding herself the same thing she tosses to the doves. They're all gaining weight together.

'Jubilee,' Aquacade, 'Paris' Keynote A More Showmanly N.Y. Fair's Midway

Presented by N. Y. World's Fair, May 11, 1940, lyrics and dialog, Oscar Hammerstein 2d; music, Arthur Schwartz; produced and designed by Albert Johnson; staged by Leon Leonidoff; dances, Catherine Littlefield; choral direction, Ken Christie; costumes, Lucinda Ballard; orchestrations, Hans Spialek; musical director Don Voorhees.

With Lucy Monroe, Ray Middleton, Paul Haakon, Gene Marvey, Joe Jackson, Wynn Murray, Margaret Adams, Harry Meehan, Lime Trio, Fred Ardath, Jack Howard; 40-99c.

In the first season of the World's Fair there were as many flops in the amusement zone as there were successes, if not more, and complaints from showmen were continuous. Change in the Fair management was accompanied by a switch in attitude towards concession people. Those taking over listened to the showmen and were convinced that any outdoor attraction is as good as its amusement section, with the result that the zone was renamed Great White Way and the Fair decided to present its own major attraction, 'American Jubilee,' besides following the suggestions that the area be more compact and made brighter at night.

Management fully made good on its production of 'Jubilee,' a costly plant that is now the tip of the zone. At the other end of the Fair is 'Railroads on Parade,' and in between is the Aquacade, they constituting the largest shows on the lot. 'Jubilee' is more vast than 'Railroads,' also having an enormous revolving stage. It has a book by Oscar Hammerstein, music by Arthur Schwartz, staging by Leon Leonidoff, dances by Catherine Littlefield, the presentation being under the direction of Albert Johnson.

'We Like It Over Here' is the opening number, and is the theme of the show, which is an American cavalcade, at times stirring, vast and eye-filling. It hardly attempts to span the country's history, but starts with the arrival of George Washington for his induction at Federal Hall, city of New York, April 30, 1789, and finales with 'a president' who will be inaugurated in 1941. A miniature schoolroom, with Margaret Adams the teacher, is spotted on the audience side, in the middle of front boxes. The kids are told of outstanding events or eras in American history, the schoolroom drops to the level of the seats and the episodes on the stage, which is across a wide mall, unfold.

The 'Over Here' is an extended episode with virtually the full playing complement in action, it being claimed that around 300 people are on the roster. Ray Middleton warbles the number, backgrounded by tradesmen, footguards and Washington's horse guards. It concludes with a ballet of boy and girl dancers, though no toe work, and a colorful flag drill. At that point Saturday (11) night it started to rain, downfall continuing throughout and long afterwards, the last show being cancelled. Those in front moved back under canvas, for the 7,000-seater was not sold out by any means. The kids had to stick it out and it became plenty wet. Dancers slipped on the paved surface of the mall, but there were no casualties.

It's a long jump in time to the second episode, programed 'Union Forever,' dated in the 1860's. Principal setting rolled on is the front of the Astor House on lower Broadway. Across the street is the museum of P. T. Barnum, enacted by Jack Howard. Preceding the episode proper the Lime Trio is in action, it being the comedy acrobatic feature of the show. Lucy Monroe as Jenny Lind, appears on the balcony of the Astor to sing 'How Can I Ever Be Alone,' with Gene Marvey as a young soldier about to leave for duty. Before Miss Monroe's number, Harry Meehan, better known as the 'Irish Thrush,' gives out with 'Jenny Lind.' An elaborate ballet ensues and by that time the wind was tossing the ample skirts of the chorines about. Paul Haakon comes in for his first dance specialty. He took chances then and thereafter in the slippery going, but survived without accident.

Episode concludes with the appearance of Abraham Lincoln supposedly at Gettysburg, Nov. 19, 1863, part being played by Middleton. Lincoln's speech, 'that these dead shall not have died in vain' and 'government by the people, for the people and with the people, shall not perish from the earth,' is followed by a torchlight parade. Lincoln is last seen entering Ford's theatre, Washington, on the night he was killed. He rides in the actual carriage used by the martyred president on the night of April 4, 1865, supplied by Studebaker, which outfit also supplied other equipment. That explains the name of the firm in electrics outside 'Jubilee,' but whether it is financially interested is not known.

Kids are told that the third episode was the happiest time in our history, and it is the most diverting of the performance, that part being billed 'The Day Before Yesterday' and dated at the turn of the century. Principal scene is Rector's cafe, with a spacious, mythical entrance. After Marvey sings 'My Bicycle Girl' routines by Miss Littlefield's ballet rather surprises and highly pleases the audience. There are 48 girls on wheels and they prove they know how to ride. Same goes for boys who do tricks in formation during a sort of road race that gets laughs. Fanciful costumes of green and yellow are used, men sporting high tan shoes. There are eight bike firms with the names of the makes listed in the credits, but all machines are decorated alike.

In this episode, too, is Joe Jackson, show's comedy highlight with his breakaway bike and inimitable pantomime. Vaudevillian's appearance is more than welcome. Here, too, is a parade of old time motor cars, with girls and drivers in costumes of those times. Machines are used by the courtesy of James Melton, the warbler, who drove the first jaloppy, but does not otherwise participate. Studebaker is also credited.

Here, too arrive Diamond Jim Brady and Lillian Russell, portrayed by Tony Blair and Irene Christie. Her large white plumed hat was blown off by the wind. Rector's show is brought to the outside by the order of 'Brady.' Wynn Murray, as May Irwin, sings 'Tennessee Fish Fry.' A cakewalk by the ballet follows with the girls slipping unavoidably, but Haakon stayed on his pins. Also in this section is Teddy Roosevelt and his Rough Riders. Fred Ardath being made up as the former president, but doing little more than stick on the horse. Routine of the riders is not much and probably the weakest part of the show. That Lillian Russell and Diamond Jim are characters in the Barbary Coast cafe show nearby is a coincidence. And may be something of a conflict, but the characters are something of a break for the 'Lillian Russell' (20th) film, just being released.

Fourth and final episode is rather short, scene being Washington 'Tomorrow.' Miss Murray sings 'One In a Million' with Meehan; the ballet comes on for the inauguration; shiny bronze motors carry officials to the ceremonies and the entire company sings 'The Star Spangled Banner,' as the flag on a big pole rises above the Capitol.

That a show of such magnitude could be assembled within a four-week period is an accomplishment. For the 40c admission it is certainly worthwhile. Given a weather break, 'Jubilee' should win back the fortune it cost and in any event it does what was anticipated—adding punch to the amusement area. *Ibee.*

NEW AQUACADE

(40c.—99c.)

'New Aquacade Revue' at the New York World's Fair, produced by Billy Rose, staged and lighted by John Murray Anderson; music by Jimmy Van Heusen; lyrics by Joseph McCarthy and Billy Rose, dances directed by Gae Foster; water ballets directed by Floyd Zimmerman; settings and costumes by Raoul Pene Du Bois; technical director, Carlton Winckler; general manager, Lincoln G Dickey.

Stars Eleanor Holm and Buster Crabbe; features Everett Marshall, Frank Libuse, Margot Brander, Stubby Kruger, Fred Waring's Glee Club (20), Olympic Diving Champions, 42 ponies, 21 show girls, 21 male dancers, 56 swimming girls, 27 male swimmers, Vincent Lopez orchestra (25).

Billy Rose has another boxoffice winner. His new Aquacade revue at the Forty Fair, even after only three days, looms again as the big money show on Flushing meadows this year. He's got stiffer opposition from Michael Todd and the fair itself, but the rep Rose's water show obtained in 1939 will get 'em inside and the new Aquacade should build from word-of-mouth.

New production goes in more for stage numbers and femme beauty. It may be criticized by a few as not having sufficient comedy, but Frank Libuse's stage act is so well handled that it cleans up. And the clown divers again are headed by Stubby Kruger.

This year it's known as the Cavalcade of Fairs, starting with the San Francisco exposition of 1915 and ending with 'Youth of America' finale, the last gasp in glittering display. Rose's show is more pretentious in costuming and backgrounds than last year. The stage has been entirely changed and improved, with a fancy water curtain and three fountains in the wide pool.

Absence of such a name draw as Johnny Weissmuller is partly overcome by more attention to production. Eleanor Holm (Mrs. Billy Rose) remains Aquabelle No. 1 as in '39. If anything, she gets a better break. There's a special song, 'Eleanor,' dedicated to her and sung by Fred Waring's glee club. She wears an attractive Parisian outfit which gives her personal charms a break.

Waring's singers are back. So is Everett Marshall, who took over when Morton Downey bowed out after the first 13 weeks last season. Otherwise the only holdovers are Stubby Kruger, the clown divers and some of last year's Olympic diving champs. Vincent Lopez plays the show, doing a fine job.

In place of Frances Williams, the two Saxon sisters furnish the one swingeroo song in the layout. Instead of Weissmuller, Buster Crabbe another film Tarzan, figures to catch on because equally as impressive physically and in his straighting for Kruger's lesson-in-swimming act.

Frank Libuse, assisted by Margot Brander and an unbilled stooge, fits in the spot and later Walter Dave Wahl, held by Willie, West and McGinty, in the 1939 show. Presented on a miniature stage, which is rolled out near the water, his pantomime, rugged comedy goes across comparatively as well as in a theatre or nitery. He is employing the skilled musician routine, first razzing a piano soloist's eccentricities and then playing the flute.

'You Think of Everything,' likely to turn out the favorite, 'Eleanor,' 'When the Spirit Moves Me' and 'There's a New Gang on the Way' are the principal new songs. Everett Marshall is impressive with his ballading of 'New Gang' at the finale.

'Frisco Fair of '15' introduces some old song faves of that era and brings on the initial fanciful chorus number by Gae Foster, about 40 femmes and boys doing the difficult routine on roller skates. Initial appearance of water athletes is done via a Mack Sennett bathing girls and Keystone Cops costume number. Previous to that Eleanor Holm and Buster Crabbe do the familiar duet swim stunt; again an applause-getter.

'Paris World's Fair' introduces the most elaborate costuming of the show and with the most undraped femme stage stuff. 'Tribute to Old Vienna' brings the most spectacular water number and presents Miss Holm in the prettiest solo routine in the lineup.

Show now runs about 70 minutes, but likely will be cut slightly. Vast amphitheatre in the N. Y. state building seats 10,000, being the answer to the modest scale of 40-99c., making Aquacade a real bargain.

Settings and costumes by Raoul Pene Du Bois, who did them last year, are outstanding. Water ballets were again routined by Floyd Zimmerman and are as effectual as before. Technical direction was handled by Carlton Winckler.

This year there are 235 involved in the stage production, excluding electricians and stage crew of about 30, plus 61 ushers. Total crew, including reserve performers, approaches 400.

New Aquacade reputedly needs around $24,000 weekly to break but can top $136,000 which it did on at least one occasion last season. As against last year's $34,000 nut to open, current show cost around $200,000 to bring in. Last year's payroll was nearer $27,000. Lighter operation and absence of Weissmuller (who alone accounts for a $1,000 difference) explains the figures. On an off Monday (13), with less than 50,000 attendance at the Fair, it drew 14,000 people to four shows.

Wear.

STREETS OF PARIS

(40c-99c)

Michael Todd's condensed version of original revue presented by Shuberts; at World's Fair, Hall of Music; stars Abbott & Costello and Gypsy Rose Lee, features Hylton Sisters (3), Milton Watson, Enis Beyer, Frank & Jean Hubert; music by Jimmy McHugh and Al Dubin, four times daily.

Mike Todd took this show over from the Shuberts-Harry Kaufman-Olsen & Johnson for $25,000, condensed it into 70 minutes running time and looks to have a terrific boxoffice winner at the World's Fair. Show is spotted in the Hall of Music, now retagged the Music Hall, where Todd last year presented a tab version of his 'Hot Mikado' starring Bill Robinson.

'Mikado' did very well at the Fair, but 'Paris' should eclipse it from all angles. For the b.o. draught, there's Abbott and Costello, who starred in 'Paris' on Broadway and also have a considerable radio rep via the Kate Smith program to entice the yokels, and Gypsy Rose Lee, who has quite a rep as a stripper and strippers are usually big b.o. at fairs, carnies, etc.

Apart from the marquee values Todd is giving 'em an exceptionally fine show for the 99c top. 'Paris,' though greatly condensed in cast and lacking such names from the original production as Bobby Clark, Carmen Miranda and Louella Gear, retains the original Broadway production values and costuming and they're exceptionally fine. The original mixed ensemble of 25 is also included, plus six showgirls, which, with Miss Lee's stripping, makes it a plenty strong lure for those looking for dame shows.

The condensation naturally meant the clipping of some important numbers, but a major part of the comedy was retained and the laughs (via Abbott and Costello pile on fast. The team is in several bits, but their strongest is the crazy house 'Rest Cure,' a takeoff on the old 'Dr. Dippy's Sanitarium.' Gypsy Lee, as the nurse, is fine in support.

Her big moment is spotted in the center of the show, but could be moved back for better effect. Her strip routine is the same she did in a Shubert 'Follies' a few years back and which catapaulted her into a 20th-Fox film contract as Louise Hovick. It's done to a special song anent her disregard of the sex angles in stripping, but the shedding doesn't go beyond a tiny bra effect and g-string. She has plenty showmanship and doesn't offend.

Another of this show's stronger clicks are Frank and Jean Hubert with their standard knockabout drunk routine. They whammed opening night (Saturday). Original version of 'Paris' had something of a similar act in Ben Dova, but he's been spotted by Todd in Gay New Orleans at the Fair.

One of the important features of the original 'Paris,' the 'South American Way,' is missing. Also, the 'Thanks for the Francs' tune has been switched slightly to 'Thanks for the Fair,' a neat hypo for the expo itself. What other tunes are retained are nicely sung by Milton Watson and Enis Beyer, both new to the show, and the Hylton Sisters (3), who were in the original version. The chorus routines are also plenty forte in their original concept, plus, at times, some very revealing costuming.

Scho.

BARBARY COAST

Billy Rose production at his own N. Y. Fair restaurant, with Abe Lyman and Sherry Magee bands, Mangean Six (4), Joe E. Howard, Fritzi Scheff, Emma Francis, Willie Solar, Tom Patricola, Lucille Johnson, Herman Hyde & Co. (Sally Burrill), Rose Blane, Clyde Hager, 11 ponies, six showgirls, male quartet; 99c minimum.

Billy Rose looks to have another money proposition in his Barbary Coast on the midway of the N. Y. Fair, formerly the site of the Midway Bar & Restaurant. Now, with the transplanted show from his Diamond Horseshoe in Manhattan, Rose will really put the spot on the map. An effective neon layout fronting the place is already doing so, and the show will cement it.

Save for Frank Libuse, now shifted into the new Aquacade, Rose has his first Horseshoe show virtually intact at the Barbary Coast. Instead of captioning it 'The Turn of the Century,' and reprising the glories that were Churchill's, Rector's, Delmonico's and the Ziegfeld Roof, the four parts are switched into Tate's, the Olympic, Adelphi and the Bella Union. Latter is the New Year's eve finale, and with the same action as during the Diamond Jim Brady sequence with Lillian Russell at Delmonico's. This time Tom Patricola is merely 'the millionaire' and Lucille Johnson, blonde prima, captioned 'the lady.' Guests of honor, however, still include Emma Francis, Joe Howard, Willie Solar and Fritzi Scheff, latter recalling her 'Kiss Me Again,' from 'Mlle. Modiste.'

Switch didn't call for much, merely shifting the action from mauve decade N. Y. to pseudo-Barbary Coast background. But no matter how billed, it's still a dandy show, under John Murray Anderson's staging and with Raoul Pene Du Bois' clever costuming. Clyde Hager's pitchman routine still whams 'em; Joe Howard's 'Wonder Who's Kissing her Now' ditto; Tom Patricola's dancing, and so on down the line.

Like Rose's $1 cameon at the Horseshoe, it's billed as 99c minimum here. Average check figures $2 or better.

Abel.

WHITE WAY CASINO

(25c.)

Rosita Royce, Abdallah Girls (8), Charles Ralston, Maharra.

This is strictly a peep show and a terrible turkey. It represents probably the midway's most bold-faced attempt to play all Fair goers for suckers.

Admission tap is 25c and around five times too high for the value received. It's grinding 10 shows a day, seats close to 1,000, and evidenced the lure of nudity, in this instance dove dancer Rosita Royce, by a near-capacity attendance for the early Saturday (11) evening performance. There were plenty of candid camera enthusiasts in the audience, but there was little for them to shoot at—it's that much of a cheater. Spot last season was Moe Gale's Savoy Ballroom.

A tired line of eight girls doubles into specialties besides the ensemble work. There's also a single femme accordionist, Clarice Ralston, who impersonates various nationalities in costuming, playing and singing, and is at least consistently poor. Maharra is an exotic dancer only in the billing. She does some mild cooching, but is otherwise from hunger in everything but appearance. Her slave dance routine, for instance, hardly even looks amateurish.

Rosita Royce is presenting her standard dove dance up near the finale. She's doing a complete strip under soft lights, but from all appearances is wearing full-length flesh-colored tights. Music is off-stage piano and organ. The intros are also handled from the back and in typical carnie sideshow manner. Costuming also n.g.

A couple of candy merchants throw a pitch before each performance, promising everything from electric razors to diamond bracelets in each cheap box of sweets. They also crack wise when the chumps fail to buy, which, with the 25c admission tap, makes it a double rap for those who pass the turnstile.

Scho.

THE ZOMBIE

(N. Y. WORLD'S FAIR)

Monte Proser, who is parlaying a zombie into a national institution, starting at his Beachcomber on Broadway, is wisely switching tags and calling his new spots—he proposes a miniature chain—the Zombie. That's the name of those potent $1.25-per-copy drinks ('no gentleman will have more than one') which is the keynote of his N. Y. spot.

At the Fairgrounds, Proser looks set with a miniature gold mine, right in the heart of the midway, with a long bar featuring the native rum drinks. There's a private, inside room for the class or sitdown trade, likewise no cover as at the Broadway room, and with Bobby Parks' nifty sextet dispensing the dansapation.

Parks was last at the Beachcomber and formerly a fave with the Stork Club customers. He's a socialite crooner-maestro, and Proser's new backers at the Fair venture are Crawford Hill and William Rhinelander Stewart. At the Saturday premiere of the Zombie, the turnout was a cross between the exclusive N. Y. Fair's Terrace Club and the Stork-Monte Carlo set. Hill was hosting the fashionable eastside stepper-outers, and in combination with the fact that the sudden downpour ruined out 'American Jubilee' and the Aquacade, Proser's new Zombie really got a very chi-chi turnout. He also brought over the conga line dancers, doubling from the Beachcomber to the Fair.

Abel.

Magazine Cover Models

(25c.)

Jack Sheridan is back with his Magazine Cover models, new show differing little from last season excepting the new undraped femmes. Basic peepshow idea has been streamlined, with no movement and fewer clothes adorning the lasses than in carnival peep hatcheries. If the visitor is after the 'artistic nudity' (so heralded) this fills the bill. Long lines attest to the firemen still going for the nudies.

Six different model exhibits constituting the layout. No bras worn opening day, with minute G-strings. 'Venus of Venice,' 'Magazine Cover Girl,' 'Bride of Tomorrow,' 'Sports Girl,' 'Ski Girl and 'The Buccaneer' are unveiled, individually in two, picture frame stages. Complete show lasts about four minutes. Canned music backgrounds posturing.

Wear.

Ringling-B.&B. Draws Big $355,000 in Hub

Boston, May 14.

Ringling, Barnum & Bailey circus is estimated grossing $355,000 during its 10-day date at Madison Square Garden here. It was the longest engagement the big top ever played here and, for the first time, Sunday performances were permitted.

Boston report ties up with the sensational business played by the Ringling outfit at the Garden, New York, when the estimated gross for 26 days was around the $900,000 mark.

Fair's Elmer

(Continued from page 1)

the model of 'Elmer,' lithographs being posted in many sections of the country. Fair management decided it would be a good idea to have Elmer present at various functions and he has been given several such engagements, though there is a hitch on salary for his presence on the grounds for the run of the show.

Actor is married, but for the purposes of public appearances at the Fair, it is understood that a 'wife' and 'daughters' were secured from Powers model agency. It was proposed that Ostrander travel across country as Elmer to bally the Fair

NO MUSTARD !

But Plenty of B.O. Paprika !

Abbott —Costello—you took this ad in Variety without consulting me!

Costello —I'm a bad boy. Don't tell the William Morris Agency on me.

Abbott —Well, I should . . .

Costello —Oh, if you do, they'll tell Michael Todd and he'll tell everybody that we're starring at the World's Fair in his "Streets of Paris".

Abbott —Regardless of that, we're still on the air every Friday night with the Kate Smith hour.

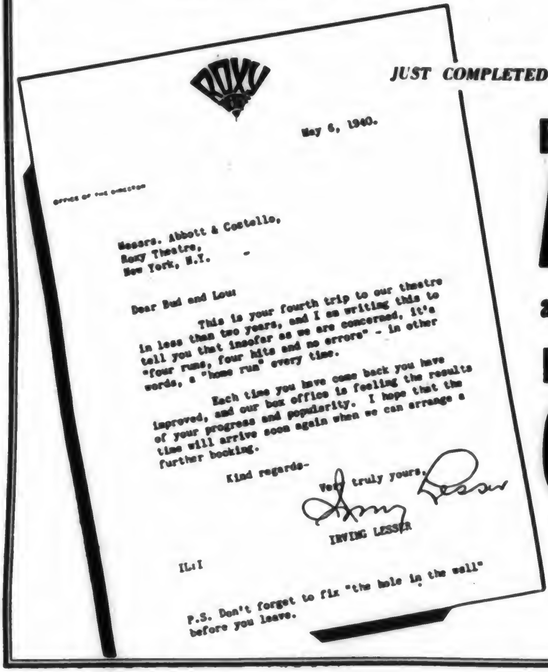
Costello —I know it—and June 28 we'll end a run of 97 weeks. Thanks to Miss Smith, Ted Collins and General Foods.

Abbott —Then we can take a vacation from the air--

Costello —We cannot—you dummy. July 3 we replace the Fred Allen show for the summer for Bristol-Myers. . . thanks to Young & Rubicam.

Abbott —That's in addition to making a picture—boy, that'll buy you plenty of hot dogs, Costello—

Costello —Yeah—BUT NO MUSTARD!



ROXY

May 6, 1940.

OFFICE OF THE DIRECTOR

Messrs. Abbott & Costello,
Roxy Theatre,
New York, N.Y.

Dear Bud and Lou:

This is your fourth trip to our theatre in less than two years, and I am writing this to tell you that insofar as we are concerned, it's "four runs, four hits and no errors" - in other words, a "home run" every time.

Each time you have come back you have improved, and our box office is feeling the results of your progress and popularity. I hope that the time will arrive soon again when we can arrange a further booking.

Kind regards-

Very truly yours,

Irving Lesser

IRVING LESSER

IL:I

P.S. Don't forget to fix "the hole in the wall" before you leave.

JUST COMPLETED 4th ENGAGEMENT

BUD
ABBOTT
and
LOU
COSTELLO

Exclusive Management

WILLIAM MORRIS AGENCY, Inc.

SCREEN RADIO BANDS STAGE

VARIETY

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FILM STORIES WAIT ON WAR

Free Beer Offer Jams Phone System And Has to Be Revised by KCMO

Kansas City, May 21.

Free beer via KCMO's 'Telephone Quiz' quarter-hour for Stag beer brought a protest from the telephone company after last week's inaugural program. Listeners get the gratis lager by phoning in to answer question put by announcer Jimmy Coy, six bottles if first answer is correct and parlayed to 24 bottles if two successive questions are answered right.

Deluge of calls opening night led telephone company to install checkmeter second night which registered over 13,000 overflow (busy signal) calls. Through the week response reached such proportions as to tie up the Victor exchange in which the radio station's phone number is listed. This brought demand from the telephone company for alleviation, and KCMO is complying with change in routine this week.

Revised show is titled 'Quizmaster' and has Coy phoning the contestants rather than having them call in. Similar prizes are offered for quizzes with answers submitted for use on program, and station selects contestants to be called from this list.

As per FCC regulations, only the quizmaster is heard on the air, calling for some lively repartee on an-

(Continued on page 29)

Renewed Patriotic Fever Steaming Up 'Am. Way' Film Plans

Harry Goetz and Max Gordon will definitely film 'The American Way' Goetz said Friday (17) upon his return from Washington where he had been drumming up interest among patriotic organizations in the story. Producers feel that growing nationalistic feeling in this country makes 'Way' a natural. Goetz said, however, that it will not be announced on the 1940-41 RKO program, on which G-G will list only two untitled productions, of which one may be 'Way.'

RKO-Goetz-Gordon paid $250,000, top price of modern times, for screen

(Continued on page 60)

KEY NITE CLUBS ALSO HAVE NABE COMPETISH

Paralleling the squawks of downtown picture theatres that the nabes are serious competition, the midtown Manhattan niteries are suddenly realizing that neighborhood cafes are more serious opposition than heretofore imagined.

For one thing, these nabe niteries enjoy a closer regional patronage; there's a more neighborly accord; the tariffs are less, naturally, and some pretty good talent is available at very low talent budgets. Acts are paid as low as $30.

Modern Seniors

Green Bay, May 21.

Senior girls class of White Lake High School were visiting station WTAQ. It was suggested they sing their class song over the air.

'What's the tune?' m.c. Ernie Smith asked the girls.

'She Had to Go and Lose It at the Astor,' was the bland reply.

NAME WRITERS' PIC TO AID AUTHORS

Robert E. Sherwood, George S. Kaufman and Moss Hart are huddling on the collaboration for an original screen story. They intend to do only the story outline and figure on getting about $25,000 for it. Plan is to donate the proceeds to the Authors League of America, to pay off the organization's deficit.

According to Kaufman, they're still looking for a story idea, which he indicates may take some time. However, it's understood that if none of the three comes up with some inspiration soon they'll all lock themselves in a hotel room and stay there until they finish the work. Suggestion of the collaboration was Kaufman's. As chairman of the League's finance committee, he has for the last several months faced the task of solving the organization's debt situ-

(Continued on page 62)

Hollywood Production, Like Europe, Has Its Troubles With Flyers

Hollywood, May 21.

Europe is not the only place where there are misunderstandings between the flyers and the ground forces. Airplane pilots in the Hollywood sector are kicking because the orange captive balloons over film studios are anchored too low.

These balloons, held by cables, are flown over every lot whenever a picture is being shot outdoors. The idea is to prevent the roar of the airplanes from muscling into the sound tracks. These interloping noises ruined many a romantic scene of the horse-and-buggy era and cost the studios thousands of dollars weekly for retakes.

By an arrangement between the

(Continued on page 55)

SABOTAGE YARNS TEMPT STUDIOS

Flood of Scripts Treating with 'Fifth Column' and Parachute Troops Find Producers Wary — Want to See How Events Abroad Come Out Ultimately

CHANGES TOO RAPID

A temptation which all studios are finding difficult to resist is a rush into pictures based on 'fifth column' activities, parachute troops and giant tank and air battles, with which the public mind is currently filled. Such subjects in ordinary times are logical fodder for quickly profitable exploitation pictures. But such is the rapidity with which events in Europe are moving, studios fear that even their speediest efforts will find them, in a few

(Continued on page 31)

Wanger and Chaplin's Film Changes to Keep Abreast of History

Hollywood, May 21.

Reflection of Europe's 'total war' fell with full force yesterday (Monday) on two United Artists producers. While Walter Wanger added $250,000 to the budget of 'Foreign Correspondent,' to include scenes of the invasion of Holland and Belgium, Charles Chaplin called a momentary halt on his forthcoming feature while he re-surveyed the situation.

After pulling in the reins completely yesterday, Chaplin resumed cutting this (Tues.) afternoon. Pic tentatively titled 'The Dictator' or 'Production No. 6,' is in final stages of scoring and editing. Chaplin's halt to appraise the situation was due to fear that his facetious treatment of

(Continued on page 31)

Jazz to Politics to Dude Ranching—Vic Meyers

Seattle, May 21.

Washington's lieutenant governor, now serving his second term, and among those talked of for governorship at the coming election, Vic Meyers, band leader and ex-dance and night club operator, has launched into a new biz. It's wrangling dudes at a new dude ranch in Central Washington, not far from Grand Coulee dam.

Grand opening of the spot will be June 15 with rodeo, barbecue and high jinks.

Hugh Studebaker a Fugitive From Treadmill of Too Many Programs

By BEN BODEC

Hugh Studebaker, lead player on such Chicago serials as 'Bachelors' Children' and 'Midstream' and variety show m.c., walked out suddenly last week from all his mike connections and went to New Mexico for a rest on his doctor's orders. He'll be there six months at least.

Behind this walkout of Studebaker's is a human interest story that might hereafter have numerous duplications in the radio trouping trade. It's the story of a performer who came up from nowhere and went to prosperity and great demand in quick time. It's the story of one who wanted to ease off from the pace and strain of running from one broadcast to another before his nervous system and constitution cracked, but who found that this was no easy task. He got himself too deeply involved in the mesh of assignments and obligations, and it was too tough to resist that inflow of big coin, ranging from $850 to $1,100 a week.

Dashing Everywhere

What seemed to militate most against Studebaker's efforts to exercise his better judgment—easing off before the crackup came—was his memory. Studebaker had come

(Continued on page 32)

Dead Pigeons?

Rosita Royce, dove dancer, was submitted to NBC by Zac Freedman for a television spot. Everything was okay until the technicians discovered one important stymie.

That is that the heat from the necessary high lighting of television shows would be sufficient to roast a duck, much less a pigeon.

NAZIS' RADIO SPIELER AN EX-MG P.A.

The 'E. D. Ward' who broadcasts in a flippant manner on shortwave to this hemisphere in behalf of Nazi propaganda, and is becoming known as the 'Lord Haw-Haw for the United States,' is Ed Delaney, for about six years in charge of exploitation for the Loew theatre chain, headquartering in New York. Succeeding Terry Turner some years back, he was in turn succeeded by Oscar Doob, who like Delaney came from Chicago.

Prior to coming east, Delaney was for years an exploitation man with Metro's Chicago exchange. About three years ago he was out in advance of Major Bowes' units, being on that job about six months. Since being with Loew's he made a trip to Australia and also to Europe, visiting England, Switzerland, Germany

(Continued on page 62)

Hope Queen Elizabeth Joins Red Cross Rally; Cantor M. C. of Show

Red Cross has obtained the two to three o'clock period, New York time, on NBC, CBS and Mutual this Sunday afternoon (26) for a broadcast which will be studded with names from radio, legit, films and the concert field. Eddie Cantor will do the m.c.ing from the New York end. Attempt is being made to have Queen Elizabeth take part in the program with an appeal shortwaved from London. President Roosevelt is also expected to participate.

Already set for the show are Bob Hope, Judy Garland, Lawrence Olivier, Vivien Leigh and Frank Black. Others figured on are Kate Smith, Jack Benny, Edgar Bergen, Fibber McGee & Mollie and Paul Robeson.

President Roosevelt's Emphasis on Defense Crisis Cuts Pix Coin

Hollywood, May 21.

Bankrollers, plentiful until Hitler muscled into France, have disappeared from the Hollywood arena. Millions of dollars in banks, begging for investment in major and indie films for the last three years, have been suddenly shifted into armament projects as a result of President Roosevelt's defense program call.

Wall street, the big money guy during the recent Hollywood spending spree, has put the freeze on drama and is dumping its coin into airplanes, most of which are produced within hearing distance of the film studios.

LeROY PRINZ INTO AIRPLANE MFG. BIZ

Hollywood, May 21

LeRoy Prinz, wartime aviator and Paramount's dance director, is reported here to have gone into the airplane manufacturing business. He has promoted the Phillips Aviation Co. which has acquired patents and other equipment for the manufacture of airplane motors, with the assistance of J. A. Phillips, Jr., and Ira Westheimer, New Yorker.

Company has bought land near Van Nuys, with actual manufacture of motors and planes started.

Margery Daye, Ex-Daniels, Blitzes Yarn About Hitler 'Command' Show; Attempting to Salvage U.S. Career

By JOE SCHOENFELD

There was a Margery Daye dancing at the New York Paramount until last night (Tuesday). She answers better to the name of Marion Daniels, but jumps when she hears the name of Adolf Hitler. The fuehrer shook her hand once in the spring of 1939 and spoke a couple of German words she didn't understand, but that was apparently enough to wreck her stage career in the United States under the name of Daniels.

Some zealous press agent in either Cannes, France, or Munich, Germany, announced to the world that Marion Daniels had played a 'command performance' before the graduated house painter. The newspapers, especially American, jumped on the story, and the tale spread that she had also received a bouquet of flowers and a formal party with the fuehrer.

The pretty blonde from Beverly Hills, Cal., is a perfect Aryan-type foil for such a yarn, but she maintains that there wasn't a particle of truth to it. It was no command performance, she insists; there were flowers given her backstage at the Gartner Plas in Munich, but there was no card with them, and all the other members of the cast of 'The Merry Widow' appeared also to have received posies; there certainly was no formal party, and her meeting with Hitler was done and over with even more quickly (and with even less understanding) than the fuehrer's takeover of Denmark.

Disproves Hitler Interest

She quickly disproves the supposed Hitler interest in her Nordic beauty by the fact that she had previously played the Scala, Berlin, for four weeks, and the variety portion of 'The Merry Widow' in Munich for two weeks, without meeting a single official Nazi. Then she went to the Les Ambassadeurs, Cannes, for a two-week booking, and Henry Lartigue, the Paris agent, asked her to fly back to Munich for a one-night appear-

(Continued on page 53)

VICARIOUS THRILL

Amateur Sculptor-Actor Smuggles in Phoney Handiwork

Sculptor-actor who was disappointed when the N. Y. Museum of Modern Art failed to include any of his work in its collection has righted matters to his own satisfaction. He persuaded an artist friend to reproduce one of the regular museum cards. He then took a small bust which he considers representative of his work and, waiting for a moment when he was unobserved, placed it among other sculpture items. Sign contributed by his friend states that the bust was 'loaned to the Museum of Modern Art by' So-and-So.

It's now been there undisturbed for some time, apparently a regular item in the collection. Catch is that it has involved unexpected expense for the sculptor, who likes to go look at his masterpiece, but always has to pay admission.

From Clefs to Chefs

Two of the four Yacht Club Boys, Charlie Adler and George Kelly, are now the new bonifaces of the 48th St. Tavern, nee Billy LaHiff's, nee Bob Goldstein's.

Latter, radio time salesman for WMCA, operated the eatery for several months, and returns to broadcasting exclusively. Adler and Kelly assume all debts, etc., investment running upwards of $25,000.

'Hopalong' Breaks Leg

Hollywood, May 21.

William Boyd, the Hopalong Cassidy of Harry Sherman's series of Columbia westerns, broke two bones in his right leg when his horse crashed into a tree on location near Kernville, Cal.

It was the first accident for Boyd in 22 Hopalong productions. 'Doomed Caravan' will be held up for several weeks while the star is recuperating in Hollywood Hospital.

A Fawdown Shill

New Orleans, May 21.

Business is so bad in some French quarter niteries, one spot uses a blonde entertainer to feign drunkenness in other bars. The idea is to lead pickup customers back to the home tank.

WARD OFF AIR, PENNER FREE

Sherman K. Ellis agency last week advised the agents for Joe Penner, the General Amusement Corp., that Ward Baking will not pick up the comic's option for the fall.

Ward proposes to confine its advertising to occasional spot broadcasting in addition to newspapers and magazines.

Rambeau Picked by WB To Play 'Tugboat Annie'

Hollywood, May 21.

Marjorie Rambeau gets the title role in 'Tugboat Annie Sails Again,' slated to shove off June 17 at Warners.

Alan Hale plays opposite Annie.

M-G Testing Red Skelton In Between Stage Dates

Red Skelton goes to the Coast next week to be tested by Metro. Understood it's for a one-picture deal, but the title is unrevealed. Comedian is due back to go into the Paramount, New York, June 19 for two weeks, with options. He's also slated for the same house in September for three more weeks plus options. Even if options aren't picked up on either date he will have played 11 weeks at the house since Jan. 1.

Has also played six weeks since the first of the year at the Earle, Washington, and is under option for six more. He's made one picture, 'Having Wonderful Time,' for RKO. William Morris is the agency.

French Ballet to Spain

Paris, May 1.

The ballet of the Paris Opera will undertake the longest tour of its history on May 15 when the entire ballet corps, full orchestra, costumes and scenic equipment leave for Spain. Tour will last until June 10 and corps give seven performances in Barcelona, four in Madrid and two in Bilbao. Philippe Gaubert, director of the Opera, is in charge of the tour. Louis Forrestier, conductor, is in charge of the orchestra. The ballet master is Aveline.

Dancers will be headed by Serge Lifar and include Mlles. Lorcia Darsonval, Camille Bos and Solange Schwartz and Serge Peretti. Dances include 'Castor and Pollux,' 'Coppelia,' 'Le Festin De l'Araignee,' 'Daphins et Chloe,' 'Le Spectre de la Rose,' 'Alexandre le Grand,' and others.

Remoting Miranda

Hollywood, May 21.

'Down Argentine Way' rolls June 16 on the 20th-Fox lot, with Carmen Miranda featured by remote control. South American actress recently recorded six songs for the picture in New York, where she is currently at the Versailles, N. Y., and will not be required in Hollywood.

Irving Cummings steps in as director, replacing Sidney Lanfield, originally assigned to the job, but has left the lot. Star is Alice Faye, with Don Ameche in the male lead.

Hollywood Chit Chat Of Former Two-a-Dayers

By BILL HALLIGAN

Hollywood, May 21.

Jack Mack, the oldtime vaude partner of Gracie Deagon, is now a monk in a California mission. Still a good Friar.

Franklyn Ardell hibernates between the Santa Anita meeting and Hollywood Park.

Robert Emmet Keene only works one week a month. He says it interferes with his golf.

A radio concern presented the Dionne quintups with five portable radios. The first thing they did was tune in on George Jessel.

Tommy Dugan and Norman Prescott have written a play about vaudeville. It's about time some one wrote something about something they know.

Skins Miller has a ranch out in the valley and can throw an orange into the backyards of Jimmy Conlon, Lew Pollock, Bobby Connelly and Jack Norton.

Solly Violinsky and Bert Hanlon missed their Racing Form class and were fined two hours with Al Klein.

Winnie Sheehan has a $1,000,000 ranch in Hidden Valley and hopes it stays that way.

What this town needs is a Hamburger Mary, a Sherman Billingsley, a Bill Corum, a Clem McCarthy and a little sunshine.

Herb Ashley (Mathews and Ashley) walks to work but he hasn't been getting any exercise lately.

Donald Kerr (hand me the salt if I'm not too inquisitive) and Jimmy Lucas refuse to surrender.

Arthur (Pat) West is m.c. at Jim Jeffries' Burbank fight club.

Shaw and Lee have rented a penthouse from Peter the hermit.

Charlie Foy and Frisco wait on table at Grace Hayes' Lodge where Jackie Coogan is the star boarder.

Broderick and Crawford couldn't get a job as a team so they consolidated into Broderick Crawford and now they can't live down 'Mice and Men,' in which their offspring played the stage-version Lenny.

Herb Corthell and Charlie Williams (Mr. Big and Mr. Little) have opened a funeral parlor in North Hollywood and recognize the profession.

Bill Fields is rehearsing his new epic, 'House Detective,' and has engaged Lew Brice as technical adviser.

Bill Frawley and Bobby Watson are on a sit-down strike at Mrs. Walter Catlett's table.

Sammy Lee is directing short subjects at Metro ('Little Billy').

Capt. Irving Patrick Francis O'Hay has Taos in chaos. He bet on Galhaddion.

Jack Benny, Gracie Allen, Leo Carrillo and Bill Grady called on Fred Keating Sunday. He made them all disappear.

Abe Leavitt, the burlesque comic, relates the one about the stage manager who raved that the star was drunk and couldn't go on. The tag is 'you think the star is drunk; wait till you see the understudy.'

Order Montgomery Home After London Chore

Hollywood, May 21.

Metro ordered Robert Montgomery to return from England as soon as he finishes 'Busman's Honeymoon,' now in the last stages of production at the company's Denham studios near London.

Actor has been instructed to leave without waiting for the preview.

Mrs. Laurel H.O.s

Illeana (Mrs. Stan Laurel) is being held over another week at the Open Door Cafe, Philadelphia. She is booked for Decoration Day week at the President hotel, Atlantic City, starting May 29.

In both spots she is on a guarantee against 25% of the gross.

SAILINGS

May 24 (Los Angeles to Honolulu) James A. Fitzpatrick, Hugo Butler (Lurline).

May 16 (New York to Genoa) Max Weldy, Bela Bartok, Elek Mathe, Allen Raymond (Manhattan).

May 18 (New York to South America) William B. Manley, Ballet Russe Company, Three Rancheros, James Roche (Argentina).

May 17 (New York to South America) John K. Harper (Santa Rosa).

Cantor's $200-Per-Point Bonus

Bristol-Myers will maintain Eddie Cantor in the Wednesday 9-9:30 spot on the NBC-red this fall, regardless of whether Texaco has Fred Allen on a parallel period over CBS. The drug manufacturer advised NBC last week that it's holding on to its present Wednesday night hour and that it will have 'Mr. District Attorney' (Vitalis) following Cantor. Latter show is now on the red Thursday at 8 p.m. and the indications are that B-M will retain this half hour for a third program.

Cantor starts in Allen's present slot Oct. 2. Under his contract with Bristol-Myers he's guaranteed $10,000 a week, and for the first time in the history of the business there's an added bonus predicated on the C.A.B. rating that his program gets. (This contradicts last week's denial by a Young & Rubicam spokesman.) Before Cantor can be eligible to a bonus his rating must exceed 20 points. If his rating averages 25 points over 39 weeks he will collect a lump sum of $20,000 as bonus at the end of his first season. If this average of 25 points is not achieved over the 39-week period Cantor will get $200 per point for the ratings that his program hits between 20 and 25 points.

Bristol-Myers has two more options from Cantor for 39 weeks each. He is retaining Harry Von Zell on his program and the others in the cast are to be mutually agreed on. Cantor has already hired Joe Quillan and Izzie Ellinstein. Cantor's contract also stipulates that he will do his broadcasts from New York unless picture commitments take him to the Coast.

In the case of Allen he will have complete charge of his program when he goes to work for Texaco. The show was sold on a package basis and it will be up to him to pick his own program support. The petrol account will have a summer half-hour (9-9:30, Wednesday) on CBS for 13 weeks, starting July 3. Latter will be a musical stanza framed around Frances Langford. Allen leaves for the Coast June 6 to start work on his picture with Jack Benny for Paramount.

German Film's 'Free Pass' Gag Touches Off 'Trojan Horse' Probe

Publication of ads in the Passaic Herald-News and Paterson Call, New Jersey publications, for the engagement of 'Der Westwall,' documentary-newsreel picture, was revealed by the Ridgewood (N. J.) Herald-News over the weekend as a means of obtaining names of German friends in these communities. The Ridgewood weekly refused publication of the advertisement but reproduced it, asking the object of this name-seeking, and implying that it might be the forerunner of 'fifth column' activities.

The ad read 'if you want a free pass, send us six names of your German friends. Address Henka, Room 4, at 854 Seventh avenue, New York.' This was signatured by Henry Kaufmann, manager of Henka Film Exchange, at the Seventh avenue address.

Kaufmann told VARIETY that he merely was trying to build up a mailing list in order to put over his future releases. He denied that the search for names had anything to do with German propaganda. Kaufmann said he was Jewish and not a Nazi sympathizer, having been in business some nine years, pre-Hitler.

Asked why he, a Jew, was distributing a propaganda German film, Kaufmann claimed he had been handling pictures made in Germany for years and could not immediately switch without jeopardizing his business. He said he obtained 'Westwall' from Ufa for distribution, and that he regarded it as a newsreel of German strength, not as a propaganda pic. His Seventh avenue (N. Y.) office is on the second floor of a walkup apartment house. Building directory lists J. Friedman in the same apartment with him.

In the trade, other distributors described him as a veteran indie distributor who had bought up a lot of Teutonic films when the German picture business suffered a decline several years ago.

As a result of the uproar caused by the Ridgewood weekly's publication of the name-seeking by Henka Film Exchange, Kaufmann said the police of Passaic, N. J., had forbidden the showing of 'Westwall' in that city. He stated the exhibition had been barred on the technical objection that the auditorium was in a non-fireproof building, although, he said, it had been used previously for film showings. Kaufmann claimed that 'Westwall' had played for six weeks at the 96th St. theatre, Third avenue and 96th street, and in Brooklyn without any objections being made.

Kaufmann's passes, which he issued for every six names of German residents, did not represent a total loss on the film engagement because a 10c service charge is made on each.

THOMPSON'S N. Y. VISIT BEFORE GOING TO WB

In the east on private business, Harlan Thompson states that he will begin his new contract with Warner Bros. as a producer Monday (27). The first picture has not yet been determined but several are under consideration.

With Paramount five years, Thompson swings over to the WB studio on a termer, which with options runs for that same period.

Mrs. Thompson (Marian Spitzer), who came east with the producer, got in ahead as result of Thompson leaving her at Kansas City for a stopoff there. Thompsons return west by the end of the week.

L. A. to N. Y.

Fay Bainter.
Edgar Barrier.
Beulah Bondi.
Phyllis Brooks.
John Carroll.
Madeleine Carroll.
Frank Craven.
Charles K. Feldman.
Don Gilman.
Stanton Griffis.
Fanny Holtzmann.
Keith Kiggins.
W. B. Lewis.
Pete Levathes.
Perry Lieber.
Leo McCarey.
Joseph Nolan.
Bob Orr.
Ernie Palmer.
George J. Schaefer.
Albert Schneider.
Bob Sisk.
Spyros Skouras.
Ralph Spence.
Jack Votion
Easton Wooley.
Tom Wright.

N. Y. to L. A.

Edward Arnold.
Jack Bolth.
Clarence Brown.
John Considine, Jr.
Don Costello.
Doris Davenport.
Alice Faye.
Basil Fomeen.
Samuel Goldwyn.
Bill Halligan.
Rita Johnson.
Katherine Locke.
Charles McCarthy.
Grace Moore.
Zasu Pitts.
Red Skelton.
Marian Spitzer.
M. W. Stoloff.
H. N. Swanson.
Harlan Thompson.
Lawrence Tibbett.
Spencer Tracy.
Arthur Ungar.
Cliff Work.

ARRIVALS

Jerry Fitelberg, King Vidor.

Zasu Pitts to Coast

Zasu Pitts went to the Coast last Friday (17) to do a picture with Anna Neagle for RKO. She intends to return east as soon as it's finished.

Will continue her radio series from there.

IT'S THE N.Y. MIDWAY'S YEAR

Doug, Jr.-Hecht's Indie Pic for Col. May Be Prelude to Former's UA Yen

Prelude to the ambition of Douglas Fairbanks, Jr., to take over the position of producer-owner in United Artists made vacant upon the death of his father last December was seen this week in his tieup with Ben Hecht in a producing unit. New outfit for its initial production will utilize the release through Columbia which Hecht has held for the picture for some time.

Fairbanks will not only be co-producer, but will star in the film and help on the story. Picture is 'Before I Die,' which Hecht was to make in New York with George Jessel, but which he recently transferred to the Coast. Hecht, who wrote the original, will direct. It'll be made on the Col lot.

Young Fairbanks has long had a yen to be a producer and has been anxious to get as his share of his father's estate the 20% block of stock in UA which the elder Fairbanks owned. Standing in the way of this is the fact that the estate doesn't want to dispose of this stock yet as it is one of its best-paying assets. Should Doug, Jr., however, show success in the production field, it is felt that he would be a step closer to acquisition of the UA own-

(Continued on page 53)

LLOYD MAKING SEQUEL TO 'BOUNTY' FOR U

Hollywood, May 21.

What happened after 'The Mutiny on the Bounty' is the theme of Frank Lloyd's first production for Universal. The idea is to picture further exploits of Capt. Bligh, whose name and deeds made up the bulk of the Metro picture.

To fend off possible legal reactions from Metro, which produced 'Bounty,' Lloyd and his associate, Jack Skirball, have filed three titles with the Hays office. Tags are 'Capt. Bligh,' 'Capt. Bligh in Australia' and 'Capt. Bligh Returns.'

McCarey and Fowler End RKO Stay, Look Around

Hollywood, May 21.

Leo McCarey checked off the RKO lot after unsuccessful parleys with prexy George J. Schaefer over a new financial arrangement as producer-director. Differences arose over the production costs of 'My Favorite Wife,' which ran past the budget while McCarey was laid up with an automobile injury.

Producer is dickering with other studios. Checking out with him was Gene Fowler, with whom he has two stories tentatively lined up.

Walk, Don't Run If—

Hollywood, May 21.

Construction crews start work next week on a walled city to be erected in the Mojave desert by 20th-Fox for the filming of 'The Great Commandment.'

Picture, starring Tyrone Power, is listed as one of the studio's top budgeters.

Sisk's Spewacks Huddle

Hollywood, May 21.

Bob Sisk, RKO producer, planed out yesterday (Monday) for New Hope, Pa., to confer with Sam and Bella Spewack on the script for 'Sister Carrie,' which they are preparing and he will produce.

Sisk will pass a week at the writers' farm before returning to the Coast.

BAXTER'S RADIO SHOW

Warner Baxter was set last week for a commercial air show beginning in the fall by agent Frank Orsatti in New York.

Details are being withheld until type of show to be built around Baxter is worked out.

Taxi Army—Again?

Out-of-towner, after driving through the Times Square area last Saturday night, had a pertinent suggestion as to what New York could contribute to stop the apparently irresistible German mechanized columns.

Well shaken after being almost blitzkrieged by half-a-dozen taxis, his idea was that the drivers of the Nazi tanks and armored cars could be scared to a standstill by the maneuvering of a battalion of New York cabbies.

MAX DILL'S S. F. EXPO ACTING BIT; EX-STAR

San Francisco, May 21.

Max Dill, for 30 years a legendary Coast theatrical figure as co-star and co-producer with Clarence Kolb of musical extravaganza—actually high-class burlesque—will be in the cast of the Frisco Fair's 'Cavalcade of America' as a minor principal playing five different roles.

The present status of Clarence Kolb is not known, but both men were extremely wealthy at one time and were familiar up and down the Pacific territory as 'the Weber and Fields of the West Coast.' They were Dutch comics and co-starred in all of their self-produced shows, at one time also operating their own theatre here. Occasionally they toured and played New York with fair success. Kolb and Dill split up around 12 years ago and little has been heard from or about either since. Before the partnership was wrecked, they appeared in a few films in Hollywood, but never figured importantly on celluloid.

In 'Cavalcade,' Dill will appear first as Napoleon's brother and work down the line to the role of a Jewish peddler during the California Gold Rush days.

KY. COLONELS' FUND FOR COMPOSER FOSTER

Show biz's Kentucky colonels are being asked to cough up for those ornate diplomas. All 'colonels' from Shirley Temple and Mae West down have been requested to make donations to a fund to carry out plans for presentation of a life-size painting of Stephen Collins Foster, famous composer, to the State, in ceremonies to be held at Bardstown, Ky., July 4. Howard Chandler Christy, a Ky. colonel, will do the portrait.

Colonels contributing to the fund will receive as a gift a booklet containing their names, a copy of the portrait in color and a certificate 'containing a legend which will serve as a permanent recognition of your interest.'

Cooper Warms Up Souper

Hollywood, May 21.

Gary Cooper has gone into spring training for the role of a baseball pitcher in 'The Life of John Doe.' Pat Flaherty, a veteran of the mound in many a National League ball game, is teaching Gary how to flip that ball over to first base without a balk.

This is the first intimation that the Frank Capra story has a baseball angle. The rest of the yarn is still under wraps.

AMUSEMENT ZONE AT FAIR DOES OK

This, Despite Belief N. Y. Fair Opened Too Soon—Hits Stride May 30—80% of All Expo Admissions Visit the Great White Way

EXCELLENT PRESS

First full week of the New York World's Fair emphasized the earlier indication that this is the concessionaires' year. Those who studied attendance figures say that 80% of the people who have visited the expo so far entered the amusement zone, now called the Great White Way. It is believed that the Fair opened two weeks too soon, yet Saturday (18) admissions skied to 220,463, and Sunday the paid attendance was 222,500.

It was evident from the rather light attendance figures earlier in the week that the Fair will not swing into stride until Memorial Day (30), when the schools start closing down for summer. However, the 1940 Fair's first week was only slightly more than 100,000 behind the same session last year, getting 553,223 paid admissions against 650,955 in '39.

Fair management is adhering to its plan to bolster and boost the amusement zone, its top effort being

(Continued on page 31)

Milt Harris Joins Benny-Allen; Also Has Pix-Radio Plan

Cleveland, May 21.

Milt Harris, after handling publicity for local Loew's office for four years, leaves Monday (27) for the Coast to become unit manager for Paramount's Jack Benny-Fred Allen comedy, 'Love Thy Neighbor.'

Harris also is teaming up with Benny, an old friend, in trying to interest a dozen radio, screen and stage stars in forming a profit-sharing, unique type of film producing company. Instead of hiring scenarists, backers of project plan to get scripts in a national contest, winning playwrights being engaged as production advisors. Actor-producers would first try it out in stage-play form, using the same cast for the picture if satisfactory.

Benny and Harris, the idea-man behind proposed company, intend patterning it after the New York Theatre Guild, incorporating some new film angles in the marketing end.

JES' AGENTS

Or Chisel, Chisel, Who Gets the 10%

Harry Romm, of General Amus. Corp. (Rockwell), is doing a major burnup at Al Rogers, fellow New York agent, for what he considers a 'chisel,' and what the trade terms one of the funniest tricks pulled by a 10%er in a long time. There's an act involved, Frank and Jean Hubert, but it's actually only incidental to the plot.

It appears that Rogers has done several favors for Romm, mostly political, and when Rogers called the latter and asked for the loan of the Huberts for a benefit, Romm quickly complied. Romm didn't think anything of it until he noticed the names of Frank and Jean Hubert in the cast of Michael Todd's 'Streets of Paris' in the Music Hall at the N. Y. World's Fair.

Then Romm investigated and found that Rogers' 'benefit' had actually been an audition for Todd. Now Romm wants commission from the act, which he has been representing, and no more 'favors' from Rogers.

Lunts to Keep War Drama Going All Summer; Leigh-Olivier's 'Romeo' OK

Alfred Lunt and Lynn Fontanne, starring in 'There Shall Be No Night,' Alvin, N.Y., which is air-conditioned, will play through the summer, according to present plans. Lunts signified that intention during the first week of the war drama, in which they are intensely interested. They had intended taking an extended vacation, but 'Night' brought them back to the boards.

'Night' is topping all straight shows on Broadway, grosses since opening bettering some musicals and almost reaching the marks on the leaders in that division. Takings last week were close to $23,000, despite the continued slump, only variance being in standees. There are a certain number of subscriptions, presentation being by the Playwrights and the Theatre Guild.

'Romeo and Juliet,' with Vivien Leigh and Laurence Olivier, drew around $16,000 at the 51st Street (Hollywood) during the first full week, that figure providing an operating profit and considered okay following an adverse press. Heralded attraction had an advance sale of approximately $35,000 prior to premiere, mostly in moderate-priced tickets. It is the most expensively produced 'Romeo' thus far, invest-

(Continued on page 57)

Double Profile

Hollywood, May 21.

20th-Fox double-crossed itself when it signed John Barrymore for the top role in 'The Great Profile.' Adolphe Menjou is sitting pretty with a contract to play the same part.

Now the studio faces the alternative of buying Menjou's contract or starring him in another picture.

'DRIVING THE FUEHRER TO FUROR'

Paris, May 1.

Refugee picture director Max Ophuls has contributed one of the best stunts of the French end of its radio war with Germany, which is reportedly 'driving the Fuehrer to furor.'

Meant more for Hitler's ears than for the German people, Ophul's sketch is called 'Berceuse' and reminds the Chancellor of his violations and invasions in an endeavor to help him sleep. He is said to listen attentively to French broadcasts in the German language, so that it is unlikely that he has missed this sketch inscribed on records.

The announcement, made with an accompanying soft musical rendition of the famous air of the same name, is addressed to Hitler:

'We know you suffer from insomnia, Mr. Chancellor. That is really too bad. You must surely know that one of the best and tried methods is to count. Do you want to try out a system with us?'

The tic toc of a metronome is then heard, and the announcer drones out:

'One, two, three countries assassinated . . . four, five, six, seven . . . continue, Mr. Chancellor. Count your victims in Austria, 100, 200 . . . those in Spain, Germany, 100,000,

(Continued on page 32)

'ONE GENIUS ENOUGH,' ODETS' GET DIVORCE

Los Angeles, May 21.

Luise Rainer, two-time Academy winner, divorced Clifford Odets, playwright on the grounds of cruelty. One of the instances of cruel treatment was a statement by the husband that 'one genius was all one family could stand.'

The suit was a revival of the original complaint, filed by Miss Rainer two years ago, but discontinued because of a reconciliation.

Chi's Battle of Comics; Hope, Berle, Joe Lewis

Chicago, May 21.

Chicago's current 'Battle of the Comics,' with Bob Hope, Milton Berle and Joe E. Lewis pitted against one another on three different stages, indicates that there's plenty of b.o. in laughs to go around for all.

Hope, with Brenda, Cobina and Jerry Colonna of his radio show, is in the largest capacity house (4,000), the Chicago, and naturally setting the pace. Berle is in the 3,200-seat Oriental, this week marking the return of vaude after a 16-week run of 'Gone With the Wind' (M-G). Lewis is spotted in the State-Lake, 2,700 seats.

Film gross story on page 9.

U'S 51 WRITERS ALL TIME HIGH FOR STUDIO

Hollywood, May 21.

Universal has 51 writers currently at work, the highest number in the history of the studio.

More than 20 stories are in the scripting mill.

Mary Akin's Comeback

Hollywood, May 21.

Mary Akin, star of the silent films and widow of Edwin Carewe, is back in pictures, playing a role in the John Ford production, 'The Long Voyage Home.'

Miss Akin retired from the screen when she married Carewe in 1927.

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B. S. Moss Offers No Panaceas But Presents Much Food For Thought for the Picture Biz

By B. S. Moss

As a veteran theatre operator I take exception to the recent attacks made in the motion picture trade press against the Neely anti-block booking bill and the Government anti-trust suit which comes up for trial on June 3. One published attack implied that, although motion pictures had been careful to keep aloof from party politics and propaganda, if it so desired, it could so wield public influence as to elect a president and congress.

Such a statement is not the way to solve the difficulties of the picture industry but only adds fuel to the fire. We might as well face the facts. The picture business was warned of abuses that had crept into it and told to make the necessary corrections, but it had delayed doing it so long that finally the Government itself has stepped in.

I thoroughly agree with Will H. Hays' statement that this industry is capable of regulating itself from within. But when does it start? Who are to be the regulators? Who are to appoint them? And who are they to be responsible to?

We in the industry should get the answers to these questions very soon. Otherwise, we may find an unimpressed Government saying, like the skeptical kid watching Popeye, 'Aw, it's a lot of spinach.'

We must face facts. We are faced with Federal regulation, which is just another phrase for Federal censorship; or State regulation and its 48 varieties; or regulation from within. We have our choice, and we better hurry up and make up our minds, or we will find the Federal government and the 48 states making up our minds for us.

I believe that the situation in which the movies finds itself today is largely of their own making. Motion picture executives should open their eyes and recognize the abuses that are present, then use their enormous creative and organizing ability to find new solutions to the problem of distributing movies after they have been made.

Still a Cinematic Stepchild

Unfortunately the exhibitor is regarded by the producer as a stepchild, a necessary evil in the business. In the movie business it is the buyer who caters to the seller; the exhibitor who must ask favors of the producer. This situation is a hangover from the early days. As pictures became more and more expensive, some guaranteed method of distribution became necessary. W. W. Hodkinson suggested that the companies replace the states-right system of distribution and create their own exchanges, sell their pictures direct to the exhibitor and pay the cost of the distribution from the proceeds of the picture. This method was adopted and was largely responsible for the progress of the industry. But as the industry grew, abuses arose in this system. The industry was aware of these abuses and should have had the foresight and wisdom to correct them. The exhibitors are a vital part of the business, and I firmly believe that increased cooperation between the producers and the exhibitors is one of the most needed reforms in the industry today—and one that could be obtained without Government aid.

Amicable relations between producer and exhibitor cannot be reached through monopoly. The picture business is based on a continual need of new ideas and new methods, and it needs the stimulus of competition to provide these ideas. Vaudeville at one time furnished a tremendous amount of entertainment, yet it disappeared, and one of the main reasons for that disappearance was the tendency toward monopoly which had developed and which killed progress. The picture business is tending toward the same situation. It was built on ideas. It grew from a mere speculation to a $2,000,000,000 industry through the continued use of new ideas.

The movie moguls must recognize this fact. They should be more vitally concerned than the Government in ways and means to encourage initiative and to produce a constant stream of new ideas—and they should wake up to the fact that

(Continued on page 20)

Hellinger's N. Y. Fable

Hollywood, May 21.

Mark Hellinger, author of 'The Roaring '20,' is assigned to the associate producer chore on its followup picture, 'The Fabulous 30s,' another tale of Manhattan.

Milton Krims wrote the 'Fabulous' tale.

WAR MAY BULL BUSINESS IN CAROLINAS

Conditions in North and South Carolina, in the heart of the tobacco belt, stand a bright chance of improvement beyond the statisfactory state now existing, as result of the war and the likelihood that large stores of the burley leaf will be moved. This is the opinion of Benn Rosenwald, branch manager for Metro in Charlotte, in New York over the weekend.

Rosenwald declares that his territory is fortunate in that it includes tobacco, cotton and other agriculture as well as manufacturing, notably textiles. If one industry may be down, the other may be up, thus bringing about a balance.

Metro's Charlotte manager is optimistic concerning the war situation as far as tobacco is concerned, pointing out that the warehouses in his exchange territory are filled with much of last year's crop. The war is likely to move that, he believes. Due to war, the cotton outlook is also brighter, he adds.

COL.'S 75%, U.S. GETS 25% FOR GOVT.'S 'LIFE'

Distribution circles in New York cocked their collective eyebrows and whistled at the terms of the contract won by Columbia for release of 'Fight for Life,' U. S.-made maternity film. Pact calls for the Government to get 25% and Col 75%.

Terms of virtually all regular commercial release deals are just the opposite, the producer getting the heavy and and the distributor the light. Arrangement is frequently for the maker of the picture to get 70% and the distrib 30% until the negative cost is paid, when it changes to 50-50. Deal calling for 75% to the distrib, however, has been unheard of before.

Accounting for the terms may have been the fact that Col was the only major among the seven bidders for the picture.

Probably the Last U. S. Pic

Washington, May 21.

'Fight for Life,' documentary film —perhaps the last of Uncle Sam's productions because of Congressional failure to earmark relief funds with which to carry on Government film production operations—will give the U. S. 25% of Columbia's gross receipts for a period of five years from the date the completed negative is received.

Disappointed bidders were: Jewel, American Pictures, Astor, World, Film Alliance and Thomas Brady.

Tex Still at It

Hollywood, May 21.

Tex Cooper, doing a bit part in 'Gold Rush Maisie,' is merely playing himself of 60 years ago. Now in his 88th year, Tex roamed the desert as a gold prospector in 1880.

He went into the show business with Buffalo Bill in 1893 and has been trouping ever since.

Costs U. S. Newsreels 10G a Week in Europe

Coverage of the present 'total war' in France and Belgium is costing the five American newsreels approximately $10,000 weekly, according to estimates made in N. Y. this week. All of the newsreels have at least one cameraman with different groups, some of them being attached, of course, to the regular signal corps or camera divisions. Additionally, the reels receive a batch of material nearly every week from the army photography divisions, all of which has been carefully edited to suit their own military purposes.

Newsreel editors admit that the usability of much material is slight but several hundred feet of film generally are culled from the mass of footage.

Despite this, all reels figure they have to have cameramen spotted in different countries before warfare starts if a story breaks. For instance, all the newsreels presently have men stationed at key spots in Italy and the Balkans. Most of the reels have alternative material set up and ready for use in case actual coverage films fail to arrive in time. This also costs money.

Reels estimate it costs $1,000 per month for each cameraman on active war duty. High prices for material, food and transportation runs up the bill. Photographers have to buy automobiles, the sole means of fast transportation, because there is no such thing as renting them.

Paramount beat the field into Broadway theatres this week with Nazi bombing in Belgium by specialing the material it received from Europe early Sunday (19). Reel hit the Times Square houses in time for first shows Monday (20) morning, with other newsreels coming out with their regular editions Monday night, reaching the theatres either late that night or yesterday (Tuesday) morning.

Paramount also issued its special taken by Arthur Menken, which gave a comprehensive picture of Nazi planes attempting to sink British cruisers as they left Namsos, Norway.

NEW ERPI LICENSES TO CUT SOUND COSTS

Electrical Research Products, Inc., has formulated a revised license agreement, which is retroactive to July 1, 1936, and Loew's, Inc., has signed the new pact. Other ERPI licensees likely will signature similar agreements in the next few months.

Under the pact signed by Loew's for recording and distribution of Metro pictures, reduced royalty rates and other concessions are granted, being effective as of July 1, 1936.

Ingster's RKO Initialer

Hollywood, May 21.

Boris Ingster's first job as director at RKO is 'The Stranger On the Third Floor,' slated to start June 4 under production supervision of Lee Marcus.

Picture co-stars Margaret Tallichet and John MacGuire.

Other News Pertaining to Pictures

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Hays Codists Not Easing Up; Merely Readjusting Standards to the Times

Sweeping denial has been made by the Hays office that the production code has been changed, modified or its interpretation basically altered. Interpreters of the Motion Picture Producers & Distributors Assn. code regulation say that it simply has been adapted to changed times and social ideology. Handling of the Hays PCA has been compared with the manner in which economic and social conditions of 60 years ago differ considerably from today, simply being interpreted differently. So it is claimed the Hays code is handled.

The strength of the MPPDA production code is indicated by its ability to continue in operation without any change in the phraseology, according to Haysians. The bars are not let down but admittedly different types of stories are offered for the PCA to handle. Ability of screen writers to write around ticklish angles also speaks well for improvement in production facilities on the Coast, it was pointed out.

Thus, a 'Grapes of Wrath' likely would have been impossible to produce 10 years ago. But the attitude in the U. S. towards migratory workers has changed since then. The history of 'Tortilla Flat' script also is definite indication of how trends have altered in the last few years. This yarn was kicked around a couple of studios before Metro decided it could be made. In other screen stories, the unsavory angles are not explicitly shown and never allowed to appear attractive.

All of this leaves more and more for Joseph I. Breen's department to interpret. On an average, 600 feature productions come under his supervision annually, and the minimum of caustic criticism speaks for itself.

Profit-Sharer for RKO

Hollywood, May 21.

Frank Ross and Norman Krasna closed a deal with RKO for the release of their profit-sharing picture, 'The Devil and Miss Jones,' starring Jean Arthur.

Ross, as producer, Krasna, as scripter, and Miss Arthur, as star, have an agreement to work without salary and split the profits.

SOL LESSER'S THEATRE YEN GETS BRUSH

Department of Commerce has spiked the plan of Sol Lesser to join, with other United Artists producers, in purchasing or building theatres in various spots throughout the country as outlets for their product. Plan, in which Lesser has been assured cooperation by several other UA film-makers, envisages houses in those spots where closed situations or other factors make it difficult to get 'proper bookings.'

Despite the D. of C. nix, however, and a thumbs-down from Paul Williams, U. S. government attorney in New York, Lesser declared yesterday (Tuesday) he still feels the objections can be overcome. He is trying to work out a plan of franchising houses operated by indie exhibs so that the frown on producers owning theatres could be averted.

When Lesser came east early last week it was with the hope that UA itself might join in the building or acquisition of houses, but the talks in Washington and New York crushed that completely. In addition to the governmental objection UA execs privately expressed themselves as not interested. Company formerly operated the UA circuit and officials said they were pleased enough to get out of that without starting all over again.

Lesser said he has one or two spots on the Coast in mind to begin with and would like to acquire them as a small scale beginning. How many towns exist throughout the country in which it would be necessary to operate theatres, Lesser said, hadn't been decided. Situation is worst, he stated, in cities where small circuits have control or in which there is a one-theatre monopoly.

Producer was planning to address the UA board meeting yesterday (Tuesday) on his plan, but the meeting was put off until next Monday (27). He said, however, in light of his talks in Washington he will not attend the board's session.

PLAY'S B. O. CUES ANEW M-G 'NUTMEG' INTEREST

Moderate success on Broadway of 'Lady in Waiting,' legiter with Gladys George, has renewed Metro's interest in filming it. Company owns the screen rights, having several years ago bought the novel from which the play was adapted, 'The Nutmeg Tree', by Margery Sharp.

Shortly after it bought the book the studio had a script prepared for filming, but was dissatisfied and shelved it. Story had been almost forgotten since then, until the play opened at the Martin Beck, N. Y., eight weeks ago. Now there's talk of having another writer take a try at a script and of possibly using Miss George in the filmization.

Asher Revives 'Witch'

Hollywood, May 21.

Return of Irving Asher to Metro after having his trip abroad called off due to war conditions has revived production of 'Witch of the Wilderness.'

Clark Gable is top mounter.

20th-Fox's 1st Quarter Net of $353,376 More Than 870G Below 1939

Net operating profit of 20th-Fox declined more than $870,000 in the first quarter this year as against first quarter of 1939, according to the financial statement issued for the 13-week period ending March 30. Report showed net operating profit of $353,376 for the initial quarter this year as against $1,224,250 profit in comparable quarter of 1939. It compares favorably with the $238,218 reported for the final quarter of last year which, however, was increased by the inclusion of annual dividends from National Theatres Corp., amounting to $756,000 in 1939. 20th-Fox holds a 42% interest in National Theatres.

Note is made of the fact that no dividends were received by 20th-Fox in the first quarter of either year. Profits for the first quarter were deemed sufficient to cover the preferred dividend in that period this year but no mention was made as to the amount remaining for common shares.

Gross income from sales and rentals totaled $12,562,302 for the first quarter this year, with additional income bringing the total to $12,801,562. Of operating expenses amounting to $12,312,502, amortization of production and 'other costs' were listed at $8,437,911.

GREENE'S NEGRO PIC

Documentary Film Bankrolled by Rockefeller

Film Associates, Inc., new production organization headed by Felix Greene, former American rep for British Broadcasting Corp., starts shooting next week on its initial picture, a documentary on Negro education, financed by the Rockefeller Foundation.

Greene and Henwar Rodakiewicz, another of the six members of Film Associates, are presently in Georgia confabbing with a committee of Negro educators on the script. Roger Barlow will go down next week to do the camera work, most of which will take place in Whitfield, Ga. It's expected to take from four to six weeks, with initial showing at the American Negro Exhibition in Chicago this summer.

PIX WRITING OFF EUROPE

A NEED FOR ACCORD

Within the next few weeks all the major film companies will have completed their annual sales conventions. More than 1,000 salesmen, properly enthused over the proposed output of their respective companies, will start the yearly solicitation of theatres for seasonal contracts. The great push is on, the drive for more accounts, higher percentages, preferred playing time and extended runs.

It is no secret within executive councils that the approaching season is being considered one of the most difficult that the companies have ever encountered. Each day, each hour brings further proof that the European market for American films is being further curtailed and restricted by military events. With the loss of every dollar from foreign revenue, the load against the domestic returns increases.

It would appear to be a matter of simple arithmetic that losses in one direction shall be made up by increases from another. But it is not so simple as that. In a national survey of theatre operators which VARIETY has just completed, the conclusion was unmistakable that exhibitors do not believe the shortages can be made up from a domestic market which already is forced to the limit of film rentals.

If this conclusion is true, something more heroic than sales enthusiasm of a distribution force is required to cope with the situation. Despite protestations that it can't be done, drastic economies in production costs must be brought about. For the first time in years the film industry is faced with the necessity of cutting its production pattern to the size of the cloth.

It is obvious that production cost cannot be trimmed if studio programs are carried through, as in the past, on the basis of volume output, at the expense of quality attractions. Under blockbooking and blind selling, strong films must carry the commercial weaklings. It will be a major operation, accompanied by much wailing and gnashing of teeth, but the impending season will find studios, through force of circumstances, eliminating questionable stories, experimental subjects and untried or undeserving talent from their programs.

After such a purging and pruning the film industry will have more than an equal break with the paying customers. Good films will have a chance to demonstrate their true earning ability, unhampered by the load of weak filler-in releases. Credit for smart production brains will go in the right direction.

Most encouraging note from distributors is the announcement of many that advertising appropriations are being stepped up for the new season. Effective showmanship spending to back up selective production will lift theatre attendance and film rentals. There probably never was greater need of mutual understanding between producer-distributor and exhibitor than in the current crisis.

Another Payroll Pruning Spree In H'wood Due to Foreign Status

Hollywood, May 21.

All major studios, with the exception of RKO and Universal, are on another payroll pruning spree because of alarm over the foreign situation and increasing loss of revenue from abroad.

Strictest economy was ordered at Warners Monday (20) when Jack L. Warner called in all department heads for a whittling session. Word was passed along that every department would be hit by the new wave of retrenchment. All vacations were ordered cancelled except those to Guild members whose contracts provide for furloughs.

Overhead trim is expected to be ordered within the next few days at 20th-Fox with the arrival yesterday (Monday) of Sidney R. Kent, prez, and Charles E. McCarthy, publicity-advertising head. Paramount is also in a paring mood and cuts and dismissals are expected to follow the sales convention and meeting of the execs here this week.

Columbia is figuring where to lop needless overhead to offset the loss in foreign revenue. Universal is said to already be at rock bottom and RKO's axe fell last September when the war broke out. At that time some salaries were trimmed as much as 30%.

Dunlap's Mono, Davie's U Deals, Shown via SEC

Washington, May 21.

Ebb and flow of pix stock, reported today (21) by the Securities & Exchange Commission, showed a large gift of Monogram Pictures Corp. options to Scott R. Dunlap, Hollywood officer of the company, and several transactions in Universal Pictures Co. stock by Preston Davie, New York director of Universal.

Dunlap acquired by gift two identical blocks of options, 3.006 each, for Monogram Pix common. His holdings in options at the end of March were listed at 29.815.

The Universal official bought 100 shares common on March 26, but sold 20 shares of cumulative 1st preferred Universal on March 15, 18 additional shares on March 26, and 40 shares on the following day. After dumping the 78 shares of cumulative preferred, Davie was reported as holding only the 100 shares of common stock at the end of March.

FILM BIZ TAKES STOCK OF SELF

Market's Reappraisal of Film Shares—Production, Anticipating Further European Boff at the Boxoffice, Trimming Sails Even Closer

BRITISH MARKET

With financial circles counting up the paper losses suffered in the stock market last week in film shares alone, reappraisal was being made by the picture industry of the strides taken so far in overcoming foreign losses. This summation meant something, because financial bigwigs of nearly every major company have been on the Coast in recent weeks to check production costs and make readjustments in line with losses abroad. Summary of these several surveys are reported to show that:

(1) Production has been realigned to trim waste, and likely will continue, not being merely a transitory policy.

(2) No diminution is quality of productions is contemplated.

(3) Pressure has begun on bolstering sales, possibly via hiked rentals, with exhibitors offered advertising and exploitation assistance geared to secure maximum boxoffice returns.

(4) Companies with theatre outlets undoubtedly will withstand the decline in foreign revenue better than others and may overcome losses suffered outside U. S. territory if only a minor pickup is recorded at this country's boxoffice.

Executives familiar with books of various companies admit they are astonished at the amount of waste already eliminated on the production end. They believe this means of meeting a critical situation augurs well for steady maintenance of earning power by a majority of film companies. Also that present stock market prices are far out of line with the earning potentialties of most picture firms.

Although thus far it has been impossible to trim certain salaries or reduce labor costs to any appreciable degree, a number of companies believe this will be necessary if the British market remains as uncertain as it is today. Few executives will admit that there will be fewer productions turned out in 1940-41 than in the current season, but many of those produced for double-feature bills will be budgeted in line with domestic returns.

Consensus is that economy drives will in no wise affect the outlay for larger pictures. But with this new slant on budgets, producers have been told that when a vehicle obviously is unsuited for foreign audiences, they must keep expenditures within anticipated revenue return in the U. S. market. Already several companies have decided to send fewer features to Australia, and probably will do the same with England, thus eliminating some pictures from any foreign revenue.

Sales drives this year will be to secure upped rental deals wherever the tariff will bear a tilt. Many companies will offer additional exploitation-advertising service aid in putting across higher rental pictures.

The most encouraging outlook is for companies with theatre affiliates. Financial statisticians estimate that even a rise of 6-8% in total U. S. boxoffice receipts would likely equalize even as high as a 50% loss in foreign revenue. Wall Street is of the opinion, however, that it would take an increase of 10-12%. But a tremendous leverage obviously is exerted even by a minor increase in film

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Hitler's Total War Blacks Out Film Sales Confabs in London and Paris

Hitler's total war has blacked out all foreign sales confabs in London and Paris and forced U. S. picture executives, contemplating trips abroad, to cancel their previous plans. Lack of informative cables has left foreign sales chiefs in New York in doubt as to damage done to offices, film supplies and personnel in the Netherlands and Belgium. No definite word has been received regarding the situation in France but information indirectly from there indicates cinema boxoffice business has been badly hit.

Status of the Dutch and Belgium markets is still undetermined but is bound to suffer as result of the property damage in such key cities as The Hague, Brussels, Amsterdam, Rotterdam and Antwerp. Combined revenue is estimated as being 3% of all foreign revenue received by American companies. If both countries are to be under German domination, it's likely only 20th-Fox, Paramount and Metro, of the Yank firms, would continue doing business there since they always have maintained distribution in German territory. Nothing like the prewar return would be secured, even without losses incurred by the warfare, because of Nazi blocked-mark policy and limited number of U. S. films allowed for distribution in Nazi territory.

W. J. Hutchinson, 20th-Fox foreign sales manager, who planned leaving today (Wednesday) after originally scheduling his trip May 15, has cancelled his visit to London and Paris. He had booked passage on the Clipper, but indications are so dubious about being able to get from Portugal to Paris that he called off the whole thing. Hutchinson wanted to be present at the London and Paris annual conclave of foreign sales managers. Both meetings now have been cancelled indefinitely.

Arthur W. Kelly, United Artists' foreign sales chief, also abandoned plans for his European trip this week. He had planned taking the Clipper after the UA domestic sales convention but decided it's futile to attempt any foreign sales confabs under present conditions.

Korda's Delay

Kelly was dubious about his ability even to get through to London or Paris. Alexander Korda, UA producer, took about a week to make the trip via Clipper because of delays caused by military necessity. Word received at the homeoffice was that Korda finally had arrived safely in London after being stranded en route, most of the time in Spain. Since he got through, passage from Paris to London has been practically halted excepting for military forces.

John W. Hicks, Jr., Paramount's foreign boss, originally had considered going abroad to attend Paris and London sales meetings but gave up the idea when the Scandinavian invasion began. He considered it a waste of money to attempt even regional sales confabs under such conditions. Other sales managers who originally contemplated attending European sales buddies also cancelled.

Eddie Mannix, Metro production executive, and Irving Asher, company producer, who planned going to England for a onceover of the company's British production setup, abandoned their trip last week, with Mannix returning to the Coast several days after Asher went back.

Remittances from Belgium, the Netherlands, Denmark, Norway, Sweden and France to N. Y. have ceased during the past few weeks. No revenue has come from France because the coin has been temporarily frozen awaiting a decision by the government on restricting part of American distributors' net profits.

Loss of the Belgian market is considered a tough blow as compared to the other nations because American films have dominated the programs in many theatres of that land. French-produced pictures were the

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Rep.'s Switcheroo

Hollywood, May 21.

Herbert Yates said today that Republic will make more pictures than last year with hypoed budgets, necessitating hiring more help to turn out product. Last year the studio made 26 features and four serials.

Films will be geared for the western hemisphere market with total disregard to warring countries.

Hammons' Kin Wants to Reorg Educational Pix

Edmund V. Halley, nephew of Earle W. Hammons, former president of Educational Film Corp. of America and Grand National Films, Inc., is considering the reorganization of Educational Film Corp., John E. Joyce, special master in N. Y. federal court was told Monday (20). The occasion was a hearing on Educational Films Corp. in which the referee restrained Halley from foreclosing on 20,000 shares of Educational stock until 30 days after federal Judge Edward A. Conger passes on an application to remove the trustee, James A. Davidson.

The stock was originally given to Hammons' mother in return for a $6,000 loan, and she in turn, passed it over to Halley. The trustee, Davidson, claims irregularity, and is seeking a stay of foreclosure so that he may bring an action to set the transfer aside.

DISCREDIT U. S. COIN FREEZING IN CANADA

Despite reports that Canada would freeze part of American distributor coin, official U. S. industry sources claim that's unlikely.

Free flow of currency between the U. S. and Canada plus a likely profitable vacation season expected in Canada, via American tourists—a good-will builder—probably will forestall any restrictions, at least for some time.

Film Character Basis Of $250,000 Libel Suit

Gloria Carruthers' $250,000 libel suit against Loew's, Inc., has been set for trial in N. Y. supreme court for May 27. The plaintiff, also known on the stage as Zulieka, Madame Zulieka and Princess Zulieka, claims libel, violation of civil rights and unfair competition in 'Idiot's Delight.'

The plaintiff claims that the character played in the film by Laura Hope Crews maligns her.

RKO Bids for Cartoon

Hollywood, May 21.

RKO wants to make a series of shorts based on Fontaine Fox's comic page panel, 'The Terrible Tempered Mr. Bangs' and has opened negotiations with the cartoonist.

Edgar Kennedy would be starred in the briefies.

WAR NEWS KAYOES CANADA

Regina, Sask., May 21.

Renewed activity on the European battle fronts has knocked Canadian theatre business for a loop, say managers.

People are sticking close to their radios for the latest news flashes.

UPPED AD APPROPRIATIONS BY ALL PIX COS. NEXT SEASON TO BOLSTER U.S. BIZ

Long a Pre-Seasonal Gag, Film Industry Serious About It—Metro and UA Announce Ad Budgets, Other Companies Ditto—Work with Exhibs

Straining every effort to compensate for foreign losses by jacking up domestic grosses, virtually all major film companies are pumping hypos into appropriations for advertising, publicity and exploitation in 1940-41. Two distribs who have already held their sales conventions, Metro and United Artists, have announced sums which represent hefty increases over schedules of past years. Other companies are either withholding their figures for publicity breaks on them at their annual conclaves or are setting no definite sums while they wait on developments of the European conflict.

Making flamboyant predictions of more and better advertising and exploitation prior to the film selling season has always been an accepted and popular pastime of industry execs. Opinion this time, however, is that they really mean it, for with the situation as serious important steps must be taken. Evidence of honest intention is revealed, also, in the two companies' appropriations already announced.

UA's expenditure will total $3,000,000. This is for 29 pictures and represents probably the highest average per picture in the industry, $103,500. Average in the past has been about $90,000 although some films have had far less spent on them while others have been allotted much more.

Metro has set as its figure $2,750,000. This is about $250,000 more than the total budget will have amounted to at the end of the 1939-40 season, Howard Dietz, publicity-advertising chief, said yesterday (Tuesday). It will be spread across 52 pictures.

Warner Bros. is one of those studios withholding its appropriation announcement for its convention, but Mort Blumenstock, pub-ad head, declared yesterday that it will be far in excess of the approximately $2,000,000 spent this year. It is expected that the company will turn out over 50 pictures as compared to the 48 during the current season.

RKO stands about the same as Warners, desiring to hold up its announcements of the sum to be spent until the convention next week. S. Barrett McCormick, chief of the bally division, declared positively, however, it will show a considerable increase over the present year.

Twentieth-Fox, which paid out about $2,000,000 for promotion during 1939-40 will also up the sum, Herman Wobber, sales chief, declared yesterday. Paramount has disclosed no actual figures, but Robert M. Gillham, publicity and advertising chief, informed the trade press last week that it will be 'more than ever before.'

Universal and Columbia offer the only uncertainty among the majors at the moment concerning plans for tilting budgets. Maurice Bergman, Col pub-ad topper, declared the company never sets any figures, while Nate Blumberg, prez of U, said appropriations are now being o.o.'d and a decision will be made shortly.

Standing to profit principally from the increased appropriations are newspapers and trade papers. Latter are coming in for increased attention because of a realization of what pre-selling can do, as evidenced by 'Gone With the Wind.' Daily newspapers, it is virtually unanimously agreed, do by far the best per-dollar job of selling the public.

Considerable portion of UA's increase will go to support the staff of 15 permanent field exploitation men which will begin work on June 1. Lynn Farnol, UA publicity-advertising head, also revealed at the Chicago convention last week that there would not only be an increase in money spent, but a change in method. This will probably likewise hold true for other companies.

'No longer will we lay a large sum on the line,' Farnol declared, 'three months before we see a picture and then hope that the picture is what we say it is and that the insertion dates of ads and playdates of the picture dovetail. That is an extravagant and wasteful practice, scattershot and too diffused for these times.

'To as great an extent as possible, UA will follow a policy of advertising-test engagements on important pictures to experiment with copy themes, publicity angles and varying emphasis on the cast. We also expect to develop new exploitation and cultivate word-of-mouth during the test engagements to attract the ultimate potential audience for a picture.'

Stage vs. Film

Syracuse, May 21.

The dramatic department of Syracuse University, which operates the University-Civic theatre, downtown house, tried a new experiment this week which seemed to click and which has professionals taking notice. Offering a revival of 'Stage Door' (RKO) in the film version, the dramatic department combined with it a stage presentation of several of the scenes in the play, with university students playing the roles.

This is a variation of the stunt used here by the Paramount, Schine house, which once a month presents a one-acter by the Little Theatre in conjunction with its film fare instead of the usual double picture bill.

PAR'S FIRST QUARTER $300,000 AHEAD OF '39

Dividends on all three classes of stock were declared by Paramount directors last Wednesday (15) after Barney Balaban, president, reported increased earnings of more than $300,000 in the initial quarter this year. Not only were the usual quarterly distributions of $1.50 on the first preferred and 15c on the second preferred declared but the directorate also declared a 15c divvy on the common. All are payable June 10 to stockholders on record May 14.

Paramount officially estimated its consolidated earnings as $1,600,000 for the first quarter ended March 30 as against $1,300,000 in the first quarter last year. In both instances this is after interest and all charges. Earnings for the first 1940 quarter were equal to 33c per common share.

The 1940 first quarter included $716,000 as representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially-owned, non-consolidated subsidiaries. In the initial quarter last year this direct and indirect net interest totalled $678,000.

Company also announced that the parent corporation and consolidated companies had about $12,000,000 in cash on hand on March 30 last. Non-consolidated companies in which Par has interests also were reported in strong cash position with $8,500,000 on hand. Paramount's interests in these companies in most cases is 50%.

Report cited that Paramount is in a fortunate position in having interests in numerous theatres throughout the U. S. which are not directly affected by the European unsettlement. It also was stated that total debt reductions of Par and consolidated subsids since 1935 reorganization amount to more than $17,000,000, and that interest charges have been reduced upwards of $1,700,000 annually in that period.

Consolidated Film directors last week declared a quarterly dividend of 25c on preferred shares outstanding. Divvy is payable July 1 to stock on record, June 15.

Rep. Anchors Autry

Hollywood, May 21.

Gene Autry's option at Republic was hoisted for another year, with a proviso calling for six more pictures.

Western star has been on the valley lot for five years.

'Shepherd' Roams Again

Hollywood, May 21.

'Shepherd of the Hills' gets another remake at Paramount, with Betty Field and Robert Preston in the high bracket. Stuart Walker produces and Henry Hathaway directs.

Harold Bell Wright yarn was made twice before as silents.

WB FOR 1940-41 MAY HAVE 50-55 PICTURES

With outside producers to make pictures for release through Warner Bros., three being set so far, the company for 1940-41 will have between 50 and 55 features. This compares with 48 this year ('39-'40), all from Warners own production forces.

George S. Kaufman and Moss Hart will produce 'Man Who Came to Dinner,' possibly a second, while Jesse Lasky is set to turn out 'Alvin York' and the Frank Capra-Robert Riskin unit 'Life of John Doe.' All these are outside deals.

Shorts lineup for a total of 86 will be the same as for this year when a substantial reduction was made to that figure from the prior season.

Switching original plans for a convention in Washington, WB holds two sales meetings, the first in Pittsburgh, June 10-11-12, and the second in Chicago, June 17-18-19.

UA Board Meets 27th

Meeting of the United Artists board of directors, postponed from May 7 because of the illness of Murray Silverstone, UA chief, has been set for next Monday (27).

It was tentatively slated for yesterday (Tuesday), but inability of several directors to attend caused the further postponement.

William S. Hart Wins $300,000 From UA On Old Blockbooking Beef

Albany, May 21.

Award of $300,000 to William S. Hart in his nine-year-old suit against United Artists was upheld unanimously in the N. Y. Court of Appeals here today (Tuesday). No further ligitation is possible in the long drawn-out and bitterly-fought case.

In his suit, filed in 1931, Hart contended that a picture he made for UA release in 1926, 'Tumbleweeds,' was blockbooked and sold for a lump sum in conjunction with product of four UA stockholders. He claimed this was contrary to the terms of his distribution contract, that it injured the sales value of the film, and that he was handed an arbitrary and insufficient percentage of the total take on the bulk sale.

Hart's picture, it was contended, was sold with the product of Mary Pickford, Douglas Fairbanks, Joseph M. Schenck and D. W. Griffith, particularly with a picture by Schenck, 'Wild Justice.' Group sold for $7,100,000 and Hart was given about 5% or $350,000. From this UA took 20% as a distribution fee. Hart claimed the picture cost $300,000, which meant he took a loss on it. He declared his quota was at least $800,000.

UA, represented by O'Brien, Driscoll & Raftery, claimed the film was not successful and that Hart was too old for the role he played in it. Frederick Hemley, of House, Grossman, Vorhaus & Hemley, representing Hart, argued that UA had 11,000 contracts for the film, the highest number for any picture up to that time.

Case was originally tried in N. Y. supreme court and sent back by the Apellate Division for retrial. Hart again won a favorable decision in the lower court, and again it went to the Appellate tribunal. Yesterday's decision by Justice Irving Lehman was in support of the Appellate body's verdict.

Mowbray, McBride Team In 'Show Biz' at RKO

Hollywood, May 21.

Alan Mowbray and Donald McBride signed a two-picture deal as a comic team at RKO. First is 'Show Business,' to be produced by Howard Benedict.

William Ullman, author of 'Business,' is working on the second yarn.

With Foreign Income Slashed, U.S. Must Be Sold At Tops—Selznick

'It's the only way I think I can stay in business,' David O. Selznick declared Monday (20) of the plan he announced to the United Artists convention last week of selling each of his pictures to exhibitors separately and only after they have been tradeshown.

'With foreign markets cut off,' the producer asserted, 'the film business has reached a point where we must capitalize to the fullest on domestic potentialities. If I turn out a smash hit I want to get all possible out of it and I feel that trade-screening before selling a picture will make that possible.

'By the same token, I am ready to take a beating if a picture turns out to be a failure,' Selznick continued. 'The exhibitor is not in a position now to pay more than a picture is worth, and there is no reason for him to suffer if a film doesn't come up to expectations.'

Despite his plan to have his own pictures sold separately, Selznick refused to commit himself on blockbooking as a general principle. He declared he is against blockbooking for his own pictures now, and always has been, but would not go beyond that. His fellow-UA producer, Samuel Goldwyn, recently came out flatfootedly against bulk selling.

No More 70%ers

As for the actual mechanics of single-picture sales, Selznick said that after exhibs have seen the picture they will go to the salesman for their territory and work out a deal. Except in a very general way, rental percentage an exhib will pay will not be set in advance. There will be no more going up to an exhib and saying, 'We decided before this was made that it is worth 50% and you'll pay it, or else.' Instead, the buyer will have an opportunity to bargain, and it may be sold anywhere from 25 to 50%. There will be no more 70%ers, such as 'Gone With the Wind,' Selznick thought.

In connection with sales, Selznick said he 'would appreciate VARIETY impressing on exhibitors that no United Artists salesman anywhere is permitted to sell my pictures in connection with any others.' He said he didn't want his films used as a lever for the selling of other product, and would be grateful to any exhib who let him know if such tactics are used.

Producer said his production plans are still very vague, with nothing slated to start until fall. 'Joan of Arc' is a possibility as the next, nothing more, he said, as he hasn't made up his mind on anything concerning production. He is still working out corporate reorganization of Selznick-International.

Selznick said he tentatively plans leaving for the Coast next week for a quickie visit. Some time after his return to New York he will start his long-talked-of vacation, which may consist of taking a house in the east.

Katharine Brown, eastern story editor of S-I, started on a three months' vacation Monday (20). Selznick said it had been made longer than Miss Brown anticipated as a bonus. She purchased both 'GWTW' and 'Rebecca' for the studio. She'll keep in touch with important story material while vacationing, Selznick said.

CENSORS IN PA. MAY CREATE PIX JAM-UP

Philadelphia, May 21.

A film shortage—one of the most serious in Pennsylvania motion picture history—is feared by Pennsylvania exhibs as a result of last week's ruling of the State Board of Censors that 'emergency' seals are henceforth abolished and that distribs must pay the regular levy of $3 per reel hereafter.

Until this ukase was issued, distribs had been paying the $3-per-reel tax for original prints (usually the first 10 or so). In the event that extra prints were needed to take care of added bookings, the board had allowed 'emergency' or 'X' seals at the rate of 25c a reel. These were allowed at the ratio of one for every four prints, and were good for a period of 30 days.

Under the higher fee, distribs most likely 'will forego making extra prints thus forcing exhibs to wait longer periods before delivering pictures. An eight-reel film, for instance, would entail an added expense of $16, a sum almost equal to rentals in latter runs.

Naturally, distribs will not order extra prints unless the run will be profitable enough to warrant the extra expenditure. And since most of the more profitable accounts are those which are served first (initial runs, subsequent runs, key nabes, etc.), it is believed that extra prints will be made only on rare occasions. Consequently when the latter runs play day and date with each other, there will be a serious jam-up of product with less favored exhibs being forced to wait for their turn for the picture.

Mrs. Edna R. Carroll, chairman of the censor board, defended her action in outlawing 'emergency seals' on the ground that they were not covered by State censor law.

'The issuance of these seals was merely a practice started by censor boards 16 years ago as an accommodation to distributors,' she said.

'I am merely returning to the letter of the law as interpreted by a decision of the State Auditor-General's office.'

Observers pointed out that Mrs. Carroll's action was in line with a general trend in all State departments to try to find extra revenue in order to alleviate the serious shortage in the State treasury.

Local exchange men were surprised at Mrs. Carroll's order hiking the fees. Until now relations between the board and members of the industry have been most cordial. A couple of months ago Mrs. Carroll went on a Hollywood junket paid for by the major film companies.

Studio Contracts

Hollywood, May 21.

Reginald Owen inked contract at Metro.

Warners lifted its option on Ronald Reagan.

Universal signed Julie Duncan to player pact.

Karl Tunberg drew writer ticket at 20th-Fox.

Metro handed Richard Larry Nunn a player deal.

Hugh Cummings got option lift as dialog director at Warners.

Metro issued writer contract to Ethel Frank.

Billy Burke's option hoisted by Metro.

Thomas Sellers, scripter, drew new Metro ticket.

Metro hoisted John Skelton's actor option.

Hal Roach renewed Gordon Douglas' contract as director-writer.

Robert Metzler inked a scripting ticket at Metro.

Anne Baxter drew a player pact at 20th-Fox.

Metro picked up its player option on Ann Morriss.

Sam Kress handed new ticket as head of Metro's wardrobe department.

Bill Elliott signed for eight westerns at Columbia.

Metro lifted its producer option on Frederick Stephani.

Evelyn Keyes inked an acting ticket at Columbia.

20th-Fox contracted Sheila Ryan on a player deal.

SLOT-MACHINE ACTOR BOOM

N.Y. Operators' $597,000 Back Pay Claims vs. Circuits Being Parleyed

Suit of the New York operators' union, Local 306, to recover $597,000 in back pay assertedly due from RKO, Loew's, Warner Bros. and Paramount, may not reach court. Following institution of the action and a deadline of June 20 in which to make answer, the four chain defendants have appointed a committee of two to appear before the executive board of Local 306 on the matter.

While this may not result in a settlement, it strongly presages the possibility of a compromise. At a meeting held during the past week, the RKO-Loew-WB-Par group designated Major Leslie E. Thompson of RKO and C. C. Moskowitz of Loew's to go before the 306 exec committee to discuss the case. Appointment of Thompson and Moskowitz to appear officially before 306 is said to be with the approval of Joe Basson, president of the operators' local.

The suit of 306 against the four circuits, it was explained at the offices of Matthew M. Levy, counsel for the union, arises out of a voluntary cut of 10% taken by the operators in February, 1932, which it is alleged was never restored.

Agreement made with the chains at that time was that the 10% reduction taken from February, 1932, to Aug. 31, 1933, would be restored the following year. It was understood as a part of that agreement that conditions would dictate whether only one-half of the cut, or 5%, was to be restored.

Neither Cut Reimbursed

Neither the 10% nor the 5% cuts were returned. Two leading causes of action figure, the other two being technical. One is for restoration of the 10% cut, the other the 5% reduction taken.

Loew's is sued on the first count for $200,000, in the other action for $100,000. This covers a total of 66 theatres. From RKO, for 35 metropolitan N. Y. houses, the union seeks $150,000 on one cause of action, $75,000 on the other. Paramount, which six years ago had the N. Y. and Brooklyn Pars, plus the Par, Stapleton, S. I., and the since-razed Criterion and Rialto theatres, is sued for $36,000 and $13,000. WB, operating the N. Y. and Brooklyn Strands, plus at that time the Warner and Hollywood, are defendants in the amount of $22,000 and $11,000.

Music Hall is among the 35 houses listed in the RKO actions since it was then operated by this circuit.

The suit of Local 306 against the quartet of circuits is without regard to the increases in booth scale granted since 1934. Recently a three-year renewal was negotiated calling for a boost of 8% this year; an additional 5% for the second year and a 2% lift for the final semester of the agreement.

Eastern Publicists Ally With H'wood P. A. Guild

Between 150 and 200 members, now paying tentative dues of $1 a month, are reported in the Screen Publicists & Advertising Guild of New York which has voted to affiliate with the Hollywood Screen Publicists Guild. This supporting group of between 150 and 200 includes men in the major publicity home offices as well as freelance workers in the picture field.

Eastern unit differs from the west in that artists are included in the membership. Constitution covering SPAG has been drawn up after numerous meetings and has been ratified. President of SPAG is a publicist with one of the major companies, while an executive council has been set up including two persons from each home office. Executive board of five takes in the president and other tentatively-chosen officials.

In voting to affiliate with the West Coast group, the executive council of the SPAG held a meeting with George E. Bodle, attorney for SPG, in New York during the past week. Bodle presented a draft of the proposed national SPG constitution, with the eastern Guild accepting the provisions pertaining to affiliation.

Ratification of the affiliation move is required by the membership of both guilds.

H'wood Hot for 'Ezra'

Hollywood, May 21.

Pat Barrett, 'Uncle Ezra' of radio, is slated for three pictures at Paramount and is negotiating for a one-film deal at Republic.

Currently in 'Comin' Round the Mountain,' at Paramount, Barrett has been signed for two more on the same lot. Republic wants him for 'Friendly Neighbors,' a Weaver Bros. and Elviry feature.

Columbus First To Regulate Slot Pix and Televish

Columbus, May 21.

A new city ordinance regulating exhibition gives the municipality jurisdiction over 'any place where motion pictures or televised pictures are shown,' thus making this the first city in the country to offer protection to established theatres against competition from television or coin-operated projectors. The ordinance increases the yearly fee for operators from $1 to $25.

Council will shortly consider an amendment to give exhibitors equal representation with the IATSE on the licensing board.

Milan's Tunefilms

Hollywood, May 21.

Wallace Milan, producer of New York nitery revues, was signed by Techniprocess as a producer-director of its coin-in-the-slot tunefilms.

Company is producing 16 mm. musical shorts for the open market under supervision of Ralph Hammeras and Fred Windemere.

EMPIRE FILMS (CAN.) TO CONVENE JUNE 1

Empire Films, Ltd., which distributes in Canada for various organizations, including, among American distributors, Metro, Universal and Republic, will hold a convention around June 1 on plans for the '40-41 season. N. L. Nathanson, president of Famous Players-Canadian, is one of the powers behind the Empire exchange system.

Paul Nathanson, son of N. L., and A. W. Perry, of Empire Films, attended the Universal sales meeting in Atlantic City and are expected to also come in for the Republic regional in New York early in June.

F.P.-Canadian Confab

Regina, Sask., May 21.

Famous Players theatre managers in Canada hold their annual powwow in the Vancouver hotel, Vancouver, instead of Jasper, Alberta, as originally planned, the last week in July.

STANWYCK-McCREA'S PAR PIC

Hollywood, May 21.

Paramount will co-star Barbara Stanwyck and Joel McCrea in 'City That Never Sleeps.' William Wellman will direct. Production starts in fall.

Yarn is based on Wessel Smitter's saga of the auto industry, 'F.O.B. Detroit.' Miss Stanwyck and McCrea were last together in 'Union Pacific.'

SAG ENTERS CLAIM FOR JURISDICTION

Minimum $25 Day Set for 16 mm. Pix Pending Basic Pact—Bearers of Gifts for Jobs Set Down—Writer Parleys Start

LABOR SESH UP

Hollywood, May 21.

With coin-in-the-slot film production already being hailed by many producers as a major solution to actor unemployment, the Screen Actors Guild has stepped into the picture with a claim to jurisdiction over performers. No effort will be made to negotiate a basic agreement at the present time, but a minimum of $25 per day has been set for actors. The tentative agreement also provides that members of SAG, American Federation of Radio Artists, Actors Equity Association, or American Guild of Variety Artists may be employed without necessity to join another branch of the Associated Actors and Artistes of America.

Simultaneously, the SAG announced adoption of a resolution providing for expulsion of any actor found guilty of presenting gifts or other gratuities to an employer as an inducement to secure work. The SAG also approved an order of manager Howard R. Philbrick closing Central Casting Corp. on Sundays and closing down the switchboards at 8 p.m. weekdays. Hours formerly were 5 a.m. to 9 p.m. weekdays, and 5 a.m. to 1 p.m. Sundays.

Seven companies are now preparing to start production on coin-in-the-slot films. These are Mills Novelty-Globe Productions, Phonovision Corp., Cinematone, Wurlitzer Manufacturing Co., La Rose, Faulkner and Peck-Umann Productions. In a letter to the latter company, Kenneth Thomson, executive secretary of SAG, stated:

'Because of the fact that this work is so new, we are agreed that it would be unfair to prospective employers or prospective actors to attempt to negotiate a complete agreement covering terms and conditions of work and minimum wage scales at this time.

'We, therefore, agree that you may proceed to make what you call test productions, which if satisfactory may be later sold by you, and that you may contract with artists for such work upon such terms as you desire save and except for the limitations hereinafter set forth.

Agreed ou Eligibility

'We further agree that as long as any actor you contemplate using is a member in good standing of SAG, Actors Equity Association, American Federation Radio Artists, or American Guild of Variety Artists, he shall be considered eligible for this type of work without joining any other branch of the Associated Actors and Artistes of America.

'You agree to pay artists employed by you not less than $25 per day. You further agree that you will keep us supplied with all data as to artists used, time they worked, wages paid them, together with any other information that might be useful toward the end that both the employer and the SAG shall have a foundation for the negotiation of a general contract governing this field.'

Henry Henigson, general manager of the Globe outfit, which has James Roosevelt for a front man, has the following to say about the effect coin-in-the-slot movies will hava upon the industry:

'Due to the varied type of entertainment which we plan to offer on the 16 mm. rolls of the so-called nickel-in-the-slot films, a tremendous amount of employment will be created for performers in the many fields. I think the new films will offer a chance for many young actors who are trying to get recognition. Many of them will get a chance to

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IATSE Gives Browne Open Check, Unlimited Authority 'to Safeguard Union's Rights'; Talks Libel Suits

Chicago, May 21.

Fighting mad for same reason not yet brought into the open, the general executive board of the International Alliance of Theatrical Stage Employees and the Motion Picture Machine Operators of the United States and Canada at a secret meeting quietly held in the Bismarck hotel here gava its president, George E. Browne, a blank check for unlimited funds and wide discretionary powers to take whatever legal measures he sees fit to safeguard the union's representatives and their rights.

(Stagehands and projectionists are close-mouthed and will not comment, but persons close to both organizations say it is obvious the IATSE acted as a result of the Willie Bioff matter and subsequent adverse publicity given the theatrical unions through Westbrook Pegler's syndicated columns.)

Here is a copy of the resolution introduced and unanimously adopted by the general executive board:

'Whereas the interests of the International Alliance may at times be involved in judicial or quasi-judicial, administrative, executive and legislative actions, suits or investigations, civil or criminal, initiated by or against the Alliance or its officers, representatives, agents, employes or affiliates, and

'Whereas the rights, properties and functions of the Alliance may be affected or jeopardized by such proceedings, now therefore it is unanimously resolved and enacted by the General Executive Board of

(Continued on page 27)

Milestone's Added RKO 2

Hollywood, May 21.

Lewis Milestone closed a deal to direct two more pictures on the current season for RKO.

Currently Milestone is piloting the Ginger Rogers-Ronald Colman costarrer, 'You Can't Be Too Careful,' on the same lot.

Capra's 3d Term As President Of Directors' Guild

Hollywood, May 21.

Screen Directors Guild gave unanimous approval to third term for Frank Capra as president although he had declined candidacy. Membership presented him with a gold trophy for unselfish and untiring efforts in its behalf. In accepting the presidency, Capra said the Guild would remain a successful organization as long as cooperation with producers was maintained.

Ernst Lubitsch named first v. p. succeeding W. S. Van Dyke and George Marshall supplanted John Cromwell as second v. p. Garson Kanin replaced Frank Tuttle as secretary. Phil Rosen re-elected treasurer.

Board of directors for one year term are Capra, Cromwell, Kanin, Marshall, Rosen, Frank Strayer, King Vidor and William Wyler. Voted two year terms were Frank Borzage, Victor Fleming, Tay Garnett, Henry Hathaway, Lubitsch, William Seiter, Norman Taurog and George Stevens. Lifetime membership voted to Marshall Neilan.

RKO TO HAVE 48 MOST LIKELY FOR 1940-41

RKO is expected to announce 48 pictures for 1940-41 at its sales convention in New York starting next Monday (27). Although the official figure is being held for announcement at the parley, salesmen throughout the country have been instructed to sell 48 and have obtained several hundred 1940-41 contracts already on this basis.

George J. Schaefer, RKO prez, recently stated that the company would turn out between 46 and 52.

Brit. Director Draws Jean Starrer at U

Hollywood, May 21.

Andrew Barton, British director recently associated with Ernst Lubitsch, checked in at Universal to direct the Gloria Jean starrer, 'A Little Bit of Heaven.'

Picture rolls in June with Joe Pasternak producing.

Third 'Chino' Director

Hollywood, May 21.

Third choice for the directorship of RKO's western picture, 'Stage to Chino,' falls to Bert Kilroy, producer.

Gilroy succeeded Edward Killy, who is laid up with poison oak infection. Killy took over the chore when Dava Howard, the original director, was taken to the hospital after a heart attack.

MAY COMPROMISE U'S SAM PHILLIPS' OUSTER

A compromise may be worked out by the arbitrators for both sides in the dispute surrounding the dismissal by Universal April 18 of its head booker, Sam Phillips, who had been with the company 22 years. Understood the arbiters are awaiting the return to New York next Monday (27) of William A. Scully, general sales manager of U, for discussions in that direction.

They are, meantime, weighing the facts as presented by both sides at a private hearing held Thursday (16) in New York. Edward C. Raftery, of O'Brien, Driscoll & Raftery, and Eddie Grainger, general manager of the M. A. Shea circuit of theatres, are the arbitrators selected by U.

The American Federation of Office Employees, of which Phillips is a member and which has a contract with U covering h. o. as well as exchange employee groups, also chose two arbiters. They attended the Thursday (16) meeting and are Charles Vonie, general organizer for the American Federation of Labor, and Floyd Stickles, president of the Municipal Transport Workers of the AFL.

Request for arbitration of the Phillips ousting was made by the union in view of its contract with U, covering h.o. and exchange employees, including bookers. Pending a decision in the matter or a compromise, the evidence presented before the four arbitrators cannot be divulged.

Going ahead with plans to unionize bookers, cashiers and others in Albany, where headway is reported, the Office Workers Union during the past week was certified in Washington as the bargaining agent for negotiations with Warner Bros. employees in the company's N. Y. warehouse on 54th street.

The union opened negotiations with WB yesterday (Tues.) on the warehouse employees and today (Wed.) will meet with Warner representatives concerning a contract to cover their Albany exchange.

Acquainting Court With Films' Rise Behind Gov't's Policy Shift in Calling Execs to Testify in Anti-Trust Action

The Department of Justice, shifting its policy of presentation, will call on executives of the film industry to testify at the trial of the action starting about June 10, after the opening speeches are made to the court. The Government, by this procedure, expects to let the court get an idea of the birth and growth of the industry from the lips of its creators.

Executives subpoenaed to appear to date are Neil F. Agnew, Barney Balaban, Nathan J. Blumberg, Ned E. Depinet, Harry Gold, J. R. Granger, Sidney R. Kent, William Kupper, William P. Philips, William F. Rodgers, Jack Schlaifer, Gradwell Sears, David O. Selznick, Maurice Silverstone, Spyros Skouras, William A. Scully, William Sussman, Truman Talley, Herman Wobber and Adolph Zukor, and yesterday Samuel Goldwyn, Jack and Harry Cohn, and Abe Montague were added.

Additions will be made to this list from time to time as the occasion calls for it. It is probable that at least as many more major executives will be called in addition to the number already subpoenaed.

The Government also has been subpoenaing its own witnesses who include five from California, T. L. Tally, Richard Rowland, I. E. Chadwick, William W. Hodkinson and Jesse J. Goldburg. From Massachusetts will come one, Charles Morse, of Boston.

In Pennsylvania, the first section of the Government attack, are listed 36 witnesses. There are David Barrist of Philadelphia; H. A. Batastini of the Alpine theatre, Punxsutawney, Pa.; Allen M. Benn, Belmont theatre, Philadelphia; Joseph Conway, Egyptian, Bala-Cynwyd, Pa.; William Davis, Triangle, Pittsburgh; Herbert Elliott, Fern Rock theatre, Pa.; and Ben Fertel, New Colonial, Philadelphia; Albert Fischer, Keswick, Glenside, Pa.; Harry Fried, Suburban, Ardmore, Pa.; Henry Friedman, Lansdowne theatre, Lansdowne, Pa.; Thomas A. Gilbert, New Oakland theatre, Pittsburgh; William Goldman, George T. Graves, Carman, Philadelphia; Robert H. Hexter, Point Breeze, Philadelphia; Melwin Koff, Darby, in Darby, Pa.; Chris Lampros, Capitol, Farrell, Pa.; Thomas Lazarick, New Ritz; David Milgram, George Naudascher, Cambria, all Philly; M. E. Ouslander, Pinebrook, Scranton; Harry Perelman, West Allegheny theatre; Milton Rogasner, Iris; Henry Rosinusky, New Broadway; Sam Somerson, Palm; William Spiegel, New Lyric; Charles Segall, all Philadelphia; Harry Stahl, Nu-Luna, Sharon, Pa.; Columbus Stamper, Rivoli; Samuel Waldman, Garden, both Philly; Al Weiss, Joseph and William Weiss, McKeesport, Pa.; Joseph Wodock, County, Doylestown, Pa.; G. F. Wielland, Philadelphia; I. Yoffe, Unique, and David Shapiro, Admiral, Philly.

Nick Schenck Expertly Puts D. J. on the Spot

For the first time since the start of the examinations before trial of major film company executives by the Department of Justice, the latter was placed squarely on the spot by a witness, and in a great many spots made to look ridiculous. The occasion was the examination of Nicholas M. Schenck, president of Loew's, Inc., on Thursday (16) by special assistant to the attorney general, John F. Clagett.

Clagett attempted to conduct his questioning on straight orthodox lines, but the genial Loew's president made the examination a teaching lesson in the fundamentals of the film business. Time and time again Clagett would seek to elicit an answer from Schenck, only to have the latter explain his point by asking Clagett a question, and demanding to know if the Government attorney did not agree with him, and if he, in Schenck's place, would not have done the same thing. So cleverly did Schenck phrase his explanations that Clagett would be forced in each occasion to sheepishly agree, making the whole proceeding a constant bedlam of laughter at the sallies.

Schenck contributed many important items to the defense, perhaps the most important of which was a statement which could be deemed a model for opposing the Neely bill. The witness was asked about block-

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Theme Song?

Philadelphia, May 21.

Dave Weinstein, assistant manager of the Studio there, has cleffed a new tune.

It's called 'Pause.'

Mpls. Still Tabus Further Bldg. Of New Pix Theatres

Minneapolis, May 21.

Turning down the application of E. L. Griffith to build a $300,000 neighborhood theatre on his property, the city council again is on record to prohibit further theatre construction here. For more than two years Griffith has been fighting unsuccessfully in and out of the courts in an effort to obtain a permit. A half dozen or more other prospective theatre builders also are ready to jump in as soon as the council lets down the bars, if ever. The aldermen take the stand that the city already is considerably overseated.

WB Opens in A. C. Suburban

Atlantic City, May 21.

Warner Bros. new streamlined Rialto in suburban Pleasantville opened Thursday (16) with elaborate ceremonies. Joseph M. Bernhard general manager of WB, present, as well as Herbert L. Copelan, zone manager in charge of WB's houses. Howard Baker manager of new theatre, seating 1,000.

Albany's Drive-In

Albany, N. Y., May 21.

Albany area's first Auto-Vision theatre is scheduled to open Wednesday (22) on the Albany-New York Road at East Greenbush, a few miles on the other side of the Hudson River, from this city. Claimed to be an improvement over the usual drive-in, because it is equipped with individual sound-speakers to be hooked into each car. Each speaker has own volume control, and patrons can see the pictures with windows of their cars closed.

College House Preems

College Station, Tex., May 21.

The Campus, built here by Lee Threet, Sam Hyman and V. A. Walker, formally opened here last week. Walker is manager; capacity 626.

The students of Texas A&M here still continue their fight in their demands that there be no clearance on the part of the three houses in Bryan, Texas, five miles from here, over the College theatre. The cadets have even refused to go to the town of Bryan until their demands are met.

Work is scheduled to start at Cooper, Tex., June 1 on a new house for Henry Sparks, owner of the Grand and Delta here, to seat 700. When the new house opens Sparks will close the Delta, but continue the Grand.

Interstate's Addition

Dallas, May 21.

Interstate Circuit has bought a large tract of land on outskirts of town here for probable eventual erection of new suburban house. Present plans call first for large shopping center and parking site.

In recent months several swanky new suburban houses, including indies, have been built on these fringes of town.

RKO SIGNS COSTELLO

Don Costello has been signed by RKO for one picture and ordered to report to the Coast this week. He has been in several radio network shows in N. Y. during the last eight months.

Previous to coming east, the New York former legit player played in Metro's 'Thin Man' pictures.

'HEAVEN' IN ONE PART

WB Roadshowing in Hollywood and Maybe Also N. Y.

Deciding to release 'All This and Heaven, Too' as one picture, rather than split it into two, Warner Bros. will roadshow it on the Coast starting June 4 and may do likewise in New York. Question of whether it will also be twice-dailyed in other keys is now being mulled by sales manager Grad Sears.

New York plans are not complete as yet, including whether 'Heaven' will be shown at an advance scale twice daily or placed into the Radio City Music Hall on regular first run. Negotiations with the Hall were instituted several weeks but held up pending roadshow discussion.

Picture may go into the Center, N. Y., if to be roadshown, but if no deal is satisfactorily made on that house, then it might be Warners' own Hollywood, now the 51st St. for legit run of 'Romeo and Juliet.' The Hollywood engagement at the Carthay Circle will be twice daily at a $2 top.

Following decision to release 'Heaven' in one part, the footage has been reduced from 20,000 to between 13,000 and 16,000 for a running time of two and a half hours.

Rachel Field, author of the novel, was called in to assist in the editing.

WAR BOFFS PIX STOCKS; NEW LOWS

Continued retreat of Allied forces forced another sharp break in the New York stock market yesterday (Tuesday), with previous lows wiped out and with the greatest volume of any day since last Sept. 12. Picture shares, already at low levels before the bear market got under steam last May 13, were slashed to unbelievably cheap prices, as preferred issues bore the brunt of the break. Virtually every film stock hit new low territory for 1940.

Loew's common, bellwether of amusement stocks, crashed more than four points to 20¼, but came back to 22 for a net loss of 2⅝ before the close. Preferred was off the same. Twentieth-Fox common, which paid $1 in cash dividends last year, sold down to the ridiculously low price of $5. Preferred slid off to 14½, decline of 2½. Greatest loss suffered by a picture stock was Universal preferred, which plunged seven points to 60. (Compares with high of 112 made this year.) Warner Bros. preferred also dropped to a new low of 32, decline of four points. Common was unchanged at 2⅛. Radio Corp. preferred was off the same amount.

Paramount common dipped to a new low at 4⅛, but was only down 50c on the day as more than 15,000 shares changed hands. Par first preferred slid off 1⅛. Columbia Pictures preferred was unchanged at 15, while the common dipped 75c to 3⅛. Both CBS shares were about a point lower, winding up the day each at 16⅛. Technicolor was off 1⅛ at 8⅛.

Eastman Kodak common felt the selling blue chip shares, closing at 128, an abrupt drop of 10½ points.

RKO SET TO BATTLE $2,025,214 FEE CLAIM

RKO's application to the N. Y. federal court for permission to hire counsel to protect its position in the $2,025,214 applications for allowances, was granted in a peculiar manner yesterday (Tues.) by Judge William Bondy in N. Y. federal court. The judge declared that since the new company was out of the court's jurisdiction, no need for the request had to be made.

However, the judge declared, RKO's application to pay its counsel whatever it deemed fit, without seeking court approval of the fee, was deemed premature, who refused to pass on it.

Brent Gets His Letter

Hollywood, May 21.

George Brent gets the male lead in the Bette Davis starrer, 'The Letter,' which goes to bat this week at Warners. WB had been trying to get Maurice Evans for the part.

William Wyler directs.

Previous Attempts to End Dualing Recalled as Gallup Poll Starts

Although Dr. George Gallup's announcement last week that his Institute of Public Opinion will make a nationwide survey to determine American feeling on double features has been greeted with plaudits by the industry, general assumption is that very little practical value can be attached to it.

Experience, since the rise of duals, has always been that everyone says he's against them but exhibs continue to play them and customers continue to patronize them. In fact, not only do the customers patronize them, but they have demonstrated at the b.o. that they won't do without them, it is said. Houses in double bill territory which have switched to singles have consistently discovered they were exercising more courage than business acumen, for grosses have always nosedived.

Prime example of such an experiment was at Loew's Ziegfeld theatre in New York. It tried singles from February to June of last year under circumstances that were close to ideal and yet had to return to doubles in face of declining grosses. House is not only in an excellent grade combination residential-transient central N. Y. neighborhood, but was given top pictures day-and-date with their booking at the second-run State on Broadway.

Among the films which played the house at the time were 'Topper Takes a Trip,' 'Idiot's Delight,' 'Made For Each Other,' 'Stage Coach,' 'Honolulu,' 'Ice Follies,' 'Midnight,' 'Hardy's,' 'Broadway Serenade,' 'Lucky Night,' 'East Side of Heaven' and 'Man of Conquest.' Scale was 60c top as compared with the State's 55c including stage show.

Although there are believed to be few other situations in which abolition of duals has been tried for single-bills, experience in all of them has been the same. Public deserts the house in favor of the twin-bill competish.

When every theatre owner in America simultaneously ditches duals and promises to stick by his resolution the practice may be ended, but not before, is the opinion of industry leaders. And that appears to be the millennium.

Well Wuth It

Hollywood, May 21.

Speed on the trigger earned bonuses of $2,000, all in $100 bills, for 28 members of Cecil B. DeMille's production crew who helped bring in 'North West Mounted Police' nine days ahead of schedule.

They saved Paramount $125,000.

Lawrence Fox's General Films' Feature Plans

Release is being talked by General Films, financing outfit headed by Lawrence Fox, Jr., for three films. It owns stories of two of them and is negotiating for the third. When distribution is worked out, company will hire a producer to make the films.

Stories already in the drawer are 'The Man Who Lost Himself,' by H. De Vere Stacpoole, and 'Ask No Questions,' by Belden Duff. 'Man' was to be made for GFC in England by Walter Futter for RKO release with Leslie Howard in the lead. War broke out last September just before the starting date and the deal was called off.

Since that time Lee Garmes has been in negotiation with the company on an arrangement to produce it with GFC financing and distribute it via the release Garmes holds for two more pictures for RKO. (Garmes has made one picture on a three-picture deal and it was reported last week he would make no more).

'Questions' is a mystery-thriller to be made from the novel of the same name. Some consideration was given to producing the pictures in the east, but was given short shrift when Fox, who has served in various financial capacities with film companies for many years, decided additional potential cost of Coast production would be 20%.

Inasmuch as it has been limiting its financing to low-budget pictures because of the losses of European markets, GFC has been concentrating on production of commercial films in the past six months as a use for its coin. Most of these have been cartoons, as the pen-and-inkers are easier to get into theatres and GFC owns a substantial interest in Cartoon Films, Ltd. It just completed a film for Ford Motors.

W. P. Farnsworth Resigns For Private Law Practice

William P. Farnsworth, special assistant to the U. S. attorney general who, since November, has been the head of the N. Y. office of the Department of Justice's prosecution staff of the anti-trust suit against the major film companies, has resigned effective June 1.

Farnsworth, a theatrical attorney, was appointed by Thurman Arnold because of his knowledge of the film business, and of his previous connections with the NRA code for motion pictures. The attorney was scheduled to handle the presentation of evidence of the New York, northern New Jersey and Connecticut territories, which will in all probability now be shifted to Seymour Krieger. Farnsworth returns to his local practice.

The reasons for his resignation are that the trial of the action was delayed in getting under way many months past previous estimates, and the attorney found his own practice suffering considerably due to the necessity of his spending the majority of his time working on the suit.

SCOTT FOR PIDGEON

Hollywood, May 21.

Universal drafted Randolph Scott to take the place of Walter Pidgeon in 'When the Daltons Rode,' slated to roll tomorrow (Wed.).

Pidgeon is ill, and the studio decided against holding up the production, which George Marshall directs.

AETNA, INDIE, TOOK 17 MOS. FOR TRUST TRIAL

Boston, May 21.

After 17 months of testimony and arguments, the case of Aetna Amus. Co. versus eight major film producing and distributing companies ended Saturday (18). Philip A. Hendrick, master at the hearings, will now have to digest 12,000 pages of evidence before rendering a decision.

Aetna operates a theatre in Portsmouth, N. H., two in Nashua, N. H., one in Poughkeepsie, N. Y., one in Newburgh, N. Y., one in Elizabeth, N. J., and one in Providence. Violation of the Sherman anti-trust law is alleged, Aetna claiming that the film distribs failed to provide product. Paramount, Metro, Warners, RKO, Columbia, Universal, United Artists and 20th-Fox were defendants.

During the 212 days of hearings, 80 witnesses were called, 4,430 exhibits entered, and depositions before the trial filled 3,000 pages.

David Watchmaker and George S. Ryan were attorneys for the indie plaintiff, and for the defendants Edward F. McClennen, Jacob J. Kaplan, John V. Spalding and Frank W. Crocker. The case opened Dec. 21, 1938.

Technicolor Meeting To Elect Its Officers

Annual meeting of Technicolor, Inc., stockholders Monday (20) unanimously reelected Alfred Fritsche, James H. Hayes, A. W. Hawkes and H. K. McCann as directors for periods of three years each.

Initial session of new board of directors will be held this (Wednesday) afternoon when the present slate of officers comes up for reelection. Herbert T. Kalmus president; George F. Lewis, vice-president and secretary; and L. G. Clark, treasurer, are expected to be renamed.

Bob Hope, $60,000, Berle, 28G, Joe Lewis, 16G, Indicate Chi Goes For Laughs; Beery Forte $10,000

Chicago, May 21.

Business was bright over the weekend, with the weather warm enough to bring people out, but still cool enough to keep 'em from skipping out of town. The Chicago, where Bob Hope on the rostrum is pushing the take into the sky at a whirlwind rate, setting a fast pace for the other two stage comics in town, Milton Berle and Joe E. Lewis.

Two factors are affecting the loop situation. The first is the return of the Jones, Linick & Schaefer Oriental to vaudfilm policy after 10 weeks of 'Gone With the Wind.' Oriental, due to its deal for first-run product, is now running at a 65c top, putting it in competition with the Chicago instead of the State-Lake, which has a 40c top. With Milton Berle on the rostrum, the Oriental indicates a bright opening session that will show a healthy profit.

Other factor is the darkening of the RKO Palace for 10 weeks at least, and maybe from now on. Palace's picture commitments have been taken over by the Oriental.

Third headlining comic in town is Joe E. Lewis, at the State-Lake, and the take here is pretty good, too.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Rebecca' (UA) (2d wk). Third week here after four previous sessions in the United Artists. Keeping fine pace to $5,000 currently, after elegant $6,200 last week.

Chicago (B&K) (4,000; 35-55-75)—'Doctor Wife' (Col) and Bob Hope, Brenda, Cobina and Jerry Colonna on stage. Hope is whanging home to remarkable money at $60,000, a scorcher, with extra shows making that possible. Last week Marx Bros. on stage plus 'Came True' (WB) faded in midweek and slumped below expectations at fair $32,300.

Garrick (B&K) (900; 35-55-65-75)—'Primrose' (RKO). Brought in suddenly Sunday (19), replacing 'Babies for Sale' (Col), which was yanked after two days, under $1,000. 'Primrose' looks fair $3,300. Last week, 'Buck Benny' (Par), satisfactory $4,400 for third loop week.

Oriental (Jones) (3,200; 35-55-65)—'Had Way' (U) and vaude. Milton Berle headlining on stage and accounting for big share of the money this week. Bing Crosby picture aiding to healthy $28,000 for first vaudfilm week under new advanced price policy. Last week (75-$1.10-$1.50), 'Gone' (M-G), finished smashing 10-week stay to brilliant $18,000.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Mule Team' (M-G). Looks like house has finally got a picture which will manage a run of longer than a single week. Beery indicates $10,000, okay. Last week, 'Command' (Rep), so-so $6,300.

State-Lake (B&K) (2,800; 25-40)—'Ghost Comes' (M-G) and vaude. Joe E. Lewis and Mildred Bailey headlining stage. Take heads for $16,000 currently, okay in face of tough competition. Last week, 'Without Names' (Par) with Jimmy Lunceford band unit, smart $15,900.

United Artists (B&K-M-G) (1,700; 35-55-65-75)—'Cargo' (M-G) (2d wk). Has had a good run of it and will manage good $7,500 currently, after take of $10,500 last week.

Woods (Essaness) (1,200; 75-$1.10-$1.50)—'Gone' (M-G) (17th wk). Picture policy for 'Gone' changed, now that Woods is only house running the picker. Instead of two-a-day, policy is now two daytime grind shows and nighttime reserved-seat showing. Looks for brilliant $11,000 currently, after last week gross of $6,400, fine, under two-a-day policy.

LAMOUR UPS 'TYPHOON' TO BIG $8,500 IN PROV.

Providence, May 21.

'Irene' is carrying nicely through second week at RKO Albee, while 'Typhoon,' at Strand, and 'One Million B.C.,' at Loew's State, are initial hefties.

Estimates for This Week

Albee (RKO) (2,200; 25-35-50) — 'Irene' (RKO) and 'Alias Deacon' (U) (2d wk). Fairly steady trade for around good $6,000. Swell $9,500 in opener.

Carlton (Fay-Loew) (1,400; 25-35-50)—'Mule Team' (M-G) and '40 Mothers' (M-G) (2d run). Good enough for nice $2,800. Last week, 'Girls Broadway' (M-G) and 'Florian' (M-G) (2d run), so-so $2,000.

Fay's (Indie) (2,000; 25-35-40) — 'Flight Angels' (WB) and vaude. Summery weather beginning to tell on house and present stanza looks like fairish $5,000. Last week, 'Tear Gas Squad' (WB) and vaude, okay $6,000.

Majestic (Fay) (2,200; 25-35-50)—'Star Dust' (20th) and 'Chan's Cruise' (20th). Not too strong, but hoping to attract at least fairish $6,000. Last week, 'Meet Again' (WB) and 'Academy Awards' (WB) proved flop with weepy $4,500.

State (Loew) (3,200; 25-35-50) — 'Million B.C.' (UA) and 'Strange Case' (M-G). Holding promising pace and looks like swell $12,000. Last week, 'Mule Team' (M-G) and '40 Mothers' (M-G), good $10,000.

Strand (Indie) (2,000; 25-35-50)—'Typhoon' (Par) and 'Old Missouri' (Rep). Looks like Lamour and her sarong are still potent hereabouts and stand looking forward to hefty $8,500. Last week, 'Buck Benny' (Par) and 'East Side Kids' (Mono) (2d wk), swell $5,600.

First Runs on Broadway

(Subject to Change)

Week of May 23

Astor—'Gone With the Wind' (M-G) (23rd wk).

Capitol — 'Waterloo Bridge' (M-G) (2d wk).

Criterion—'Biscuit Eater' (Par) (22).

(Reviewed in VARIETY April 10)

Globe—'Lost Horizon' (Col) (Reissue) (25).

Music Hall—'Irene' (RKO).

(Reviewed in VARIETY April 24)

Palace—'You Can't Fool Your Wife' (RKO).

Paramount — 'Typhoon' (Par) (22).

(Reviewed in VARIETY May 1)

Rialto — 'Saint Takes Over' (RKO) (27).

Rivoli — '21 Days Together' (Col) (22).

(Reviewed in VARIETY April 26, 1939)

Roxy—'Lillian Russell' (20th) (2d wk).

Strand—'Torrid Zone' (WB) (2d wk).

Week of May 30

Astor—'Gone With the Wind' (M-G) (24th wk).

Capitol — 'Edison the Man' (M-G).

(Reviewed in Current Issue)

Criterion — 'Women in War' (Rep) (29).

Globe—'Island of Doomed Men' (Col) (1).

Music Hall—'Irene' (RKO) (2d wk).

Paramount — 'Typhoon' (Par) (2d wk).

Rivoli — '21 Days Together' (Col) (2d wk).

Roxy—'Lillian Russell' (20th) (3rd wk).

Strand — 'Torrid Zone' (WB) (3rd wk).

TRACY'S 'EDISON' NEAT $12,000 IN BALTO

Baltimore, May 21.

Generally strong lineup of product helping grosses here somewhat, with improvement noted all around downtown area. Leading the van is the combo Hipp, with 'Irene,' spliced to vaude headed by Bert Wheeler. Also strong and close behind is Loew's Century with 'Edison the Man,' starring Spencer Tracy.

Effort is being made to extend current bookings beyond usual week in order to accommodate Decoration Day (30) openings for new films.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-25-40)—'Edison Man' (M-G). Nicely sold and pointing to good $12,000. Last week, 'Mule Team' (M-G) poor $4,300.

Hippodrome (Rappaport) (2,205; 15-25-35-40-55-66) — 'Irene' (RKO) plus vaude headed by Bert Wheeler. Attracting solid response and town-leading $14,000. Last week, 'Doctor Wife' (Col) plus Dave Apollon revue, fair $11,900.

Keith's (Schanberger) (2,406; 15-25-35-40)—'My Way' (U). Holding nice pace to $8,000. Last week, second of 'Buck Benny' (Par), healthy $6,200 after solid opening round at $8,000.

New (Mechanic) (1,550; 15-25-35-55)—'Lillian Russell' (20th). Drawing pleasing response to this house of femme following, with $5,500 possible and okay for limited capacity. Last week, 'Outsider' (Rel), $1,700, n. g.

Stanley (WB) (3,250; 15-25-35-40-55)—'Typhoon' (Par). Building modestly to possible $9,000, good. Last week, 'Saturday's Children' (WB), unexciting $5,000.

Past Weekend's Biz At B.O. a Bit Better

The past weekend throughout the country improved somewhat over the Friday-Saturday-Sunday previous (10-11-12), but still below what normal expectations should provide.

Rain in various parts of the country, together with coolish weather in portions, helped the theatres on Saturday-Sunday (18-19), operators declare. In Greater New York, while still away under hopes, this week's business is some better than the prior week.

The hope is that the panic over the war which instantly injured business Friday (10) when Hitler marched into Belgium and Holland, will lighten shortly. Fear with some is it may increase.

TED LEWIS UPS '21' TO $30,000; BIG IN DET.

Detroit, May 21.

This week it's the Fox, alternating with the Michigan, returning vaudeville to the first-runs with its first stage show in more than a year. Using an old reliable, Ted Lewis, for an opening bill the Fox seems headed up into big numbers. The 'high-hatted tragedian of jazz,' however, gets credit for most of the biz.

Some of the slump seems off here—maybe its the report of those war orders flowing into the automobile plants—with business edging up a little. Nothing startling, but still a perceptible increase.

Estimates for This Week

Adams (Balaban) (1,700; 30-40)—'My Way' (U) and 'Chan's Cruise' (20th). Former moved over after week at Fox and looks for good $6,000. Last week, 'Dark Command' (Rep) and 'Dr. Wife' (Col) (2d run), only fair $4,000.

Fox (Fox-Michigan) (5,000; 30-40-55)—'21 Days' (Col) with Ted Lewis revue on stage. Leigh-Olivier plus stage show appear headed for smashing $30,000 in this vaudeville-starved metropolis. Last week, 'My Way' (U) and 'Ski Patrol' (U), fair $11,000.

Michigan (United Detroit) (4,000; 30-40-55)—'Typhoon' (Par) and 'Kildare's Case' (M-G). Should take down fair $12,000. Last week, 'Buck Benny' (Par) and 'Adventure Diamonds' (Par), so-so $12,000.

Palms-State (United Detroit) (3,000; 30-40-55)—'Buck Benny' (Par) and 'Mule Team' (M-G) (both 2d run). This bill is a mixture of the two toppers from the Michigan and United Artists and may get good $8,000. Last week, 'Dr. Cyclops' (Par) and 'Women Names' (Par), nifty $10,000 in 10 days.

United Artists (United Detroit) (2,000; 30-40-55) — '40 Mothers' (M-G). Doesn't seem to have any pull and will fizzle with $6,000. Last week, 'Mule Team' (M-G) and 'One Beautiful' (M-G), good $6,000 after first week's $10,000.

'B'WAY MELODY' DUAL, $18,000, TOPS B'KLYN

Brooklyn, May 21.

Numerous outdoor attractions and arrival of balmy weather affecting downtown houses, but nothing that good product couldn't cure almost instantly.

Top grosser this stanza is Loew's Metropolitan, showing 'Broadway Melody of 1940' and 'Slightly Honorable.'

Estimates for This Week

Albee (3,274; 25-35-50)—'Star Dust' (20th) and 'Murder Cruise' (20th) plus March of Time. Mild $14,000. Last week 'Johnny Apollo' (20th) and 'Millionaire Playboy' (RKO), $15,000, quiet.

Fox (4,089; 25-35-50)—'Man Nine Lives' (Col) and 'Girls Broadway' (M-G). So-so $14,000. Last week 'Angel Texas' (WB) and 'Tear Gas' (WB), slow $14,500.

Met (2,810; 25-35-50)—'Broadway Melody' (M-G) and 'Slightly Honorable' (UA). Okay $18,000. Last week 'It's Date' (U) and 'Seven Gables' (U), good $17,000.

Paramount (4,126; 25-35-50)—'Buck Benny' (Par) and 'Tomboy' (Mono) (2d wk). Fair $15,000. Last week nice $18,000.

Strand (2,870; 25-30-40)—'Son Navy' (Mono) and 'Murder Yukon' (Mono). Dull $4,000. Last week 'One Beautiful' (M-G) and 'Secret Four' (Mono), weak $4,000.

'Lillian Russell' Again the Toast Of B'way, Strong $50,000; 'Waterloo' Wins 35G, 'Torrid'-Kaye Okay 36G

(Best Exploitation: Roxy)

'Lillian Russell' is the Comstock lode of the week, and up in them thar hills at the Roxy is pay dirt to the tune of $50,000. They would be panning out even more gold than that except for a combination of circumstances that is holding everything in check. The European blitz is enough in itself to discourage anyone from trying to relax in a theatre. Anyone who feels sick wants to go to bed, not have fun.

On top of that, the weekend brought forth smiling skies. Golf courses were loaded. The Fair lured over 400,000 on Saturday and Sunday (18-19), and at Belmont Park Saturday they poured over $1,000,000 into those mutuels. How the theatres could have used some of that coin! Baseball also takes its customary toll. And, lest anyone forget, some folks are getting panicked over the way stocks are buckling.

Capitol and Strand are running behind the Roxy as next best, but they also aren't getting what they would be scoring if it had been several weeks ago.

'Waterloo Bridge' may hit around $35,000, good business for the straight-film Cap. Picture is getting vast majority of its business at night. This is also true of 'Lill Russell.'

On the other hand, the Strand is receiving a steady all-day play with the Cagney-O'Brien 'Torrid Zone' and Sammy Kaye. Strand should get $36,000 or so. Again this is highly satisfactory, though again it's a fast-track horse that mud has slowed up. Strand, Roxy and Cap all hold over.

Minds on war may be the reason why 'Hell Below,' a revival, brought the Criterion close to $8,000 on the week ending last night (Tues.). But 'Ski Patrol' at the Rialto teed off like a dub Monday (20) and will be lucky to hole out with $5,000.

Paramount crawled out on the fourth week of 'Buck Benny' and the Gene Krupa-Connie Boswell combination, getting $23,000 on the final round ending last night (Tues.). House put in 'Safari,' forthcoming Par release, for two showings Saturday (18), advertising the fact, and that must have helped turn the trick. Management coyly and simply says it was 'to get audience reaction.' Par opens 'Typhoon' today (Wed.), with Tony Martin, Charlie Barnet's band and Danny Kaye peering at 'em from the stage.

The State is having no easy time of it with 'Strictly Honorable' first-run and the Eddie LeBaron orchestra, plus Ruth Terry. Management will probably settle right now for $16,000, lowest so far this season. Music Hall takes severe drop on current (2d) week of 'My Son,' under $55,000. Opens 'Irene' tomorrow (Thurs.).

Twentieth-Fox and the Roxy picks up the marbles on exploitation this week. The remarkably fine job done on the picture in advance by 20th makes it the best exploitation, in fact, for the past several months. Large display ads were taken on the Roxy engagement. Cap did the same for 'Waterloo.'

Estimates for This Week

Astor (1,012; 75-85-$1.10-$1.65-$2.20)— 'Gone' (M-G) (23d week). Sheared a little last week (22d) to $10,000, but still profit. VARIETY's adding machine broke down but so far on 22 weeks picture has gotten somewhere over $400,000 on run here. Decision may be reached end of this week when engagement will wind up.

Capitol (4,520; 25-40-55-75-$1.10-$1.25)—'Waterloo' (M-G). Strong night draw accounting for most of good $35,000 and holds over. Last week, '20 Mule' (M-G) lazed along badly, under $14,000.

Criterion (1,662; 25-40-55)—'Biscuit Eater' (Par). Opens here today (Wed.). It has been available for sometime. 'Hell Below' (M-G) (revival) caught the war-curious, nabbing close to $8,000 nice. Behind that, 'Women Without Names' (Par), only $4,500.

Globe (1,700; 25-35-55)—'Adventuress' (20th). Maybe $5,500, just fair. Last week, 'Men Without Souls' (Col), snake-eyes, $3,500.

Palace (1,700; 25-35-55)—'Till We Meet Again' (WB) and 'Star Dust' (20th) (both 2d run), dualed. Top feature helping to account for possible $8,000, oke. Last week, 'Apollo' (20th) (2d run) and 'Angel Texas' (WB) (1st run), $8,000.

Paramount (3,664; 25-35-55-85-99)—'Typhoon' (Par) and, on stage, Charlie Barnet, Tony Martin, others. Gets going today (Wed.) after four weeks of 'Buck Benny' and the Gene Krupa-Connie Boswell combination. Though dipping on the final week to $23,000, the three stanzas up ahead brought enough coin to provide very fine profit. Third week was $34,500, second $44,000 and first $57,000.

Radio City Music Hall (5,980; 40-60-84-99-$1.65)—'My Son' (UA) and stage show (2d-final week). An instance of what is happening to business is indicated here; while first week's take was $79,000, on the holdover the dip is to under $55,000, very disappointing. 'Irene' (RKO) tomorrow (Thurs.).

Rialto (750; 25-40-55)—'Ski Patrol' (U). It's a little warm for skiing now, so this one's getting the chill; probably not more than $5,000. Last week, 'Alias Deacon' (U) got $5,000.

Rivoli (2,092; 40-55-75-85-99)—'21 Days' (Col). British-made will be delivered to the booth today (Wed.). House has had a struggle with 'If I Had My Way' (U). As John Wright says, 'You'd better not publish it,' but final four days on third week of run under $4,000; second week less than $11,000, and first this side of $20,000.

Roxy (5,836; 25-40-55-75)—'Lillian Russell' (20th) and stage show. Name-studded feature, very ably exploited and advertised. Getting everything the town can be taken for right now, $50,000. This is right smart business, regardless. Second week begins Friday (24). Last week 'Dark Command' (Rep) ran into tough luck, only $25,000.

State (3,450; 35-55-75)—'Slightly Honorable' (UA), together with Eddie LeBaron orchestra and Ruth Terry. May top $16,000, but would have to go far beyond that point to dispel the gloom. Last week 'Singapore' (Par) (2d run) and Gertrude Niesen, plus the Milt Britton band, near to $18,000, mild.

Strand (2,767; 25-30-35-75-85-99)—'Torrid Zone' (WB) and Sammy Kaye. You couldn't ask for more for the b.o., with Kaye for stage draught and the Cagney-O'Brien-Sheridan film; will get $36,000 or in that vicinity, sturdy but cheated by war, weather, etc., from getting an additional $5,000 or more. Holds. Last week, second of 'Saturday's Children' (WB) and Guy Lombardo, $19,300, fair.

'TYPHOON' FAIR $11,000 IN N.G. CLEVE.

Cleveland, May 21.

Nobody's doing anything better than an average gross this week and, ironically, the best bet is the Hipp's hold-over, 'My Favorite Wife.' Even on second stanza it has more push than new visitors, getting enough play to guarantee a moveover to Allen.

Intermittent rainstorms and heat-spells are hurting 'Typhoon' at State. Palace is just muddling along with 'I Was An Adventuress,' and 'Island of Doomed Men' is diving into Allen's cellar. 'Million B.C.' may surprise at Stillman.

Estimates for This Week

Allen (RKO) (3,000; 30-35-42-55)—'Doomed Men' (Col). Mediocre $2,500 and may be pulled. Last week house yanked 'Divorcement' (RKO) after three days garnered only poor $900 and didn't do much better in four days of 'Angel Texas' (WB), $700.

Hanna (Wm. Blair) (1,435; 55-85)—'That They May Live' (Foreign). Anti-war French film is legit house's first venture in foreign films with a two-a-day reserved-seat policy. Opening night (18) was near-capacity affair, but too heavily papered for publicity purposes to count. It may have tough sledding to reach $2,500, which would be okay.

Hipp (Warner) (3,700; 30-35-42-55)—'Favorite Wife' (RKO). Very nice $7,500 expected, after hauling in extra good $13,500 on first frame.

Palace (RKO) (3,200; 30-35-42-55)—'Adventuress' (20th). Deluxer in red ink with this and others it had to swallow since dropping vaude. Despite hefty buildup, neither Zorina nor spy-hoker showing enough fortitude to cop over poor $7,000. Last week, 'Saturday's Children' (WB), very poor $5,000.

State (Loew's) (3,450; 30-35-42-55)—'Typhoon' (Par). Not blowing up any b.o. storm, but Lamour name saving it for probable $11,000, fair. Last week, 'Kildare's Case' (M-G), poor $7,000.

Stillman (Loew's) (1,972; 30-35-42-55)—'Million B.C.' (UA). Smart exploitation with cavemen stooges in lobby proving good magnet, raising it to worthwhile $5,500 if weather breaks right. Last week, 'Buck Benny' (Par), shiftover, satisfactory $5,000.

Metro's Stance on Exhibs' Goodwill; No Upping In % or Top Bracket Pix

Unlike other distributors which are increasing the size of their upper brackets on film for 1940-41, and increasing the percentage scales, Metro is understood to be planning to sell its new season's product on the same basis as it did this year (1939-40). This is despite war, industry demands for greater returns and the badly upset state of the foreign market which now is no easier to foretell than tomorrow's baseball score.

While the programs of other companies are varying in comparison with this season ('39-40), Metro has decided to offer the same number of pictures as it did last year, a minimum of 44 and a maximum of 52. In this respect, again, it stands out from its competitors.

Unless developments now not foreseen crop up, the Metro outfit will offer four pictures in its top bracket at 40%. Smaller companies are trying to get higher percentages for some of its features and are also placing more than four in the topmost price group.

Starting with the four at the apex, Metro is planning to sell 10 in the next lowest price allocation at 35%; 10 in the third group at 30%; and 12 at 25%, with the balance at a lower percentage or flat.

As an alternate deal, Metro is expected to offer its accounts the sliding-scale percentage plan under which a set percentage is figured in accordance with a stipulated gross figure, with the percentage to move either up or down in accordance with the business drawn.

Within Metro sales confines, the tendency of the company to pursue the policies is, regardless of war and disturbed conditions, pointed up as being in line with its policy of maintaining the best possible goodwill. It is believed that nothing short of the most disastrous developments in the market will swerve Metro from its present plans. Selling mostly on percentage and offering the sliding-scale (up and down) contract, the account is placed in the position of buying on a basis that will put the earning power of the various pictures strictly up to those pictures.

Company has announced that it will spend $2,750,000 in advertising during the 1940-41 season, an increase of a quarter-million over this year. It will go mostly into dailies and budgets will be set up in each exchange zone.

A total of 78 shorts in 84 reels and 104 issues of News of the Day round out the program.

Four Regionals

Instead of a national convention as last spring in Chicago, Metro this year turned to four regionals, first of which was held in San Francisco, second in Chicago, third in New York Friday-Saturday (17-18) and final meeting in Washington Monday and yesterday (Tues.). William F. Rodgers, general sales manager, presiding at all in association with division managers Tom Connors and Ed Saunders, stated he would probably remain in Washington for Neely bill hearings.

Principal reason Metro held a national sales conclave last year and earlier than this was because numerous term deals with important circuits expired last year. New term contracts having been negotiated, Rodgers saw no reason for another national meeting, deciding on the four regionals instead.

Instead of stepping up the new season's start, as have others, with 20th-Fox last year beginning its releasing schedule on Aug. 1, Metro will adhere to the Sept. 1 date for the teeoff. Releasing year with the company has always run Sept. 1 to Aug. 31 and that, the sales force has been informed, will not be changed. There may be pre-releases, however, as occurs frequently with all companies, although national availability dates will stay the same. 'Escape,' one of the top-bracket productions and starring Norma Shearer, is tentatively set as the leadoff 1940-41 feature.

Hazel Flynn to Coast?

Hazel Flynn, who recently resigned as director of publicity at the Music Hall, N. Y., may go to the Coast to write.

Following Miss Flynn's resignation at the Hall, the department she left is handling all publicity with Fred Lynch acting head.

FIZDALE'S $650 WKLY. FOR PAR PUBLICITY

Contract made by Paramount with Tom Fizdale agency to handle publicity and exploitation on its pictures from the outside, in augmentation of the work done by Par's own publicity department, is reported for six months. The Fizdale organization will get a reported $650 a week for its work on Par pictures, to function in association with Bob Gillham's own departments, east and west.

Fizdale was originally retained by Paramount a few months ago to handle publicity and exploitation on 'Dr. Cyclops,' one of Par's 'B' films.

Alice Faye's Illness, Acting Mayor's Error, Mar 'Lil Russell' Preem

Pittsburgh, May 21.

Two-day celebration here last week in connection with world preem of 'Lillian Russell' (20th) was pretty much a model of perfect planning, with only a few minor hitches arising to cause a bit of uneasiness. Plane trip from Hollywood was a tough one for Alice Faye, so she was indisposed in her hotel room most of the day and didn't show up at City Hall when she was to have been made Honorary Mayor of the city for a day. In absence of Mayor Cornelius Scully, City Solicitor Alva Stewart served as local government head and when caravan from airport arrived at the big platform in front of courthouse, Stewart wasn't aware that Miss Faye was missing and delivered his prepared speech. Edward Arnold saved the day when he stepped in and made necessary apologies for actress, at same time accepting honor in her behalf.

Miss Faye was okay Wednesday (15), however, for the 'Lillian Russell Day' (by Mayor's official proclamation) parade, with city turning out a crowd of 250,000, biggest since first Armistice Day parade here, to watch the visiting celebrities drive through the downtown streets. Night before, Miss Faye and Arnold were guests of honor at $100-a-plate charity dinner, supervised by Jacques Bustanoby and a duplicate of a spread he catered for Diamond Jim Brady at his (Bustanoby's) old Cafe de Beaux Arts in New York for Miss Russell. It was probably the fete's outstanding publicity stunt, even though few tickets were actually peddled, most of the diners (visiting newspapermen and company officials) coming in on the cuff.

Added House

Preem had been scheduled for only one theatre, the Alvin, but early sell-out brought another Harris house, the Senator, into service for a dual opening. Five-station local hook-up preceding screening had to get along without Miss Faye and Arnold since they were delayed half an hour by heavy downpour, although the midnight previous they were on a 30-minute show with Tommy Riggs and Betty Lou over all Pittsburgh stations.

Air sickness of Miss Faye upon arrival Tuesday (14) wasn't all. She discovered upon leaving plane that she was minus a $7,000 ring, but hostess found it between here and New York and flew it back right before charity dinner. That put her back in good spirits again and she accompanied newspaper gang to a midnight brewery party which lasted until dawn.

Daily, mag and trade paper representatives came on from Boston, New York, Philadelphia, Washington, Cleveland, Dayton, Detroit, Baltimore and Richmond. Twentieth-Fox reps included Herman Wobber, Charles McCarthy, Bill Sussman and Edgar Moss, with Rodney Bush, Christy Wilbert and Marie Slate representing publicity department. Jack Mulcahy, of studio staff, accompanied Miss Faye and Arnold east, along with John H. Harris, head of circuit sponsoring preem, who had been vacationing on Coast for a week.

Lot of credit for build-up, arrangements and handling of visitors goes to George Tyson, advertising head of Harris outfit here. Estimated cost of junket and preem was around $20,000, with local theatre operator going for around $6,000 of that.

Hal Roach Ties Up Pa. R.R. for Film

In a series of confabs with Pennsylvania Railroad execs prior to his departure from New York last week, Hal Roach made an extensive tieup for his forthcoming 'Broadway Limited.' Title is that of Pennsy's crack New York-Chicago express and the railroad will not only provide trains for much of the shooting, but will cooperate in publicity.

Roach attended the United Artists convention in New York and Chicago, departing for the Coast last weekend from the latter city.

PIX NIX RADIO'S SHORTWAVE COMM'L

Major picture companies so far have rejected the commercial sponsorship of shortwave radio programs, offered several weeks ago by National Broadcasting Co. Proposition submitted to the Hays office was for all eight member companies to combine and buy this shortwave time, presently being given gratis by both NBC and Columbia Broadcasting System, aside from incidental expense. Presently the foreign publicists of the major companies submit a weekly summary of stars and productions, with the Hays office whipping it into concise form for shortwave airing.

What aroused foreign department publicity chiefs, when the NBC proposal for selling time was submitted at a Hays office gathering, was the pointed implication that it would be better to buy the time and retain supervision of material than to trust to luck and allow some commentator, such as Jimmie Fidler, to do it.

Anna Neagle to Chicago For Mutual's Gala Hour; Tieup With RKO Film

Chicago, May 21.

Mutual-WGN 'Fifth Row Center' show, a regular 30-minute weekly program, will be expanded to a full hour for the show of May 31 when a radio adaptation of 'Irene' will be given. This will be the radio premiere of the show, and will tie in with the opening of the RKO picture of same name at the Jones, Linick & Schaefer Oriental in the Loop on the same day.

Anna Neagle, star in the picture, and Burgess Meredith are coming in to do the leads.

'TOWN' GETTING MAJOR DUAL PREEM IN HUB

Boston, May 21.

Most extensive publicity and exploitation campaign thus far in this territory has been set by United Artists for the preem of Sol Lesser's 'Our Town' here tomorrow (Thursday) will open simultaneously in two Loew houses, the State and Orpheum, and will be attended by the governors and their staffs of the six New England states, by the producer, author, stars and UA and Loew's execs.

In addition to the pro contingent, 12 boys and 12 girls selected in newspaper competition as bearing the closest resemblance in their respective towns to the principal characters, Emily and George, will be on hand. Also a carload of citizens from Peterborough, N. H., the town around which Thornton Wilder wrote his story.

Heavy publicity campaign is being supplemented with a big ad budget. Aiding UA in arranging the preem is the Northeast Council, New England promotion organization; Boston Board of Trade and public officials of Boston and Massachusetts.

Among skedded events tomorrow are a dinner by Gov. Leverett Saltonstall, of Massachusetts, in the main dining room of the Ritz-Carlton hotel, which will be aired by Mutual; reception by Saltonstall at the State House; and a cocktail party at the Ritz tossed by Gov. Francis B. Murphy, of New Hampshire.

Alexander & Co. Renew Republic Pitt Franchise; Theatres-Exchanges

Pittsburgh, May 21.

Renewal of Republic franchise in this territory for next five years has just been consummated with local group operating as Republic Pictures Corp. of Pittsburgh. Deal was signed here last week by James Alexander, manager; Sam Fineberg and George W. Collins, of the local outfit, and Herbert J. Yates and James R. Grainger, representing the studio.

Jack Judd opening a Theatre Poster Service here, former local manager of NSS announced. Paper accessories will be served on a rental basis and new company will serve as sales representative here for American Theatrical Valance outfit. Leo Wayne, Film Row veteran lining up with Judd.

E. J. Golden, out of theatre business several years, is returning to exhib field shortly at New McClure on northside. House, formerly leased by Mervis Bros., being renovated and will be open in a week or so. Golden will continue as sales representative for Dormont Oldsmobile and will probably be joined in theatre operation by his son, Milton Golden, assistant manager at WB's Regent.

Milton Broudy, son of Dave Broudy, former conductor of Stanley theatre orch, resigned at Columbia exchange and has joined Advertising Accessories outfit here. Another to go with NSS' new setup is Emmaline Fineburg, one-time Pittsburgh Film Board secretary.

Briefies: J. B. Kosco building a new house in Brockway, Pa....George Elmo has joined Par's 100% club and goes to Hollywood with branch manager Dave Kimmelman for the annual sales meet...Phile Doyle reelected business agent for IATSE Local 3 and named delegate to Louisville convention...Two theatres in this district—Colonial in Wheeling, W. Va., and Latonia in Oil City—placed on the market...Ken Hoel will head Harris Amus. publicity department for summer, while George Tyson is in Atlantic City.

Rebuild in Hendersonville, S. C.

Spartanburg, S. C., May 21.

North Carolina Theatres, Inc., will rebuild Hendersonville house razed in $50,000 fire a few days after $5,000 modernization program was completed. H. E. Buchanan, city manager, and H. F. Kincey, general manager, now making plans. Concern has one other theatre left in resort city, the State, managed by Fred Reid, which has taken over major bookings of burned house. Rex, located same site, burned in 1932.

Construction Wilby-Kincey's fourth local house expected to begin by fall.

New River.iew, ...o., theatre being built by West Point Mfg. Co., for employes, nearing completion.

Fred Beaty, Capitol, elected prexy Macon (Ga.) Theatre Club, succeeding Harold Norris, Ritz.

Cherokee Amus. Co. modernized and opened new Marshall, N. C. house.

Park, Geneva, N. Y., Reopens

Buffalo, May 21.

Louis DePillo has reopened the Park, Geneva.

The Burg, new Trumansburg 320-seater, opened under management of John F. and James A. Ryan.

The Gem, Brocton, operated by the American Legion, closed for the summer.

Harry Reiners becomes RKO special representative replacing Bud Gray who goes to Dallas, Oklahoma and New Orleans.

Martina Circuit relinquished the Star, Middleport, to former owner Toni Amerose.

Mono All Set in Albany

Albany, N. Y., May 21.

Monogram, now located in the former Grand National exchange, held open house Monday (20). Prior to shift to present quarters Mono had only desk room since franchise-holder Harry Berkson, of Buffalo, opened a local office last summer. This was with Theatre Display, recently amalgamated with Advertising Accessories (National Screen Co. subsidiary) and moved to latters headquarter on first floor of Paramount exchange.

Nathan Sodkiman is resident manager and Mitchell Panzer booker for Mono. Both came to Albany from Buffalo, where film shipments are made for Albany as well as Buffalo districts.

Youngclaus's 2d in G. I.

Lincoln, Neb., May 21.

W. H. Youngclous, Grand Island, Neb., bought the Empress, 450-seater, on which he has had the lease for five years. Purchase was made from the estate of the late Senator W. H. Thompson, and now makes Youngclaus sole boss over his two theatre properties in G. I., he having acquired the bonds outstanding against the Island three years ago. Empress will remain closed for the time being.

Wallace Johnson, whose Plaza in Friend, Neb., burned two weeks ago, is still undecided as to whether his best move will be to rebuild on the old site or remodel some existing structure in Friend. Meantime the Filmer, Exeter, Neb., opened to play off the Friend film contracts.

Frank E. Hollingsworth's Pix, closed in February in Beatrice, Neb., when he filed suit for $234,900 against Fox Midwest and major distribs for ganging up on the product, has been reopened to play off available films.

RKO's Promotions

Following resignation of J. F. Meyers as RKO branch manager at Toronto, RKO has set several promotions.

Mark Plottel, former manager at Montreal, succeeds Meyers over the more important Toronto exchange, while Hatton F. Taylor moves up from the Calgary office to succeed Plottel in Montreal.

Joseph McPherson, salesman at Calgary, assumes charge of that office, while Paul Cardell, booker, moves up to a salesman's post. Robert Radis becomes booker in the Winnipeg branch and Hugh Conway, booker there, becomes a salesman in Toronto.

'Lil' Reopens Memphis Palace

Memphis, May 21.

Loew's picked 'Lillian Russell' (20th) as opener for local Palace, shuttered the past month following expiration of five-year lease to M. A. Lightman.

Date set is May 31, with Ernie Emerling of New York office coming down to help unveil house he once managed. Robert Kilgore, Loew manager in New York metropolitan area past 10 years, arrived Saturday to take charge, accompanied by W. A. Finney, southern division manager out of Atlanta.

Spot has been completely redecorated, etc.

Givens Takes Over Pfd.

Philadelphia, May 21.

Herb Givens, former exchange manager for Grand National, has taken over Preferred Pictures exchange and will handle all future product of Fine Arts Films. Murray Beier, ex-head of Preferred, has opened a new distribution to be known as Ace Pictures, Inc.

Clark Film Distributors last week signed a new contract with the Film Exchange Employees Union, Local B-7.

Showmen's Club has just signed a lease for new quarters right in the heart of Filmrow.

Lou Krouse, secretary of the IATSE local, guest of honor at the Film Employees Union's annual dance at the Broadwood on Thurs. (16).

Cole Theatre's Fire

Yoakum, Tex., May 21.

Fire last week destroyed the Grand here with an estimated loss at several thousand dollars. Balcony, lobby and ceiling canopy completely destroyed. Building and equipment were insured. Second major fire to building within seven years.

One of the Cole theatres.

Vail's Drive-In

Youngstown, O., May 21.

Youngstown district's first drive-in, the Gordon, opened May 15, 10 tiers holding approximately 300 cars. Gordon W. Vail, proprietor, a local promoter several years.

Roxy, Salt Lake, Fired

Salt Lake City, May 21.

Fire caused heavy, unestimated damage to A. B. Florr's Roxy here Thursday night (16), gutting the front of the theatre and completely destroying the stage.

House, an independent in a Paramount stronghold, will be rebuilt.

N. Y. Film Bookers Gross 4G

The Motion Picture Bookers Club of New York grossed close to $4,000 on its first dinner-dance, held Sunday night (19) on the Astor Roof, N. Y. Harold Klein, of the Cocalis circuit, is president.

Proceeds of dues and affairs go for aid of members in the booker field under policies similar to that which governs the Motion Picture Associates (salesmen).

Alex Arnswalder, of Metro's N. Y. exchange, acted as m.c.

Hugh Conway Promoted

Winnipeg, May 21.

Hugh Conway (RKO) being moved and upped to Toronto; Buster Radis being upped to fill Conway's spot at Winnipeg office.

Bob Rennie (WB) getting married.

Sam Swartz, former indie booker, joining UA in Toronto.

Helmer Jernberg, pioneer local showman, in hospital for o.o. by medicos.

Oakland House Sold

Oakland, May 21.

The T & D theatres, Oakland, owned by the late Morgan A. Walsh, sold recently to M. E. Syufy. House, undergoing remodeling and redecorating, will be managed under same policy.

War Puts Mpls. Further In Hole, But Dunne-Grant Strong $8,500

Minneapolis, May 21.

A below-par film lineup is helping along the retreat of grosses—a backsliding which has been in progress for a month or longer. The lone newcomer arousing any considerable boxoffice interest is 'My Favorite Wife,' at State. Otherwise it's pretty much a blah proposition.

The war situation and consequent stock and grain markets' near-collapse are getting blamed, along with generally adverse business conditions, for the n.g. b.o. behavior. The sharp drop in grain prices hits pocketbooks and sentiment particularly hard here.

Estimates for This Week

Astor (Par-Singer) (900; 15-25)—'One Beautiful' (M-G) and 'Enemy Agent' (U), dual first runs, split with 'French Tears' (Par) and 'Nine Lives' (Col). Fair $1,300 indicated. Last week, 'Western Star' (Par) and 'Courageous Christian' (RKO), dual first-runs, split with 'One Beautiful' (M-G) and 'Enemy Agent' (U), also dual first-runs, fair $1,700.

Century (Par-Singer) (1,600; 25-35-40)—'Buck Benny' (Par). Moved here after a pretty good first week at State. Looks like mild $3,200. Last week, 'It's Date' (U), light $3,000, after pretty good $7,200 first week at State.

Esquire (Gillman) (290; 25)—'Saps Sea' (UA). Laurel-Hardy comedy well spotted here and climbing toward profitable $1,000. Last week, 'Dark House' (U) (reissue), $900, okay.

Gopher (Par-Singer) (998; 25)—'Blue Bird' (20th). Newspaper ads carry Shirley Temple's name in small type as 'among those present,' indicative of her boxoffice tumble. Mild $2,000 for six days. Last week, 'Kildare's Case' (M-G), $3,000, fair.

Orpheum (Par-Singer) (2,800; 25-35-40)—'Typhoon' (Par). Many harsh words from the critics for this one, and the going is plenty tough. Light $3,000 on six days. Last week, 'Irene' (RKO), $6,000, pretty good.

State (Par-Singer) (2,300; 25-35-40)—'Favorite Wife' (RKO). Dunne-Grant combo means boxoffice, and customers apparently like the film itself very much. Should continue to build and finish to strong $8,500. Last week, 'Buck Benny' (Par), $7,400, pretty good.

Uptown (Par) (1,100; 25-35)—'Virginia City' (WB) split with 'Girl Friday' (Col). First neighborhood showings. Pointed for good $2,300. Last week, 'Pinocchio' (RKO) split with 'Virginia City' (WB), good $2,000.

World (Steffes) (350; 25-35-40-55)—'It's Date' (U). Moved here from Century and State, where it fared only moderately well. Other Durbin pictures, however, have done well here, and maybe this one will suddenly come to life. Probably a struggle to top poor $900. Last week, 'Abe Lincoln' (RKO) (3d wk), same, light.

BENNY, $12,000, N.G. IN WASH.

Washington, May 21.

Overall take is 'way off again. Only one spot is really brutal, however, and similarly only one is really in the coin. Others are just muddlin' along a fraction below average.

Earle has a handsome lead with 'Typhoon' and Red Skelton. Capitol, with 'I Was an Adventuress' and vaude, and Palace, with 'Buck Benny,' are battling for second honors, if they can be called such. Keith's is getting average biz with 'If I Had My Way.'

Estimates for This Week

Capitol (Loew) (2,434; 25-35-40-66)—'Adventuress' (20th) and vaude. Won't draw over sickly $12,000. Last week, 'Little Mothers' (M-G) and Blue Barron orch, floppo $12,500.

Columbia (Loew) (1,234; 25-40)—'Strange Cargo' (M-G). Back downtown after two weeks at Palace, and lucky to hit passable $4,500. Last week, 'Rebecca' (UA) (2d run) (2d wk), profitable $4,000.

Earle (WB) (2,216; 25-35-40-66)—'Typhoon' (Par) and vaude. Lamour and that old sarong, plus Red Skelton's stage nuttery, leading town with good $17,500. Last week, 'Saturday's Children' (WB) and Skelton, fairish $14,500.

Keith's (RKO) (1,830; 35-55)—'My Way' (U). Opened big and fell off after bad notices. Expected two-week stay being cut to nine days, which will finish with average $9,000. Last week, 'Primrose Path' (RKO) (2d wk), oke $7,000.

Met (WB) (1,600; 25-40)—'Man Nine Lives' (Col). House clientele usually goes for this kind of stuff, but this one is'nt clicking. If it stays, it'll be light $4,000. Last week, 'Million B.C.' (UA), good $7,000.

Palace (Loew) (2,242; 35-55)—'Buck Benny' (Par). Getting Benny's radio fans, but that's all. Below average $12,000. Last week, 'My Son' (UA), disappointing $12,500.

Key City Grosses

Estimated Total Gross
This Week $1,488,900
(Based on 27 cities, 175 theatres, chiefly first runs, including N. Y.)
Last Year $1,136,300
(Based on 24 cities, 165 theatres)

'IRENE' TOPPING $6,000 IN OMAHA

Omaha, May 21.

Bad weather for once did the theatres a good turn when a cold drizzle settled down on the final Golden Spike day Saturday (18) and sent visitors scurrying to shelter, chiefly the theatres.

'Irene,' at Brandeis, looks as if it will roll over $6,000 mark, swell figure for the house. Film stepped in two days ahead of time when 'Bill of Divorcement' failed to click.

'Lillian Russell,' at Orpheum, looks like nice $10,000.

Estimates for This Week

Orpheum (Tristates) (3,000; 10-25-40)—'Lillian Russell' (20th) and 'On Own' (20th). Looks for good $10,000. Last week, 'My Way' (U) and 'Women Names' (Par) $9,000, okay.

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Irene' (RKO) and 'Beyond Tomorrow' (RKO). Teed off Tuesday (14) when 'Divorcement' (RKO) and 'Angel Texas' (WB) were withdrawn two days ahead of schedule after poor $4,000. 'Irene' looks over $6,000, fancy.

State (Goldberg) (850; 10-20-25)—'Pinocchio' (RKO) and 'Married Wife' (20th), split with 'Rat Baby' (WB) and 'Rancho Grande' (Rep). Fair $2,200. Last week, 'Northwest' (M-G) and 'Intermezzo' (UA), split with 'Missouri' (Rep) and 'Blondie Budget' (Col), n.g. $2,000.

Omaha (Tristates) (2,000; 10-25-40)—'Buck Benny' (Par) and 'Saps Sea' (UA) (2d wk). Good $8,000 looked for. Last week, fine $10,000.

Town (Goldberg) (1,250; 10-20-25)—'Murder Yukon' (Mono), 'Escape Paradise' (RKO) and 'Came By Night' (20th), tripler, split with 'Haunted Gold' (WB), 'Cheers Irish' (WB) and 'Ride, Cowboy' (WB). Good $2,400. Last week, 'Married Love' (RKO), 'Bullets Rustlers' (Col) and 'Mad Empress' (WB), split with 'Young Feel' (20th) and 'Black Bandit' (Indie), $2,100, fair.

Avenue-Military-Dundee (Goldberg) (950, 800, 850; 10-25)—'Pinocchio' (RKO) and 'Dark Command' (Rep), split with 'Rat Baby' (WB) and 'Intermezzo' (UA). Ought to bring good $1,300. Last week, 'Northwest' (M-G) and 'Honeymoon Deferred' (U), split with 'Young Feel' (20th), 'Roving Tumbleweeds' (Rep) and 'Blondie Budget' (Col), triple, healthy $1,100.

'Typhoon', 8G, 'My Son', $6,000, Good In Mont'l

Montreal, May 21.

'Typhoon' and 'My Son' look like the standouts this week. Balance not very promising.

Estimates for This Week

Palace (CT) (2,700; 25-45-55). 'Abe Lincoln' (RKO). Only poor $4,500 likely. Last week, '40 Mothers' (M-G), very poor $4,000.

Capitol (CT) (2,700; 25-45-55). 'Dr. Wife' (Col) and '5 Peppers' (Col). Probably $5,000, mediocre. Last week, 'Dark Command' (Rep) and 'Ma' (U), meagre $5,000.

Loew's (CT) (2,800; 30-40-60). 'Typhoon' (Par). Pointing to good $8,000. Last week, repeat of 'Irene' (RKO), down at $4,500.

Princess (CT) (2,300; 25-34-50). 'Florian' (M-G) and 'One Beautiful' (M-G). So-so $3,000. Last week, 'Star Dust' (20th) and 'Free Blonde' (20th), n.g. $3,500.

Orpheum (Ind) (1,100; 25-40-50). 'My Son' (UA). Going big, with $6,000 in sight. Eighth repeat last week of 'Rebecca' (UA) fell off to $2,500.

Cin de Paris (France-Film) (600; 50). '9 Celibataires.' Likely $1,500, good. Last week's 3d repeat of 'Plancher des Vaches,' poor $800.

St. Denis (France-Film) (2,300; 25-34). 'Quai des Brunes' and 'Monsieur Brusemans.' Pointing to good $5,500. Last week, 'Vie Magnifique' and 'L'Epervier,' good $5,000.

'Typhoon' Is Seattle's Big Breeze at $6,700

Seattle, May 21.

'Favorite Wife' is proving such a fave at the Fifth Ave. that she's holding after $10,000 for the first stanza. 'Cyclops' had enough to move to the Blue Mouse, while 'Buck Benny' dittoed from Paramount to Music Box.

'One Million B.C.' didn't warrant second week, especially with the hot weather demanding something in character; so Liberty has '21 Days Together.' Roosevelt (Sterling) still dark, with no haste apparently to revamp.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 27-37-42)—'Cyclops' (Par) and 'Shooting High' (20th). Moved from Orpheum, looking for $1,500 for five days, slow. Last week, 'Irene' (RKO) and 'On Their Own' (20th) (2d wk) $2,800, fair.

Coliseum (Hamrick-Evergreen) (1,900; 21-32)—'Strange Cargo' (M-G) and 'Bluebird' (20th) (2d run). Anticipate good $2,800. Last week, 'Young Edison' (M-G) and 'House Across Bay' (UA) (2d run), $3,300, big.

Fifth Avenue (Hamrick-Evergreen) (2,349; 27-37-42)—'Favorite Wife' (RKO) and 'One Beautiful' (M-G) (2d wk). Hitting great $8,300. Last week, neat $10,000.

Liberty (J-vH) (1,800; 21-32-42)—'21 Days' (Col) and 'Outside 3-Mile Limit' (Col). Heading for poor $2,300. Last week, 'One Million B.C.' (UA) and 'Over Moon' (UA), $4,000, okay.

Music Box (Hamrick-Evergreen) (850; 27-37-42)—'Buck Benny' (Par) and 'Honeymoon Deferred' (U). Hot release from Paramount, ogling fine $3,100. Last week, 'Bill Divorcement' (RKO) (5 days) $1,000, slow.

Orpheum (Hamrick-Evergreen) (2,600; 27-37-42)—'Typhoon' (Par) and 'Marines Fly High' (RKO). Atmospheric lobby and big campaign hypes to indicated $6,700, big. Last week, okay $5,500.

Palomar (Sterling) (1,350; 21-32-42)—'Angel Texas' (WB) and 'In Old Missouri' (Rep) plus vaude. Expect poor $4,000. Last week, 'Til We Meet Again' (WB) plus vaude, $4,700, satisfactory.

Paramount (Hamrick-Evergreen) (3,039; 27-37-42)—'Had My Way' (U) and 'Enemy Agent' (U). Newspaper campaign upping indicated gross to fair $4,000. Last week, 'Buck Benny' (Par) and 'Honeymoon Deferred' (U) (2d wk), $6,200, great.

Winter Garden (Sterling) (800; 16-32)—'Pinocchio' (RKO) and '17' (Par) (2d run). Eyeing good $2,300. Last week, 'Virginia City' (WB) and 'Oh, Johnny' (U) (2d run), good $2,000.

GINGER, $18,000, BOSTON WINNER

Boston, May 21.

Spring weather slowed down the film openings, but then rain perked it up a bit over the weekend. Ginger Rogers' 'Primrose Path' is the local winner, with 'House Across the Bay' a close second.

'Typhoon' is so-so.

Estimates for This Week

Boston (RKO) (3,200; 25-35-40)—'Grandpa Town' (Rep) and 'Tomboy' (Mono), dual, with vaude, three days; and 'Lost Horizon' (Col) and 'Awful Truth' (Col) (both reissues), double, four days. Will garner about $7,000, fair. Last week, 'So London' (20th) and 'Hidden Gold' (Par), dual, with vaude, three days; and 'War Angels' (Par) (reissue) and 'One Night Paris' (Alliance), dual, four days, $7,000.

Fenway (M&P) (1,332; 25-35-40-55)—'Buck Benny' (Par) and 'Chan Cruise' (20th) (both 2nd run). Doing all right, about $5,500. Last week, 'My Son' (UA) and 'On Own' (20th) (both 2nd run), double, $4,500, fair.

Keith Memorial (RKO) (2,907; 25-35-40-55)—'Primrose Path' (RKO) and 'Deacon' (U). Building to nice $18,000, with holdover strong possibility. Last week, 'Johnny Apollo' (20th) and 'Curtain Call' (RKO), $16,000, okay.

Metropolitan (M&P) (4,367; 25-35-40-55)—'Typhoon' (Par) and 'Opened Mistake' (Par). No big whiz at $12,500. Last week, 'Meet Again' (WB) and 'Tear Gas Squad' (WB), poor $10,000.

Orpheum (Loew) (2,900; 25-35-40-55)—'House Bay' (UA) and 'Over Moon' (UA). Better than average $17,000. Last week, 'Husbands' (Col) and 'Kildare's Case' (M-G), double, $15,300.

Paramount (M&P) (1,797; 25-35-40-55)—'Buck Benny' (Par) and 'Chan Cruise' (20th) (both 2nd run). Okay $7,500 indicated. Last week, 'My Son' (UA) and 'On Own' (20th) (both 2nd run), dual, $6,000.

Scollay (M&P) (2,538; 25-35-40-50)—'My Son' (UA) (3rd run) and 'Western Stars' (Par) (1st run). Aiming at $4,000, medium. Last week, 'Cyclops' (Par) and 'Grapes' (20th) (both 2nd run), double, $4,800.

State (Loew) (3,000; 25-35-40-55)—'House Across Bay' (UA) and 'Over Moon' (UA). Around $12,000, satisfactory. Last week, 'Husbands' (Col) and 'Kildare's Case' (M-G), dual, $11,000.

War Hysteria Gets Blame in L. A.; White's 'Scandals' Terrif $30,000, 'Waterloo,' $20,500, 'B.C.,' $17,000

Broadway Grosses

Estimated Total Gross
This Week $235,300
(Based on 12 theatres)
Total Gross Same Week
Last Year............$244,300
(Based on 12 theatres)

BEERY-CANTOR FAIR $8,000 IN K.C.

Kansas City, May 21.

Films are in for a light week currently. Best of the lot are 'Typhoon,' at Newman, and '20 Mule Team' at Midland, coupled with '40 Little Mothers.'

Weaver Brothers' 'In Old Missouri,' at Tower, has stepped up the biz there just as the previous one did. 'My Favorite Wife' is a holdover at the Orpheum, but has a new dual partner in 'British Intelligence.'

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820 and 1,200; 10-25-40)—'House of Seven Gables' (U) and 'Black Friday' (U). Aimed frankly at the horror fans, but light at $5,600. Last week 'Adventuress' (20th), solo in Uptown, but dualed with 'Western Stars' (Par) at the Esquire, slow $5,300.

Midland (Loew's) (4,101; 10-25-40)—'Mule Team' (M-G) and '40 Mothers' (M-G). Draw somewhat divided between Beery and Cantor, but neither boisterous. Fair $8,000. Last week 'Kildare' (M-G) and 'Girls Broadway' (M-G), so-so $7,300.

Newman (Paramount) (1,900; 10-25-40)—'Typhoon' (Par). Giving satisfactory account of itself at $7,000. Last week 'Buck Benny' (Par), second week, $6,000, okay.

Orpheum (RKO) (1,500; 10-25-40)—'Favorite Wife' (RKO) (2d wk) and 'British Intelligence' (WB) (1st wk). Gratifying at $5,000. Last week Grant-Dunne team dualed with 'Curtain Call' (RKO), strong $6,300.

Tower (Joffee) (2,110; 10-25)—'Old Missouri' (Rep) and vaude. Admission is back to 25c after raise previous week. Weavers' film has just right amount of corn for this type audience and take is up somewhat to $6,300. Last week (25c), 'Viva Cisco Kid' (20th) and Henry Busse's band, $6,700, good.

'Edison Man' Great $5,700 in Port., Ore.

Portland, Ore., May 21.

'Edison the Man' at Parker's UA and 'Doctor Takes Wife' at the Liberty vying for top honors. 'Buck Benny' rides again for second stanza at the big Paramount, while the Mayfair has '20 Mule Team' for third week.

Orpheum upped admish to that of other houses on strength of stage unit 'La Vie Paree.'

Estimates for This Week

Broadway (Parker) (2,000; 30-35-40)—'Had My Way' (U) and 'Over Moon' (UA). Getting fair $4,000. Last week 'My Son' (UA) and 'Saps at Sea' (U) turned in okay $4,400.

Liberty (Hamrick-Evergreen) (2,000; 30-35-40)—'Doctor Takes Wife' (Col) and '3-Mile Limit' (Col). Dragging house out of slump for satisfactory $3,500. Last week 'Johnny Apollo' (20th) and 'Jones Family on Own' (20th), fair $3,200.

Mayfair (Parker-Evergreen) (1,500; 30-35-40)—'20 Mule Team' (M-G) and 'Girls on Broadway' (M-G). Holding for a good enough third week at $2,500. Last week $3,000.

Orpheum (Orpheum Co.) (1,800; 30-35-40)—'Crooked Road' (Rep) with A. B. Marcus stage show 'La Vie Paree' given top billing and upping house admish. Good $6,000. Last week (15-25-35) 'Grandpa Goes to Town' (Rep) and 'Convicted Woman' (Col), with vaude, fair $4,200.

Paramount (Hamrick-Evergreen) (3,000; 30-35-40)—'Buck Benny' (Par) and 'Opened by Mistake' (Par). Second week neat $5,000. Last week $6,500.

United Artists (Parker) (1,000; 30-35-40)—'Edison the Man' (M-G) and 'La Conga Nights' (U). Opened one day early and doing great $5,700. Last week 'Saturday's Children' (WB) and 'Tear Gas Squad' (WB), Yanked after six average days, $4,000.

Los Angeles, May 21.
(Best Exploitation: State)

War hysteria is blamed by most of the first-run operators for dearth of business, although a few outstanding attractions, such as George White's 'Scandals' on Paramount stage, and 'Wind' and 'Rebecca,' holdovers at Carthay Circle and Four Star, are attracting profitable biz. 'Scandals,' as accompaniment to 'Farmer's Daughter,' giving Paramount best gross it has had in months, and at $30,000 is better than the full-length revue, with the Howards included, drew at Biltmore theatre, where it was presented at $3.30 top.

Runner-up for biz is 'Waterloo Bridge' at the State-Chinese, where combined take should be around $20,500. Other houses are faring just fair, with moveovers doing badly.

'Waterloo Bridge' exploitation included distribution of 30,000 heralds which carried Vivien Leigh picture and wording, 'Who Is She?' on frontispiece, creating considerable interest. These heralds were distributed by girls in downtown Los Angeles and Hollywood. Another outstanding stunt was use of a sound truck at Carthay Circle, where Miss Leigh is appearing in 'Gone' as Scarlet O'Hara, and securing audience opinion whether they wanted to see gal in 'Bridge.' Platters were recorded on various local radio stations, to good results.

Estimates for This Week

Carthay Circle (F-WC) (1,518; 83-$1.10-$1.65)—'Gone' (M-G) (21st week). Should go nearly as well this week as last, when take was best since seventh week of engagement. New record in attendance was set Sunday (12), when 2,856 passed through turnstiles as against house capacity for three shows of 4,554. This week looks like $10,000, compared with big $10,700 last stanza. Due to biz spurt, preem of 'All This and Heaven Too' (WB) has been indefinitely postponed. Opening had been skedded for June 4.

Chinese (Grauman-F-WC) (2,024; 30-40-55-75)—'Waterloo Bridge' (M-G) and 'On Own' (20th). B.o. power of Vivien Leigh and Robert Taylor credited for neat $10,200 piling up. Last week, 'Kildare Case' (M-G) and 'Adventuress' (20th), dismal $6,500.

Downtown (WB) (1,800; 30-40-55-65)—'Million B. C.' (UA) and 'Can't Love' (U). Running for very good $10,000. Last week, 'Flight Angels' (WB), weak $6,300.

Four Star (UA-F-WC) (900; 30-40-55)—'Rebecca' (UA) (8th wk). Should do $4,300 currently, after good $4,500 last week.

Hawaii (G&S) (1,100; 30-40-55-75)—'Abe Lincoln' (RKO) and 'Courageous Christian' (RKO) (2d-final wk). Biz dropping over 50% on holdover for fair $2,000. First week, nifty $5,000.

Hollywood (WB) (2,756; 30-40-55)—'Million B. C.' (UA) and 'Can't Love' (U) dual. Slight improvement in trade this week, but at $7,000 nothing to crow over. Last week, 'Flight Angels' (WB), weak $5,500.

Orpheum (B'way) (2,280; 30-40-55)—'Convicted Women' (Col) and 'French Tears' (Par), and vaudeville. Couple of first-run pix this week, but best in sight is $6,000, not profitable. Last week, second runs.

Pantages (Pan) (2,812; 30-40-55)—'Primrose Path' (RKO) and 'La Conga Nights' (U). Looks like okay $8,500 on stanza. Last week, 'Swiss Family' (RKO) and 'Lone Wolf Lady' (Col), very good $9,500.

Paramount (Par) (3,595; 40-55-75)—'Farmer's Daughter' (Par) and George White's 'Scandals' on stage. 'Scandals' helping house register terrific $30,000, biggest take in many moons. George White's share will run around $15,000. Last week, 'Buck Benny' (Par) and vaude, five-day third week, around $9,500, excellent.

RKO (RKO) (2,872; 30-40-55)—'Primrose Path' (RKO) and 'Half Sinner' (U), dual. Should hit okay $8,000. Last week, 'Swiss Family' (RKO) and 'Lone Wolf' (Col) neat $9,000.

State (Loew-F-WC) 2,414; 30-40-55-75)—'Waterloo Bridge' (M-G) and 'On Own' (20th). Helped by heavy exploitation, will finish around $10,300. Last week, 'Kildare Case' (M-G) and 'Adventuress' (20th), brutal $7,100.

United Artists (UA-F-WC) (2,100; 30-40-55)—'Mule Team' (M-G) (2d wk) and 'Kildare Case' (M-G) dual. 'Mule Team' is being held over with 'Kildare Case' added, but outlook is for slim $2,700. Last week, holdover of 'Apollo' (20th), with 'Mule Team,' good $4,200.

Wilshire (F-WC) (2,296; 30-40-55)—'Mule Team' (M-G) and 'Kildare Case' (M-G) dual. Slim $3,700 in prospect. Last week, 'Mule Team' (M-G) and 'Apollo' (20th), very good $5,200.

N.G. Pix, Circus, Temp. Hurt Philly, But 'Edison, The Man' Nifty $15,600

Philadelphia, May 21.

(Best Exploitation: Earle)

Three hazards—hot, sticky weather, the Ringling Circus and a general letdown in quality product—are causing a slough-off of downtown b.o.'s this week. Only newcomers to weather the trio of obstacles are 'Edison the Man' and world's premiere of 'Turnabout,' both getting raves from the pic panderers. Chief dud of the week is 'Dr. Cyclops' at the Fox.

'Forty Little Mothers,' at the Earle, isn't setting any houses on fire, despite a smart exploitation campaign high-lighted by a baby contest co-sponsored by the Philly Record, in which more than 2,000 moppets were entered. Best 10 were guests at a 'highchair' luncheon at the Warwick. Judges were the city's best-known bachelors.

Estimates for This Week

Aldine (WB) (1,303; 32-42-57-68)—'Turnabout' (UA). Preem of this hilarious comedy is netting nice $11,000. Laps ahead of the scant $8,000 snagged by 'Divorcement' (RKO) last sesh.

Arcadia (Sablosky) (600; 32-42-57)—'Johnny Apollo' (20th) (2d run). Faring fairly well with an even $3,000. Last week, 'Primrose' (RKO) n.s.h. with $2,600 for third-run showing.

Boyd (WB) (2,350; 32-42-57-68)—'Husbands' (Col) (2d wk). Falling off to mediocre $6,500. Last week, good $14,100. 'Irene' (RKO) preems tomorrow (Wed).

Earle (WB) (2,758; 32-42-57-68)—'40 Mothers' (M-G). Neat ballyhoo, but only fairish $6,500. Last week, 'Johnny Apollo' (20th), okay $8,000 for second sesh.

Fox (WB) (2,423; 32-42-57-68)—'Dr. Cyclops' (Par). Chilling b.o. to sour $10,500. Last week, 'Buck Benny' (Par), rode to nifty $11,600 in second trip.

Karlton (WB) (1,066; 32-42-57-68)—'Doctor's Wife' (Col) (2d run). Fair $4,000. Last week, 'My Son' (UA), $4,700 for second run showing.

Keith's (WB) (1,870; 32-42-57-68)—'Buck Benny' (Par) (2d run). Riding along to nice $4,700. Last week, 'Rebecca' (UA), profitable $4,900 for second run—seventh week downtown.

Stanley (WB) (2,916; 32-42-57-68)—'Edison Man' (M-G). Garnering top coin with neat $15,600. Last week, 'Saturday's Children' (WB), fairish $12,000.

Stanton (WB) (1,457; 32-42-57)—'Flight Angels' (WB). Good $4,500. Last week, sad $3,400 for 'Blondie Budget' (Col) and 'Lights Out in Europe' (Mayer-Burstyn).

OLSEN-'SAPS' OK $10,200, INDPLS.

Indianapolis, May 21.

Business is reflecting the season here, with boxoffice receipts in the downtown sector going down as the mercury climbs up. Qualifying trials at the Motor Speedway and golf have been attracting the natives.

Lyric, with 'Saps at Sea' and George Olsen's orch, is healthy after several bad weeks. Other houses are about on par with double-feature bills, with Circle ahead by a nose with 'Typhoon' and 'Beyond Tomorrow.'

Estimates for This Week

Circle (Katz-Dolle) (2,600 25-30-40)—'Typhoon' (Par) and 'Beyond Tomorrow' (RKO). Fair $6,900. Last week, 'Buck Benny' (Par) and 'Opened Mistake' (Par) (2d week), poor $4,900.

Indiana (Katz-Dolle) (3,100 25-30-40)—'Irene' (RKO) and 'Beyond Tomorrow' (RKO). Helped by personal appearance of Anna Neagle on opening day to okay $6,500. Last week, 'My Way' (U) and 'Enemy Agent' (U), fair $6,100.

Loew's (Loew's) (2,400 25-30-40)—'Mule Team' (M-G) and '40 Mothers' (M-G). Okay $6,800. Last week, 'Doctor Wife' (Col) and 'Girls Broadway' (M-G), $7,000.

Lyric (Lyric) (1,900 25-30-40)—'Saps Sea' (UA) and George Olsen's orch. In the black with $10,200, a welcome change of color after several weeks of carmine. Last week, 'Dark Command' (Rep) and vaude, brutal $4,800.

Leigh-Oliver Draw OK $2,300 in Lincoln

Lincoln, Neb., May 21.

Persistence on the part of the weather to be rainy has been dealing body blows to all branches of the amusement biz here, but least of the sufferers is theatre row, thanks to good films.

'Buck Benny Rides Again' is staying through tonight (Tuesday), being replaced tomorrow by 'Lillian Russell' (20th), due for a 10-day stand, same earned by the Benny pic. 'House Across Bay' is no strain on the b.o. gals, but the Vivien Leigh-Laurence Olivier '21 Days Together' is doing nicely, especially at matinees.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'Hidden Power' (Col) and 'Land Six Gun' (Mono), split with 'Buffalo Bill' (Rep) and 'Money Burn' (Rep). Total take approximating light $800. Last week, 'Calling Marines' (Rep) and 'Straight Shooter' (Crit), split with 'Main Street' (Col) and 'Sky Bandits' (Crit), light $800.

Lincoln (Paramount-Cooper) (1,303; 10-25-35-40) — 'Buck Benny' (Par). Playing nine days through yesterday (Mon.). Got fine $5,300. 'Russell' (20th) opens today (Tues.). Rebecca' (UA) picked up excellent $5,000 in nine days just ahead.

Nebraska (Paramount-Cooper) (1,236; 10-20-25)—'Man Dakota' (M-G) and 'Hidden Staircase' (WB), with amateur shows Wednesdays. Will get neat $2,100. Last week, 'Cisco and Lady' (20th) and 'Charlie Chan Panama' (20th), also with amateurs, fair $2,100.

Stuart (Paramount-Cooper) (1,884; 10-25-40) — 'House Bay' (UA). Around $2,100, which makes house a consistent loser for nearly four months. Last week, '40 Mothers' (M-G), miserable $2,300.

Varsity (Noble-Federer) (1,017; 10-20-25)—'21 Days Together' (Col). Leigh-Olivier team pretty popular and will get $2,300, largely because of good matinees. Last week, 'Million, B. C.' (UA) and 'Man From Montreal' (U), surprise, $2,800.

LEIGH-TAYLOR FAIR $15,500 IN FRISCO

San Francisco, May 21.

Only new pix this week are Vivien Leigh-Robert Taylor's 'Waterloo Bridge' at Fox and 'Typhoon' at Warfield, both doing average biz. 'Irene,' at Golden Gate, is topping holdovers with nice $14,000.

At the United Artists 'Rebecca' closes its long run of nine weeks Tuesday, taking in around $5,000 on final five days. Opening day has been changed from Wednesday to Tuesday at this house.

Estimates for This Week

Fox (F-WC) (5,000; 30-40)—'Waterloo Bridge' (M-G) and 'On Own' (20th). Vivien Leigh and Robert Taylor should get fair $15,500. Last week 'Buck Benny' (Par) and 'Tear Gas' (WB) (2d wk), average $11,000.

Golden Gate (RKO) (2,850; 35-55)—'Irene' (RKO) and vaude (2d wk). Will get good $14,000. First week, fine $17,000.

Orpheum (F&M) (2,440; 30-40)—'My Way' (U) and 'Honeymoon Deferred' (20th) (2d wk). A little below average at $6,500. Last week $10,400, good.

Paramount (F-WC) (2,740; 30-40)—'Double Alibi' (U) and 'Mule Team' (M-G) (2d wk). Looks like average $6,500. First week, good $12,000.

St. Francis (F-WC) (1,470; 30-40)—'Buck Benny' (Par) and 'Tear Gas' (WB). Moveover will take $5,500. 'Lost Horizon' (Col) (reissue) last week closed at $3,500, poor.

United Artists (Cohen) (1,200; 35-55-75)—'Rebecca' (UA) (9th-final wk). Closing to fine $5,000 in five days. Last week, good $6,500.

Warfield (F-WC) (2,680; 30-40)—'Typhoon' (Par) and 'Gangs Chicago' (Rep). Satisfactory $12,000. Last week 'Florian' (M-G) and 'Grandpa Town' (Rep), poor $6,000.

'TORRID ZONE,' $7,200 HOT MEMPHIS ITEM

Memphis, May 21.

Despite the coming of outdoor weather and the belated shift to daylight saving time, Main Street has nothing to kick about this week. Business isn't terrific, but all things considered it's certainly okay.

'Torrid Zone,' the Warner triple play, Pat O'Brien to Ann Sheridan to James Cagney, is pulling heavily at the Warner on the strength of good notices and word-of-mouth. 'My Son' is moving along to satisfactory take at Loew's. New Malco has the egg of the week in '21 Days Together,' a flop despite pairing of Vivien Leigh and Laurence Olivier. Funny thing was divergence of critical opinion on this one, the morning scribes labeling it n.g., while the p.m. cricks went to town for it. Public is indifferent.

Estimates for This Week

Loew's (Loew's) (2,600; 10-30-40). 'My Son' (UA). Aherne-Carroll showing some lure, maybe to $6,000. Last week, 'Johnny Apollo' (20th), $5,300, under expectations.

Warner (Warner) (2,300; 10-30-40). 'Torrid Zone' (WB). Clicking merrily matinee and night, probably to socko $7,200. Last week, 'Academy Award Cavalcade' (WB) (short) and 'Tear Gas Squad' (WB), $2,000, new low.

New Malco (Lightman) (2,800; 10-30-40). '21 Days' (Col). Two stars that should draw but aren't. Will do well to nab so-so $4,000. Last week, 'Buck Benny' (Par), $6,500, good.

Strand (Lightman) (1,000; 10-20-30). 'Black Friday' (U), three days; 'Tomboy' (Mono), two days; 'Stage Coach War' (Par), two days. Fairish $1,000. Last week, 'Rancho Grande' (Rep), three days; 'Half Sinner' (U), two days; 'Zanzibar' (U), two days; $1,000.

'FAVE WIFE' BIG $20,000 IN CINCY

Cincinnati, May 21.

Wham pull of 'My Favorite Wife' at the Albee is upping main-stem trade to a sweet shade over last week. Also on the hefty side currently is '20 Mule Team,' which is pulling strong for Keith's.

Fresh releases down under are 'If I Had My Way,' at Palace, and 'Bill of Divorcement,' in Shubert.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Favorite Wife' (RKO). Nine days, socko $20,000. Last week, 'Buck Benny' (Par), eight days, good $12,000.

Capitol (RKO) (2,000; 35-42)—'Irene' (RKO). Transferred from Palace for second week. Fair $4,000. Last week, 'Over Moon' (UA), poor $3,000.

Family (RKO) (1,000; 15-25)—'Ski Patrol' (U) and 'Little Orvie' (RKO), split with 'Rancho Grande' (Rep) and 'Grandpa Goes to Town' (Rep). Gene Autry a b.o. tilter in last half for okay $2,200. Last week, 'Missouri' (Rep) and 'Half Sinner' (U), divided with 'Millionaire Playboy' (RKO) and 'Mercy Plane' (PDR), seasonal $2,000.

Keith's (Libson) (1,500; 35-42)—'Mule Team' (M-G). Very good $6,500. Last week, 'Came True' (WB), slow $4,000.

Lyric (RKO) (1,400; 35-42)—'Buck Benny' (Par). Moveover from Albee for second week. Fair $4,200. Last week, 'Girls Broadway' (M-G), sorry $3,000.

Palace (RKO) (2,600; 35-42)—'My Way' (U). Natives sour on Gloria Jean as co-star with Crosby. Will be jerked after sixth day. Disappointing $6,000 in wake of previous Crosby pix. Last week, 'Irene' (RKO), nice $10,000.

Shubert (RKO) (2,150; 35-42)—'Divorcement' (RKO). Remake of Clemence Dane's play taking it on the chin for cellar-scraping $2,500. Last week, 'Dark Command' (Rep), fair $4,000.

Buffalo Theatre Ops Look to Gimmicks; 'Typhoon' OK $8,000

Buffalo, May 21.

Boxoffices continue on the black side for the current canto, with only slight variations from the figures of the last frame. Holdover spell of cool weather has aided the coin windows up to now, but with summer temperatures about due, some of the boys are becoming jittery.

From indications, some are already set to hoist the hot weather distress signals and the opposition is keeping a weather eye peeled in readiness to blitzkrieg in retaliation for over-competitive stunts. Twentieth Century's inauguration of cash give-aways three nights a week is being closely watched and, if successful, will bring down a heavy barrage of competitive gimmicks at all main stem first-runs. First two days mild. Lafayette is holding off on similar plans.

Estimates for This Week

Buffalo (Shea) (3,500; 30-35-55)—'Waterloo Bridge' (M-G). On the fair side at $12,000. Last week, 'Meet Again' (WB) and Wayne King's orch, fair enough at $17,700.

Great Lakes (Shea) (3,000; 30-50)—'Typhoon' (Par) and 'Biscuit Eater' (Par). This parlay looks to pay pretty $8,000. Last week, 'House Bay' (UA) and 'Angel Texas' (WB), $8,000, nice.

Hipp (Shea) (2,100; 25-35)—'Kildare's Case' (M-G) and '40 Mothers' (M-G). Okay at $7,000. Last week, 'Million BC' (UA) and 'Opened Mistake' (Par), nice $7,000.

Lafayette (Hayman) (3,300; 25-35)—'Invisible Man' (U) and 'Big Guy' (U). Should snare healthy $7,000. Last week, 'Doctor Wife' (Col) and 'Men Souls' (Col), clicko, $8,000.

20th Century (Dipson-Basil) (3,000; 25-35)—'Dark Command' (Rep) and 'Curtain Call' (RKO). Looks like mild $6,000. Last week, 'Irene' (RKO) and 'Forgotten Girls' (Rep) (2d wk), short stanza thinned down to under $5,000.

'FAVORITE WIFE' DUAL STRONG 11G IN DENVER

Denver, May 21.

'Buck Benny' continues strong in its second week, but 'My Favorite Wife' and 'Saint Takes Over,' dualed, are getting town's biggest money. 'Benny,' meantime gets another holdover.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Johnny Apollo' (20th) and 'Free, Blonde and 21' (20th). After a week at the Denver, getting fair $3,100 here. Last week, 'Till We Meet Again' (WB), after a week at the Denver, and 'Double Alibi' (U) were fair at $3,500.

Broadway (Fox) (1,040; 25-35-40)—'Irene' (RKO) and 'Beyond Tomorrow' (RKO). After a week at the Orpheum, fair $2,000. Last week, '40 Little Mothers' (M-G) and '2 Girls on Broadway' (M-G) only fair $2,000, after a week at the Orpheum.

Denham (Cockrill) (1,750; 25-35-40)—'Buck Benny' (Par) (2d week). Nice for second week, $7,000. Last week, 'Buck Benny' (Par) plenty strong $14,000.

Denver (Fox) (2,525; 25-35-40)—'Had My Way' (U) and 'Alias the Deacon' (U). Pleasing $9,000. Last week, 'Johnny Apollo' (20th) and 'Free, Blonde and 21' (20th) fair $8,000.

Orpheum (RKO) (2,600; 25-35-40)—'My Favorite Wife' (RKO) and 'Saint Takes Over' (RKO). Strong $11,000. Last week, 'Irene' (RKO) and 'Beyond Tomorrow' (RKO) fair $8,000.

Paramount (Fox) (2,200; 25-40)—'All Came True' (WB) and 'King of the Lumberjacks' (WB). Good $4,000. Last week, '1,000,000 B. C.' and 'Tear Gas Squad' (WB) good at $4,000.

Rialto (Fox) (878; 25-40)— '1,000,000 B. C.' (UA), after a week at the Paramount, and 'Danger on Wheels' (U). Fair $1,750. Last week, 'My Son' (UA), after a week at each the Denver and Aladdin, and 'Outside 3-Mile Limit' (COL) fair $1,750.

L'VILLE PIX N.G.; LAMOUR FAIR $7,500

Louisville, May 21.

Unusually cool weather for this time of year is a break for the theatres. Temperatures have been down, particularly in the evening, and this is conducive to pic attendance. However, product is of average caliber, and resultant attendance is nothing to rave about. Races at Churchill Downs was potent opposish to downtown houses, particularly at matinees. Meet ended Saturday (18).

Eddie Cantor, in '40 Little Mothers,' is proving a fair draw at Loew's State, with 'Typhoon' dualed at the Rialto, pulling in the Dorothy Lamour fans.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,800; 15-30-40) — 'Favorite Wife' (RKO) and 'Saint Over' (RKO) (2d wk). Still romping along and giving the new pix a run for their money. Looks to grab nice $2,500, after last week's splendid $3,600.

Kentucky (Switow) (900; 15-25)—'Blue Bird' (20th) and 'House Across Bay' (UA), split with 'Hurricane' (UA) (revival) and 'Five Little Peppers' (Col). Looks like good $1,600. Last week 'Grapes' (20th) and 'Young Feel' (20th), oke $1,500.

Loew's State (Loew's) (3,100; 15-30-40)—'40 Mothers' (M-G) and 'Kildare's Case' (M-G). Cantor pic first in a long time and drawing fair biz. With weather continuing favorable, should cop average $6,000. Last week 'Mule Team' (M-G) and 'Girls Broadway' (M-G), ditto.

Mary Anderson (Libson) (1,000; 15-30-40)—'Flight Angels' (WB). Gaining some attention on strength of war talk and fact that subject matter is about airplanes. Returns, however, will be in the light class, probably $2,700. Last week 'Saturday's Children' (WB), fairish $2,000.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Typhoon' (Par) and 'Beyond Tomorrow' (RKO). Lamour proving the sarong still pulls 'em and 'Typhoon' will bring in the best biz in town at fair $7,500. Last week 'Buck Benny' (Par) and 'Opened Mistake' (Par), pretty fair $7,000.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Adventuress' (20th) and 'On Own' (20th). Indications are for tepid $2,500. Last week 'Dark Command' (Rep) and 'Curtain Call' (RKO), medium $3,000.

LEIGH-TAYLOR WARM 15G IN PITT

Pittsburgh, May 21.

(Best Exploitation: Alvin)

Biz continues its unpredictable plunge locally, with not even the parking strike for an alibi now. Walkout ended over week-end, industrial conditions are on the upgrade and weather has been practically perfect, but still no concrete improvement has developed in the downtown sector. Even the nabes are 'way off, too.

Everything this week is going to 'Lillian Russell,' at Alvin, and 'Waterloo Bridge,' at Penn. 'Russell' came in on world preem tidal wave and doing very good, but not what was originally expected, while 'Bridge' is cashing in on rave notices and potent pull of its costars, Vivien Leigh and Robert Taylor.

Alvin exploitation on 'Russell' was terrific, with a civic holiday declared, parades, $100-a-plate charity dinner, p.a.'s of Alice Faye and Edward Arnold, five-station broadcasts, department store displays and big newspaper splashes, six days running.

Estimates for This Week

Alvin (Harris) (1,850; 25-35-50)—'Russell' (20th). Got away to spectacular start with dual premiere at this spot and also the Senator at $1.10 top, with capacity in both spots. Film, however, received generally poor notices and isn't altogether measuring up to expectations at b.o. Looks like around $14,000, including opening night takes. Last week, 'Dark Command' (Rep), six days, disappointment at $4,000.

Fulton (Shea-Hyde) (1,700; 25-40)—'Divorcement' (RKO). Picture isn't there, names are meaningless and sombre theme all pulling against this one. Will be lucky to crack $1,800, which is poor here. House has only one more booking, 'Earthbound' (20th), and then will probably shut down for seven or eight weeks. Last week, 'Alias Deacon' (U) and 'Zanzibar' (U), also under $2,000.

Penn (Loew's-UA) (3,300; 25-35-50)—'Waterloo Bridge' (M-G). Raves for picture and also for Leigh and Taylor, together with plenty of femme appeal, shooting this one into profitable bracket at $15,000. Last week, 'Primrose Path' (RKO) in doghouse, barely touching $10,000.

Senator (Harris) (1,750; 25-35-50)—'Dark Command' (Rep). Given another downtown week at No. 2 Harris house. Actioner well liked, but can't seem to get going in first-runners. Looks like $1,500 here. Last week, 'My Way' (U), on moveover from Alvin, around $1,000 in six days.

Ritz (WB) (800; 25-40) — 'One Beautiful' (M-G) and 'Tear Gas' (WB). Another one in the solar plexus for this small-seater. Not much more than $1,100 in sight. Last week, 'French Tears' (Par) and 'Adventure Diamonds' (Par), around $1,300.

Stanley (WB) (3,600; 25-40-60)—'Saturday's Children' (WB) and Glen Gray band. Combo liked all around, with both flicker and stage show getting patted generously in the press, but $16,000 is all that can be hoped for. That's considerable under what Gray did last time around. Last week, 'Dr. Cyclops' (Par) and 'Tommy Riggs-Eberns-Beverly Roberts, pretty awful $11,000.

Warner (WB) (2,000; 25-40) — 'Florian' (M-G) and 'Saps Sea' (UA). Another spot that's taking it on the chin. Present dual will be lucky to get $2,800, ouch. Last week, 'Buck Benny' (Par), on h.o. from Penn, pretty fair at $4,000.

MACGOWAN WEIGHTED WITH 10 PIX AT 20TH

Hollywood, May 21.

With two pictures before the cameras and eight more in preparation, Kenneth Macgowan is the busiest associate producer on the 20th-Fox lot.

In work are 'Brigham Young' and 'The Return of Frank James.' In the writing mills are 'Belle Starr,' 'Brooklyn Bridge,' 'Fifth Avenue,' 'Down on the Wabash,' 'The Great American Broadcast,' 'Hudson Bay Company,' 'In Old Wyoming' and 'The Great Commandment.'

Metro After Donat

Hollywood, May 21.

Metro is negotiating with Robert Donat to return to Hollywood to fulfill an old contract for one American-made picture. Currently Donat is in England.

Should the deal go through, Rosalind Russell will play opposite.

Antip B.O.s Perk as Coal Strike Ends; Exhibs Continue War on 'Excessive' %

Sydney, May 21.

Ending of the commonwealth-wide coal strike, plus the fact that the increased war tempo on the European front has had little effect upon show biz boxoffices Down Under, augurs better times for territorial b.o.s. Settlement of the strike, which affected 100,000 jobs, is particularly advantageous to exhibitors, who are now relieved of a major problem among their multiple headaches that include a product shortage and what they call excessive rates charged them by American distribs.

Presently, exhibitors are waging a savage fight against 'Pinocchio' (RKO) rentals of 50%, this following on the heels of the attack against the 70% asked for 'Gone with the Wind' (M-G).

'Gone,' 'Pinocchio' Socko

Despite the exhib fight, the Disney cartoon and 'Gone' are doing excellent biz, with the improvement of the latter's b.o. being particularly notable because of the serious effect of the early exhib attack, coupled with indignation of patrons protesting the upped prices. 'Pinocchio' opening in Sydney was particularly powerful. The exhibs, through their body, had advised all members to lay off bookings of 'Gone,' 'Gulliver's Travels' (Par) and 'Pinocchio' (RKO), the reason for the protest against 'Gulliver' being the same as for the other two.

'Pinocchio' is playing at the local State theatre, operated by the Greater Union circuit. Greater Union capitulated to the terms after the film had first been tendered to Hoyts on an arrangement by which it always gets first crack at RKO product in Australia. Hoyts' refusal to accede to the 'excessive' terms led to the deal with Greater Union, which has always had difficulty in getting first-run product from the States. New Zealand's largest exhib chain, the Amalgamated Theatres, has also booked 'Pinocchio' for dates, presumably at the 50% figure.

'Gone' at Metro Houses

The ability of 'Gone' to get first-run bookings locally is due principally to the fact that the film is playing at the Metro's own houses here, the St. James and the Liberty. In Melbourne, where the pic is due to open June 1 at two theatres, one of the houses is an M-G, the Metro; the second, paradoxically, is Hoyts' Regent. A special arrangement on the latter, however, provided the inducement. It will be recalled that Hoyts played 'Snow White' (RKO) at 50%, though a similar ban had been placed against the pic by the exhibs' assn.

The Hoyts chain, one of the largest on the continent, is one of the outstanding forces behind the refusal to play 'Pinocchio,' being willing to pay only on a 'result' basis. This idea is consistent with the general exhib antagonism in Australia against blind booking.

U. S. Distribs Hear New Report of 25% Mex Coin Freezing

Reports that the Mexican government may be petitioned to install certain currency restrictions on U. S. distributors, which were received by home offices last week from their Mexico City representatives, is viewed in New York as one of the annual threats which develops in that country. Latest scheme would be to freeze 25% of revenue collected by American distribs in Mexico and hold it for local production.

Whole proposal is predicated on the belief that U. S. companies are making vast profits from operations in Mexico. One figure was that major companies had $1,000,000 net profits from Mexico each year. Foreign department executives in N. Y. claim that this is out of line with actual facts even if the amount was in Mexican pesos instead of American dollars. (The peso is worth about 17c).

EXHIB-LABOR PEACE

Mexico City, May 21.

Work peace, at least for the present, has been obtained by pic exhibitors.

Uniform countrywide labor contract their help demanded has been signed.

British Equity Elects

London, May 7.

The Council reelected by British Equity for 1940-41 are Leslie Banks, Felix Aylmer, Jean Cadell, Lewis Casson, Frank Cellier, Franklyn Dyall, Robert Donat, Gordon Harker, John Gielgud, O. B. Clarence, Edith Evans, Leslie Henson, Walter Hudd, Marie Lohr, Beatrix Lehmann, Clifford Mollison, Henry Oscar, Cecil Parker, Llewellyn Rees, Flora Robson, Athene Seyler, Godfrey Tearle, Sybil Thorndike, Austin Trevor and Arthur Wontner.

New members: Richard Bird, Wilfred Babbage, Honor Blair, Mark Dignam, Eric Fawcett, Jack Hawkins, Florence Desmond, Andrew Cruickshank, Constance Cummings, Bobby Howes, Mary Merrall, Doreen Percheron and Guy Verney.

Hoyt's GUT Deal On Booking Seen Operating July 1

Sydney, May 21.

Merging of Hoyts and Greater Union circuits in their film booking through General Theatres now is being readied to go into operation by July 1, and pressure is being exerted from 20th-Fox in N. Y. to complete the deal. 20th holds the controlling interest in Hoyts.

Originally the booking monopoly plan was supposed to have been ready to put into operation the first of this year. Objections of certain stockholders affiliated with Hoyts seemingly have stalled approval in recent weeks.

War No Stopgap to Deal

Dan Michalove, National Theatres executive, 20th-Fox subsidiary, who went to Sydney last fall in an effort to place the Hoyts-Greater Union plan in operation, tells VARIETY he doesn't believe the European war will interfere with actual consummation of the deal. He's indicated that only certain details have to be ironed out before the booking plan would be ready to be placed into operation. Various Hoyts stockholder groups in Australia must be appeased and booking deals with American major companies adjusted.

Michalove returned to the U. S. several months ago after having been in Australia since last fall. He went to the Anzac territory reputedly as Sidney Kent's personal rep to see that the Hoyts-Greater Union agreement was carried out.

Under the plan, General Theatres, an inactive Australian corporation for the past several years, would be revived as the joint booking company for Hoyts and Greater Union.

Michalove expects to return to Australia early this fall.

Italy's War Status Holds Up London Film Deals

London, May 7.

Unsettled war condition in Italy is holding up several film deals in London. Most important is a three-picture pact between Columbia (London) and Two-Cities Films, whereby latter is to make pictures, putting up 50% of production cost, with Columbia to guarantee releases and other 50%.

First picture, 'Freedom Radio,' is set for production, but Mario Zampi and Del Gudici, both Italians and heads of TCF, are trying to get the bankroll out of Italy, but Italian films monopoly, which controls country's coin for foreign ventures, is not giving the okay.

Similar situation involves Grand National Films (London), which has sold Italian rights of 'Stars Look Down' to Senior Moscow, Italian film renter, who also purchased George Formby film from Associated Talking Pictures and is negotiating for Gabriel Pascal's 'Pygmalion.'

GRIFFITHS SEEN HEADED FOR LONDON PAR POST

London, May 21.

David Rose, Paramount's managing director in Great Britain, is scouring provincial exchanges of the company for some personality to head the London sales force vacated by Charles Dickinson.

David Griffiths, formerly head of Warners-First National here, however, is the likely choice.

ANZAC PIX PUSH FIGHT VS. ABC 'TACTICS'

Sydney, May 1.

Film Council of Australia, after previous warnings, is ready to take further steps against the Australian Broadcasting Commission if latter does not restrict its 'tactics' in respect to the pic biz. Charles Munro, of the Hoyts chain, recently took a poke at the ABC following its method of pic criticism over the air, and Norman B. Rydge, Greater Union, also had a word to say on the matter.

Sam Snider, Snider-Dean, has taken steps to present a strong case to Postmaster-General Thorby, controller of radio here, covering the sour note struck by the ABC. Snider points out that the industry has always been willing to cooperate with the ABC on matters of public interest, but that the ABC has continued to slap the film setup, especially in its reviews of U. S., British and local product.

Mention is made that if the government, via the postmaster-general, does not ease the present situation, the FCA will buy time from commercial stations to give the public an earful of conditions, and other methods will be adopted to overcome industry slaps by the government-controlled ABC.

LONDON LEGIT GOES BLOTTO

London, May 21.

West End legit business, in addition to the rest of show biz, has been hit hard by the 'total war' launched by Germans, with 'Rebecca,' which has been a hit, taking as low as $100 at some performances.

'Black Velvet' is off 25%, while 'Present Arms' is carrying on with principals on percentage.

Shows which closed May 18 were C. B. Cochran's revue, 'Funny Side Up,' and 'Without the Prince'. Closing May 25 are 'Beyond Compare,' 'Come Out to Play' and 'Beggar's Opera'.

Provisional notices are up for 'Whitehorse Inn' and 'Good Men Sleep at Home'. A. J. Cronin's first play, 'Jupiter Laughs,' twice announced to open, plus the planned revival of 'Dear Octopus,' have been indefinitely postponed. Others closing shortly are 'Corn Is Green' and 'French For Love'.

SHOW BIZ'S WAR TOLL

Two Nazis to Die for Espionage, One French Reeler Killed, Two Hurt

Paris, May 8.

The war has taken its toll on cinema and press representatives, with two condemned to death for espionage, and one killed and two seriously wounded on duty in the front lines.

Carmen Mori, 36, of Swiss nationality, and a newspaperwoman in Berlin, known as the 'truckhorse,' and Fritz Erich Irler, 38, Berlin-born and connected with German film industry, were condemned to death (29) by a military tribunal here, and will face the firing squad shortly unless their execution is stayed by President Lebrun. Latter is unexpected.

Pierre Beaudouin was killed and Jean Rousseau and Michel Tiquet were gravely injured during a German shelling of the French front lines. They were newsreel men.

British Booking-Prod. Plan Pushed; Indies Would Insure Exhib Outlets By Fighting Majors' Rental Control

London, May 7.

Cooperative booking-producing plan gets further impetus with a meeting tomorrow (8) of those independent film exhibitors concerned in the scheme. Latter have been giving attention to vital details of the undertaking since it was revived a few week ago.

Admitted intention of the plan is to guarantee booking dates to independent producers in advance of production. Scheme would be basically one of blind booking. Promoters themselves are unable to present any definite outline beyond stating it would follow lines to be sanctioned by the Board of Trade. A large number of details have yet to be worked out before any practical shape is assured. The final scheme may be completed in several months.

A detail which must receive ample going-over is that there is nothing to prevent any one of the major groups from forming a camouflaged subsidiary and setting it down in the middle of the cooperative plan. Company laws of this country do not prohibit directorate duplication. Such a development would spell finish to what is the whole idea of the independent bookers behind the plan, a means to combat renters.

4 Gov't-Backed Films

Sydney, May 1.

Local pic industry is moving ahead on governmental coin. Charles Chauvel is pacing '40,000 Horsemen,' a tale of the Australian Light Horse. Cast includes Grant Taylor and Betty Bryant.

Clarence Badger is directing a local yarn, titled 'That Certain Something,' with home-brew cast, and Noel Monkman will do 'The Power and the Glory,' likewise with home players, for Argosy. Cinesound is listed to floor another local yarn when Chauvel moves out of the studio.

London Bobbies Test Extension Of Nite Club Curfew

London, May 7.

Allocation by bobbies of a special area to test experimental stretch in drinking hours has brought a glad yell from other West End spots anxious to be declared in on this possible eat and drink traffic up to 2 a.m. One of the spots chosen, Lyon's Corner House, an eatery catering to semi-suburban trade, welcomed the police watchers checking on the reaction, and earned reports of commendation for the measure. Crowd was at overflow, mixing their drinks with food and music, and all in an orderly manner.

Although not indicated, police department test is seen as an effort to crack down on the private Bottle Party clubs. These nitery haunts have been panned many times for their activities, but method of operation keeps them beyond the authority rap.

Recently, there have been squawks anent fleecing of soldiers at similar carefree hostels via fancy prices for near-beer and soft drinks with a shot of alky. But police have been almost powerless to clamp down. But granting of this 2 a.m. extension to specified eateries would provide the army boys with known and legitimately managed rendezvous.

A further benefit from the measure includes musicians. These spots must provide something to keep the atmosphere at cheering point; the hiring of instrumentalists, even if only trio size, is seen as the logical answer. There are still plenty of strummers around these war days; quite a number of them doing their stuff on the curb, and legitimate stuff at that, not the usual street variety.

Another slant on the Bottle Party setup sees that it hires no outside talent, being a straight sit, drink and talk proposition. The new measure should do something to enliven bookings.

Paris Curfew Moved Back

Paris, May 21.

Closing time for Paris legiters, niteries and filmeries has been moved back to 11 p.m., due to Nazi air raids.

CENSORS NIX 'MICE' PIC IN AUSSIE; LEGITER OK

Sydney, May 1.

John Steinbeck's 'Of Mice and Men,' nixed by censors in pic form for Aussie showings, is now being presented in legit by Fred Blackman at the Minerva here.

Play, raved over by crix, looks set for successful run. Cast includes Lloyd Lamble, Frank Bradley and Patricia MacDonald.

GOODMAN DELAYED

Morris Goodman, Republic's foreign chief, due in New York May 28 instead of this week as originally expected.

Biz in Panama delaying return.

VAF DIVIDED ON ALIEN PERMITS

London, May 7.

Variety Artists Federation, which used to solicit American and other foreign acts to join, telling them they would reap all the benefits of the locals, are continuing to fight tooth and nail to keep foreigners out of vaudeville here. They are primarily responsible for the ministry of labor's refusals to allow importations, and also intimate to agents that acts playing here must get out as soon as possible.

Trouble is brewing among members of the VAF. Big percentage of its executives are members of the Water Rats, which is international in scope and is much older than the VAF. Several of their members have intimated they will sever their connections with the VAF for the latter members' unreasonableness, claiming that talent is international. Some of the Water Rats have even threatened they will break up the VAF.

Intensified Warfare Won't Deter British Unit's Prod. Plans

British National, producing subsidiary of Anglo-American Film Corp., is going forward with its program of producing 15 features annually in England despite the intensified war, according to Gerald Freeman, managing director of Anglo-American, who's in New York for a month's visit.

Freeman brought over a print of 'Contraband,' most ambitious screen effort of British National, and has been showing it to several major distribs. Deal was set this week whereby United Artists will distribute the films in the U. S. American rights have been sold to Samuel Goldwyn and David O. Selznick, according to Freeman. Conrad Veidt and Valerie Hobson are starred. 'Gaslight,' just completed in England for the outfit, will be ready for release in this country shortly, he said.

London, May 21.

Anglo-American has sold American rights of 'Contraband' to Samuel Goldwyn and David O. Selznick for about 45,000 pounds (about $180,000).

Conrad Veidt, male star of film, who accompanied Gerald Freeman, managing director of Anglo American, to N. Y., may personal with the picture.

EDISON, THE MAN

East Orange, N. J., May 16.

Metro-Goldwyn-Mayer release of John W. Considine, Jr. production. Stars Spencer Tracy, features Rita Johnson, Lynne Overman, Charles Coburn, Gene Lockhart, Henry Travers, Felix Bressart, Peter Godfrey. Directed by Clarence Brown. Story, Dore Schary and Hugo Butler; adaptation, Talbot Jennings and Bradbury Foote; editor, Frederick Y. Smith; photog, Harold Rosson. At Hollywood, East Orange, N. J., May 16, '40. Running time, 104 MINS.

Thomas A. Edison	Spencer Tracy
Mary Stilwell	Rita Johnson
Bunt Cavatt	Lynne Overman
General Powell	Charles Coburn
Mr. Taggart	Gene Lockhart
Ben Els	Henry Travers
Michael Simon	Felix Bressart
Ashton	Peter Godfrey
Lundstrom	Guy D'Ennery
Edwin Hall	Byron Foulger
'Acid' Graham	Milton Parsons
Jimmy	Arthur Aylesworth
Jimmy Price	Gene Reynolds
Mr. Johnson	Addison Richards

Produced on a lavish scale with money showing in every foot of its 104 minutes, 'Edison, the Man' is a top-bracket picture from Metro that takes its place among the more important biographical contributions by the screen. Its appeal may be restricted somewhat, depending on the public interest in the life of the late Thomas A. Edison from an entertainment point of view, but every indication is that the boxoffice possibilities are bright. A question is whether the draw will be appreciably above the normal for outstanding films so far as the women are concerned.

'Edison the Man' is in the nature of a sequel to 'Young Tom Edison' (Mickey Rooney), which went on general release March 15 and is presently playing subsequent run accounts. The far more important years in Edison's life, highlighted in 'Edison, the Man,' are made available at a very early date, bringing up the question of whether enough breathing space between the two films is being provided.

The sequel takes up with Edison after he has gone to New York to pursue his vocation as an inventor. Rooney carried the character through boyhood in Michigan, where Edison was a telegrapher, through to Boston, from whence he shifted to N. Y. after inventing a gadget that wouldn't work.

Action opens on the Golden Jubilee of Light banquet held in 1929, at which the now aged Edison is guest of honor. As he is being eulogized for his contributions as an inventor, the story goes back to his early manhood, his heartaches, his ambitions, the romance that came into his life and the drama as well as lighter moments that figured in an amazing career. After Edison has brought forth the incandescent bulb after heroic struggles, followed by montage shots reviewing the achievements of the Wizard of Menlo Park, the action flashes back to the banquet.

Here, Spencer Tracey as an old, but benevolent Edison, makes his speech. It dwells largely on the march that science has made, emphasized by the fact that much that man has created for the benefit of mankind also possesses the ability to turn into monsters. This note is particularly timely right now in view of the war, and if some choose to regard it as a flag-waving finish, it is nevertheless a fact. John W. Considine, Jr., producer of the picture, states that Edison made such a speech at the banquet in 1929, indicating that he could see then the manner in which scientific progress could be turned to use against civilization.

The production value Considine has provided is matched only by the excellent direction of Clarence Brown and the performance which Tracy gives. As a young man, Tracy progresses through the years in a forceful characterization of the noted inventor, up to the point where Edison gave his electric light bulb to the world in the '80s.

Early portions are strong in romantic interest, but after Tracy has married the pretty Rita Johnson, two children being born, his home life is somewhat subjugated to the inventor's work in his laboratory, his financial troubles, the extreme loyalty of his workers, etc., although ostensibly a home-loving man.

Though going over his invention of the stock ticker, the phonograph and other things, the greatest stress is laid on the circumstances surrounding Edison's invention of the incandescent lamp. Dramatic interest is drawn largely from the months of toil and discouragement that precede the discovery of the light, topped by Tracy's success in getting the franchise to illuminate New York by electricity. Scene when the dynamos go wild, like monsters out of control, is one of the highlights, and well done.

The picture does not graphically point up the old form of oil-lamp and gas lighting as against electricity, whereas in night scenes it could have been a little yellowish to remind audiences of the vast improvement brought by the invention. Not serious, however.

Comedy relief is well handled, being contributed partly by the direction and partly by the story. Dore Schary and Hugo Butler wrote the original, while Talbot Jennings and Bradbury Foote provided the able adaptation. William A. Simonds of the Edison Institute, Dearborn, Mich., and Norman R. Speiden, director of Historical Research of Thomas A. Edison, Inc., at West Orange, N. J., acted as technical advisors.

In addition to Miss Johnson, as Mrs. Edison, the fine cast includes Lynne Overman (who carries much of the comedy burden), Charles Coburn, Gene Lockhart, Henry Travers, Felix Bressart and Peter Godfrey. Both Coburn and Lockhart are very important characters in the story as business tycoons who help Edison get his start, Lockhart later turning on him through greed. These characters are excellently etched.

In all technical respects, 'Edison, the Man,' is a credit to those concerned. *Char.*

LILLIAN RUSSELL

(WITH SONGS)

Twentieth Century-Fox release of Darryl F. Zanuck (Gene Markey) production. Features Alice Faye, Don Ameche, Henry Fonda, Edward Arnold. Directed by Irving Cummings; screenplay by William Anthony McGuire; dances, Seymour Felix; songs, Alfred Newman, Mack Gordon, Gus Kahn, Bronislau Kaper; camera, Leon Shamroy; Editor, Walter Thompson; musical direction, Alfred Newman. At Roxy, N. Y., week May 17, '40. Running time, 127 MINS.

Lillian Russell	Alice Faye
Edward Solomon	Don Ameche
Alexander Moore	Henry Fonda
'Diamond' Jim Brady	Edward Arnold
The Famous J. L.	Warren William
Tony Pastor	Leo Carrillo
Grandma Leonard	Helen Westley
Cynthia Leonard	Dorothy Peterson
Charles K. Leonard	Ernest Truex
William Gilbert	Nigel Bruce
Arthur Sullivan	Claude Allister
Edna McCauley	Lynn Bari
Weber and Fields	Themselves
Eddie Foy, Sr.	Eddie Foy, Jr.
Marie	Una O'Connor
Leopold Damrosch	Joseph Cawthorn
Dorothy	Diane Fisher
Lillian Russell's Sisters	Elyse Knox Joan Valerie Alice Armand
President Cleveland	William Davidson
Chauffeur	Hal K. Dawson
Dr. Dobbins	Charles Halton
Jeweler	Robert Emmett Keane
Mr. Shane	Harry Hayden

The traditional gaieties of the '90s are not so gay as audiences might be led to suspect in a film bearing the glamorous title, 'Lillian Russell.' Latest of the nostalgic series from 20th Century-Fox, this celluloid record of the era in the New York theatre, as it existed around the turn of the century, is deficient in plot and character invention, amazingly short of any resemblance to reality, and lacks emotional appeal.

Whatever promise of a good time is held out by the marquee displays, listing Alice Faye, Don Ameche, Henry Fonda and Edward Arnold as the leading players, is dispelled by a story which is scarcely more than a broad burlesque of a career that was rich in sentiment and background. Lillian Russell for more than a generation was one of America's greatest women personalities, on and off, and she left a deep imprint on national manners and customs. Her cinematic biography is disappointing. Film may open well enough at first runs, but business will taper off for lack of enthusiastic word-of-mouth.

Some previous excursions into Broadway biography have been significant and lucrative ventures. 'The Great Ziegfeld' and 'Alexander's Ragtime Band' treated of more recent events than 'Lillian Russell.' Each captured something of the spirit and impulses of its period. And both were smash boxoffice. On the other hand, 'Rose of Washington Square,' 'The Great Victor Herbert' and 'Diamond Jim Brady' did not hold the pace. And the new film, which follows similar pattern, is synthetically pieced together and is never quite convincing either in background or character. William Anthony McGuire, who authored 'Ziegfeld,' wrote the script. Irving Cummings directed.

Film has its occasional good moments, however. Joe Weber and Lew Fields are reclaimed from retirement to contribute a highly amusing scene of their card playing duel, and Eddie Foy, Jr., does a good imitation of Foy, Sr., in the latter's old time hit, 'He Goes to Church on Sunday.' Joseph Cawthorne is splendid in a characterization of Leopold Damrosch. Nigel Bruce repeats his stage portrayal of the testy W. S. Gilbert and Helen Westley scores as the star's grandmother.

Miss Faye in the title part wears the costumes of the period with graceful ease, and she does the song hits of long ago pleasantly. On the musical side the film is well done. The melodies include 'After the Ball,' 'The Band Played On,' 'Rosie, You Are My Posie' and others. There are two new numbers, 'Adored One,' by Alfred Newman and Mack Gordon, and 'Blue Love Bird,' by Gus Kahn and Bronislau Kaper. Seymour Felix has staged some good dance numbers.

Other principals are less fortunate in their material. Don Ameche, wearing an off-center hair part, has the unhappy assignment of Edward Solomon, Miss Russell's first husband. Edward Arnold re-creates the role of 'Diamond Jim' Brady; Henry Fonda, as Alexander Moore, keeps turning up in the script as a bashful youth forever worshipping at the feet of the star, and Warren William plays Jesse Lewisohn.

Maybe the film is right, after all; perhaps the '90s weren't so gay. *Flin.*

Miniature Reviews

'Edison, the Man' (M-G). High-budget biographical sequel to 'Young Tom Edison,' boxoffice potentialities very promising.

'Lillian Russell' (20th). Broadway at the turn of the century, cast impersonating famous figures, and Weber and Fields speaking for themselves.

'Safari' (Par). Moderately entertaining triangle drama about romance in darkest Africa, with Fairbanks, Madeleine Carroll.

'Those Were the Days' (Par). Mild entertainment of college life 40 years ago. Grooves as minor filler in regular runs.

'Ski Patrol' (U). Exceedingly weak war drama built around the Finnish-Russo melee.

'Sandy Is a Lady' (U). Baby Sandy in broadly hoked and slapstick comedy drama. Supporter for the family duals.

'Hidden Gold' (Par). Hopalong Cassidy western of better standard, with plenty of riding and shooting in fast-tempo offering.

'Gangs of Chicago' (Rep). Okay actioner for supporting duals or even top position in certain locations.

'Framed' (U). Lightweight, mildly diverting action yarn about the demon reporter who unravels the crime.

'Riders of Pasco Basin' (U). Johnny Mack Brown western of average merit.

'Mad Youth' (Atlas). Very bad picture, but title may get it a few pennies in the small houses.

'De Mayerling A Serajevo' (French). Romantic tragedy of Archduke Ferdinand and his assassination, leading to the World War I.

'Feu De Paille' (French). Convincing comedy-drama, okay for Yank audiences.

'Le Due Madri' (Italian). Okay for Italian-speaking audiences. No English titles.

'Miquette' (French). Lilian Harvey starrer. Chances poor.

SAFARI

Paramount release of Anthony Veiller production. Stars Douglas Fairbanks, Jr., Madeleine Carroll; features Tullio Carminati, Muriel Angelus, Lynne Overman. Directed by Edward H. Griffith. Screenplay, Delmer Daves; based on story by Paul Hervey Fox; camera, Ted Tetzlaff; editor, Eda Warren. Previewed at Paramount, N. Y., May 18, '40. Running time, 82 MINS.

Linda Stewart	Madeleine Carroll
Jim Logan	Douglas Fairbanks, Jr.
Baron de Courland	Tullio Carminati
Fay Thorne	Muriel Angelus
Jock McPhail	Lynne Overman
Trader	Billy Gilbert

Although its plot is commonplace, 'Safari' rates as passable entertainment because of its careful production, deft direction and the personal appeal of its leading players. Fairbanks, Jr., and Madeleine Carroll should exert pull at the wicket, while the performances are all generally plausible. Picture is slated for dual bills and doesn't seem likely to draw juicy grosses, but it's apparently a moderate-budgeter, so should wind up on the desired side of the studio's books.

As indicated by the title, the yarn deals with a hunting expedition into Africa. There's a clear-cut triangle situation, with several familiar angles, such as the beauteous, disillusioned girl whose only love was an aviator killed in Spain and who is determined to find security and peace as the wife of the rich sportsman financing the safari; and there's the headlong American hunter and adventurer whom they engage to conduct the expedition. It's hardly a surprise when there are a number of triangular complications ending in the girl walking out on the millionaire for the adventurer.

But if its plot is commonplace, 'Safari' at least contains distinctive and believable characters whose conflicting personalities and viewpoints give the consequent situations interest. And if the ensuing complications are pretty much expected, they're never overwritten or overplayed. One short sequence of the picture, in which the American reveals that he was an aviator with the Chinese army, then explains he enlisted because men must fight to defend their freedom, has topical significance in view of the present international crisis.

Fairbanks is rightfully direct and sincere as the adventurer, and his swashbuckling vitality adds a potent personal value to the film. Miss Carroll is a nifty looking heroine. Her playing has an unaccustomed warmth that enhances the interest in the story. Tullio Carminati is suavely despicable as the titled millionaire. Lynne Overman, camouflaged behind a walrus mustache and a thick Scotch accent, italicizes the part of the hero's trader friend, while Muriel Angelus is decorative in a superfluous part and Billy Gilbert contributes one of his familiar character-comedy bits as a trading post proprietor. *Hobe.*

Those Were the Days

Hollywood, May 13.

Paramount release of J. Theodore Reed production, directed by Reed. Features William Holden, Bonita Granville, Ezra Stone, Judith Barrett, Vaughan Glaser. Screenplay, Don Hartman, based on Siwash stories by George Fitch; camera, Victor Milner; editor, William Shea; asst. director, George Hippard. Previewed at Westwood Village, May 11, '40. Running time, 74 MINS.

P. J. 'Petey' Simmons	William Holden
Martha Scroggs	Bonita Granville
Alexander 'Allie' Bangs	Ezra Stone
Mirabel Allstairs	Judith Barrett
Judge Malachi Scroggs	Vaughan Glaser
Prof. Bellbunch	Lucien L. Littlefield
Briggs	Richard Denning
Keenan	Tom Rutherford
Sam Howe	Phillip Terry
Judge Squire Jennings	Aldrich Bowker
Anderson	James Seay
Allen	Douglas Kennedy
Reynolds	John Laird
Whipple	John Hartley
Allison	Hubert Brill
Connie Mathews	Gaylord Pendleton
Reg Bourke	Alan Ladd
Keene	James Judd
Mrs. Chichester	Wilda Bennett

The antics of undergraduates at the mythical midwest Siwash college at the turn of the century might have provided fun in the pages of the late George Fitch's stories at the time, but as modern screen entertainment fall far short of audience requirements. Collegiate capers and customs of the period are antiquated and as unfolded decidedly sophomoric in comparison to modern college life. Story is as much a relic as the old-fashioned automobile that is inserted in several scene backgrounds, with a linen-dustered driver tinkering from underneath.

Paramount is staging premieres of the picture in several midwestern college towns for exploitation purposes. This may help in the particular localities, but the picture will not stand up in regular runs. Best groove is as a standard supporter to supply fair amusement.

Story is slow in its unfolding, and provides only minor comedy situations along the way. It lacks the speedy tempo associated with collegiate comedies of modern day, and suffers in comparison with the latter. William Holden enters Siwash as a freshman, becomes a smart alec and egotist until he gets in a jam for wrecking a town street car. Faced with a long jail sentence, he romances the stern judge's daughter to wriggle out of the mess, but falls in love with the girl. Balance of the yarn details his endeavors to win over the judge as a future pa-in-law.

Picture is episodic, filled with sideline incident that is of little help to the main theme. Latter is too dated to catch much interest, and the comedy gags are also pretty old.

Cast is handicapped by the material at hand. Holden lightens up considerably over previous assignments as the mischievous student; Bonita Granville graduates into the ingenue class as the girl; and Judith Barrett is the campus' blonde-charmer. Ezra Stone, of radio's Aldrich Family broadcast program, is most prominent in support and looms as solid featured character player for future film assignments.

Knox College, Galesburg, Ill., was used for major portion of campus backgrounds. *Walt.*

SKI PATROL

Universal release of Warren Douglas production. Features Philip Dorn, Luli Deste, Stanley Fields, Samuel S. Hinds, Edward Norris. Directed by Lew Landers. Story and adaptation, Paul Huston; editor, Ed Curtiss; photography, Milton Krasner. At Rialto, N. Y., week May 21, '40. Running time, 64 MINS.

Viktor Ryder	Philip Dorn
Julia Engle	Luli Deste
Birger Simberg	Stanley Fields
Per Vallgren	Samuel S. Hinds
Paavo Luuki	Edward Norris
Gustaf Nerkuu	John Qualen
Tyko Gallen	Hardie Albright
Dick Reynolds	John Arledge
Knut Vallgren	John Ellis
Jan Sikorsky	Henry Brandon
Lissa Ryder	Kathryn Adams

'Ski Patrol' must be sold in the past tense, not as something that is happening now. It may be considered dated, dealing as it does with the Finnish-Russian conflict during this past winter; but actually it isn't except from the angle that the brief war on Finland is yesterday's news in the rapidly-changing world developments. Aside from the question of timeliness, which doesn't count so much in this case, the picture is mediocre entertainment.

Boxoffice results will depend on the merchandising and the interest, whatever may be left, in what happened to little Finland. The only way to sell 'Ski Patrol' is to point it up as a film account of what happened. After all, 'Big Parade,' 'Four Sons,' 'All Quiet' and other films of World War were dramas built out of past history. Intention in this case, however, was undoubtedly to get this film out on release while the Finns were still at war.

Newsreel shots, interspersed with material from the studio mill, all of it good, opens the poorly-done story. This bears on the 1936 Olympic games when a Russian takes first place in the skiing competition, a Finn second and an American third. They are buddies and the story introduces an ironic note when the Olympic committee, at awarding ceremonies, makes much of the apparent fact that 'war is a thing of the past.'

Instantly, the camera traces what happened in the use of maps of Ethiopia, China, Austria, Czechoslovakia and Poland, coming to rest on Finland. Mobilization and ski maneuvers, skirmishes with the Russians and eventful victory follow for the Muscovites, with no force to the suspense saving the film from being a tiresome war item. The romantic interest is inconsequential and the dialog sappy. War scenes are mostly reduced to sniping. Only the skiing, obviously by experts, provides any thrill.

Philip Dorn, on the romantic end with Luli Deste, was born in Holland but his accent is too German. On the other hand, accents of the others tend not to lend authenticity. All the Russians speak in precise English.

Miss Deste has a very unimportant niche in the story, as do numerous others in an oddly-assorted cast. It's not their fault, but that of the story. Stanley Fields, playing a tough, makes pretty fair headway with what chances he has. Others are Samuel S. Hinds, Edward Norris, John Qualen, Hardie Albright and Kathryn Adams. Last-mentioned is killed early in the action after war begins.

Photography of Milton Krasner is meritorious, especially of the skiing sequences. Otherwise, the technical merits of the picture are only fair. *Char.*

SANDY IS A LADY

Hollywood, May 18.

Universal release of Burt Kelly production. Stars Baby Sandy. Directed by Charles Lamont. Original, Charles Grayson; camera, Milton Krasner; editor, Philip Cahn. Previewed at RKO Hillstreet, L. A., May 17, '40. Running time, 62 MINS.

Baby Sandy	Baby Sandy
The Little Tornadoes	Butch and Buddy
P. J. Barnett	Eugene Pallette
Mary Phillips	Nan Grey
Joe Phillips	Tom Brown
Felix Lake Smith	Mischa Auer
Billy Pepino	Billy Gilbert
Officer Rafferty	Edgar Kennedy
Henri	Fritz Feld
Millie	Anne Gwynne
Philip Jarvis	Richard Lane
Sergeant	Charles Wilson

Digging deep into the bag of hokey situations of silent days, Universal parades Baby Sandy in her third feature. Moppet, walking and talking her age of two years, is caught in cute poses and baby antics wherever possible. But the overlay of slapstick, comedy and thrills is pretty thick, and picture unwinds in episodic fashion. However, 'Sandy Is a Lady,' despite its obvious and dated material, will hold its own moderately as a program supporter in the secondary and family houses. Too old-fashioned for the larger houses.

Tomato-tossing, Sandy dodging across a street through heavy traffic, and an extended high-and-dizzy sequence on steel framework of a tall building, are a few of the numerous old-time situations utilized to pad out the running time for feature length.

Story is only a light framework on which to hang the revived gags and situations. Sandy goes through a series of misadventures in the downtown sector, winds up atop the building for the chiller dizziness, and finally is responsible for her father's promotion at the office.

The two katzenjammer type kids, Butch and Buddy, previously in 'The Under Pup,' are presented again for routine rascalities. Broad comedy setup is accentuated by inclusion of Billy Gilbert, Edgar Kennedy, Mischa Auer and Fritz Feld in the cast.

Charles Lamont's direction speeds things along at a fast pace, and he does the best he can with the dated situations and broad slapstick. *Walt.*

HIDDEN GOLD

Hollywood, May 14.

Paramount release of Harry Sherman production. Featuring William Boyd and Russell Hayden. Directed by Lesley Selander. Screenplay by Gerald Geraghty and Jack Mersereau, based on characters created by Clarence E. Mulford; camera, Russell Harlan; editor, Carroll Lewis; asst. director, D. M. Abrahams. Previewed in Projection Room, May 13, '40. Running time, 60 MINS.

Hopalong Cassidy	William Boyd
Lucky Jenkins	Russell Hayden
Ed Colby	Minor Watson
Jane Colby	Ruth Rogers
Speedy	Britt Wood
Matilda Purdy	Ethel Wales
Sheriff Cameron	Lee Phelps
Hendricks	Roy Barcroft
Ward Ackerman	George Anderson
Logan	Eddie Dean
Fleming	Raphael Bennett
Stage Driver	Jack Rockwell

Hopalong Cassidy rides again on the side of law and order in this latest adventure in the great western outdoors. Plenty of fast riding, shooting and menacing situations are developed into offering that will amply satisfy followers of the series.

Story is a neat concoction of familiar ingredients, with interweave of cowboys and posses riding to uncover a gang stealing gold ore from a countryside mine. Boyd, as famed agent of the express company, arrives in the district with sidekick Russell Hayden, to round up the bandit crowd responsible for continued stage holdups. Regulation formula of casting suspicion widely is utilized in the early portion, so that Boyd's final foray against the real gang becomes more heroic.

Cast headed by Boyd and Hayden is neatly set up for a western. Ruth Rogers provides romance as the western girl; Minor Watson is the mine owner; Britt Wood capably handles a comedy role; while the vil-

(Continued on page 33)

20th

CENTURY-FOX FILM CORPORATION

PRODUCT ANNOUNCEMENT
for
1940-41

At a time when great pictures are more than ever necessary for the continued prosperity of our industry, Twentieth Century-Fox Film Corporation takes pride in announcing its production program for the season 1940-41.

We expect to release 52 feature pictures; and, for exhibitors throughout the world, it is of the utmost importance to note that with leading foreign markets destroyed or weakened by war or currency restrictions, this Company has made no curtailment in its production budget. In our opinion this is the only policy which can assure to theatre operators and ourselves the quality of pictures which is vital to progress and profitable operation.

From the stories and with the stars, players and directors listed on the following pages will come the great majority of the productions released by this Company next season. Because of circumstances which nobody now can foresee, some of these stories may not be produced—in their final form some may not measure up to our hopes, others may be replaced with timelier, more important subjects. In every case, however, where a change is made, it will be done solely to improve the program.

In listing the personalities for our product, as well as directors, we name only those who are under contract to this Company or whom we have already borrowed from other producing companies. As in the past, however, we expect to use additional boxoffice names not now ready for announcement.

Twentieth Century-Fox is proud in the knowledge that as of today we have on our books more accounts than ever before in the history of this Company. To our customers throughout the world we present this program which we sincerely believe to be the greatest and most forward-looking list of pictures we have ever had.

Twentieth Century-Fox Film Corporation

52

FROM 20th CENTURY-FOX FOR 1940-41

...of which 26 will be produced from the following stories, or others timelier and greater... all on a scale worthy of these extraordinary properties!

BRIGHAM YOUNG

Tremendous, human—being produced on a heroic scale. The cast already includes TYRONE POWER, LINDA DARNELL, DEAN JAGGER (brilliant Broadway star), Jane Darwell, John Carradine, Brian Donlevy, Mary Astor, Vincent Price. Written by Louis Bromfield ("The Rains Came"). Screen play by Lamar Trotti, author of "In Old Chicago." Directed by Henry Hathaway. To be launched with the greatest nation-wide promotion 20th ever gave a picture.

DOWN TO THE SEA IN SHIPS

Without a doubt the greatest sea story ever written! Set for the spectacular top-budget production its scope demands. Directed by Henry King.

HOW GREEN WAS MY VALLEY

Today's runaway best-seller! The story property of the year! Richard Llewellyn's powerful, emotional novel will receive a production that assures it a place among the great pictures of all time. Directed by John Ford.

WESTERN UNION

by Zane Grey

Words of meaning to every American, and in them Zane Grey found his last and greatest story. The epochal spanning of our continent by wire—a vital lifeline to the nation torn asunder by the fury of the Civil War. A production of maximum importance and showmanship opportunity.

TIN PAN ALLEY

A lavish and magnificent musical on the scale of "Lillian Russell"—in the romantic setting where are born the songs the whole world sings and plays and remembers.

BROOKLYN BRIDGE

TYRONE POWER . . . ALICE FAYE . . . DON AMECHE . . . HENRY FONDA . . . LINDA DARNELL . . . EDWARD ARNOLD! New York during the decade that transformed it from an ordinary seaport to the world's greatest metropolis!

THE GREAT PROFILE

JOHN BARRYMORE plays the title role.

THE RETURN OF FRANK JAMES

In Technicolor

Boxoffice successor to "Jesse James," unanimously acknowledged 1939's biggest money-maker. HENRY FONDA plays the title role. Others already cast are Henry Hull, Jackie Cooper, John Carradine, Donald Meek, Gene Tierney, J. Edward Bromberg, Eddie Collins. A top-profit certainty, made in response to unprecedented audience demand. Directed by Fritz Lang.

SGT. SAM DREBEN, U. S. A.

The unparalleled adventures of Fighting Sam Dreben, named by General Pershing "a one-man army." Vital and colorful, his thrill-packed story receives merited big-scale handling! Story by William Anthony McGuire. Directed by John Ford.

5th AVENUE

The brilliant new novel by Polan Banks. A story, of the five decades from the glittering nineties to now. Definitely important boxoffice.

BELLE STARR

The fiery, high-born Southern beauty who became history's most notorious woman outlaw when carpet-baggers pillaged her family's fortune and Yankee troops murdered her father. Tempestuous romance, blazing with thrill and adventure. Story by Nunnally Johnson. ALICE FAYE will play the title role.

SONG OF THE ISLANDS

Seldom has a story locale lent itself to such spectacular production. Vitally, arrestingly different drama of Hawaii's vast plantations . . . sensationally climaxed by a hurricane-driven, cane-field fire that threatens the island and its people with flaming destruction!

DOWN ARGENTINE WAY

In Technicolor

The stand-out musical of 1940-41. Starring ALICE FAYE, DON AMECHE . . . and introducing tantalizing, torrid-voiced CARMEN MIRANDA of "Streets of Paris," Broadway hit that was her personal triumph. Songs by Mack Gordon. Directed by Irving Cummings.

YOUNG PEOPLE

SHIRLEY TEMPLE, JACK OAKIE, CHARLOTTE GREENWOOD! The tumultuous and exciting cavalcade of a vaudeville child-star's rise, bringing back to you memorable highlights of Shirley's own spectacular career . . . featuring Gordon & Warren's best songs ever and a top-name cast. Directed by Allan Dwan.

I MARRIED A NAZI

(TENTATIVE TITLE)

The sensational Liberty Magazine serial that created a national furore . . . relating the amazing, unforgettable experiences of a young American woman, plunged into the Nazi reign of terror. JOAN BENNETT, Anna Sten, William Gargan. Front-page impact, record grosses.

Elsa Maxwell's PUBLIC DEB No. 1

Keyed to today's smartest comedy vogue! With famed Elsa Maxwell showing how debs tick and click. Co-starring LINDA DARNELL, GEORGE MURPHY, with Charlie Ruggles, Ralph Bellamy, Mischa Auer, Berton Churchill, Franklyn Pangborn, Maxie Rosenbloom. Directed by Gregory Ratoff.

RED CROSS NURSE

No more vital theme has ever inspired a great picture. Courage and sacrifice against a thrilling panorama of hurricanes, floods, Arctic storms, mine disaster. Alive with heart-lift, showmanship wallop.

THE GREAT COMMANDMENT

Its greatness given even more powerful impact by its astounding parallel to the happenings of our own times. Spectacular drama of a crushed and helpless people during the last days of Christ. The matchless might of Roman arms . . . countless legions and fearsome war chariots plunging resistlessly through enemy hosts. And through it all a truly inspiring love story. TYRONE POWER and LINDA DARNELL head the impressive cast!

CHAD HANNA

The newest and greatest novel by the famous author of "Drums Along the Mohawk," Walter D. Edmonds! One of 20th's most important story acquisitions—already sweeping to the top of the book lists—acclaimed a "sure-fire, big-time best seller"! The exciting, warming, human story in which young Chad Hanna figures will be an unforgettable picture . . . produced with all the sweep and scope it merits!

Irving Berlin's SAY IT WITH MUSIC

The "Alexander's Ragtime Band" of 1940-41! The great romance of the glamorous, fantastic 1920's . . . keyed to a title of incalculable value. Six new Irving Berlin hits will be added to his finest melodies of that incredible decade. Outstanding cast and production further insure the importance of this attraction. A showmanship show!

THE CALIFORNIAN

Turbulent, action-crammed drama of California's most romantic days. Blazing with the reckless deeds of a mysterious caballero whose daring forays terrorized the tyrant clique despoiling the country and its people. TYRONE POWER heads a spectacular cast.

HIGHWAY 66

The route that "The Grapes of Wrath" made immortal becomes the scene of another powerfully realistic drama . . . doubly boxoffice because of its association in the minds of movie-going millions with the sweepingly successful Steinbeck masterpiece.

THE KHYBER PASS

A cut in the mountains which today holds the fascinated attention of the world. The great story of the historic gateway to the wealth of India.

HUDSON'S BAY COMPANY

Drama at its mightiest . . . sweeping from the gay, dissolute court of England's Charles II to the remotest outposts of the savage Canadian Northland . . . depicting the London Plague and Fire, notorious Nell Gwyn, high intrigue, heart-stirring forest adventure. Story by Lamar Trotti.

BROTHERS

Moving human drama of two brothers, bred in the teeming waterfront of today's San Francisco, and the girl they both loved. To be cast with three great stars!

DOWN ON THE WABASH

(TENTATIVE TITLE)

The realistic story of a young, small-town banker whose faith in himself and his fellow-men caused him to revolt against the powers throttling the community that was his home. Rich in young and mature love . . . electrifying in its explosive surprise climax.

STUDIO CLUB

Drama spotlighting the fascinating lives and careers of the world's most gorgeous girls . . . famed even in Hollywood for their loveliness! Revealing their ambitions, heart-breaks, loves, schemes! A story thrilling and unusual!

SUN VALLEY

Playground for the wealth and aristocracy of all the world . . . the internationally-famed headquarters for winter sports becomes the scene of SONJA HENIE'S most dazzling and enthralling picture. An exploitation natural of naturals.

YESTERDAY'S HEROES

William Brent's sensational Saturday Evening Post serial. A daringly new kind of football story showing the bitter disillusion of proud grid stars, when the high-pressure college "system" has used them up and their fame is forgotten. Packed every second with scoring punch.

LADIES OF THE ROAD

Hitch-hiking along the nation's highways . . . riding the rods of the transcontinental freight trains . . . a strange new class of itinerants confronts America! Their story will be screened in all its drama and timeliness!

DANCE HALL

Adapted from W. R. Burnett's powerful novel of young people in the steel towns. To be made with the same daring realism that characterized "The Grapes of Wrath."

LUCKY BALDWIN

The stirring, spectacular glorification of a great legend! What "Kentucky" did for Kentucky horse-racing, this will do for golden California and its same sport! And against this vivid background—the strange, dramatic and eventful life of the Far West's most colorful character! Of foregone appeal to every entertainment lover!

MAN HUNT

Geoffrey Household's best-selling, super-thrilling novel of a big-game hunter who single-handed goes after the biggest game of all—*a world-hated dictator!*

UNCENSORED

The absorbing adventures of London's gayest master-crook. Suspenseful audience dynamite!

. . . and **26**
OTHER FEATURES
including
4 JANE WITHERS Comedies
4 CISCO KID Adventures

FIRST QUARTER RELEASES

1940-41

(TENTATIVE)

Release Date	*Production*
August 2	THE GREAT PROFILE
9	STREET OF MEMORIES
16	BRIGHAM YOUNG
23	GIRL FROM AVENUE A (starring Jane Withers)
30	I MARRIED A NAZI (Tentative Title)
September 6	PIER 13
13	THE RETURN OF FRANK JAMES *(in Technicolor)*

Release Date	*Production*
September 20	CISCO KID adventure
27	PUBLIC DEB No. 1
October 4	CHARLIE CHAN IN A WAX MUSEUM
11	DOWN ARGENTINE WAY *(in Technicolor)*
18	TITLE TO COME
25	THE GREAT COMMANDMENT

THE PRODUCING ORGANIZATION

JOSEPH M. SCHENCK
Chairman of the Board

DARRYL F. ZANUCK
Vice-President in Charge of Production

WILLIAM GOETZ
Vice-President and Executive Assistant
to Darryl F. Zanuck

SOL M. WURTZEL
Executive Producer

Associate Producers

Harry Joe Brown
Ralph Dietrich
Raymond Griffith
Fred Kohlmar
Lucien Hubbard
Nunnally Johnson
Gene Markey
Walter Morosco
Kenneth Macgowan
John Stone

Directors

Otto Brower
David Burton
Irving Cummings
Allan Dwan
John Ford
Eugene Forde
Henry Hathaway
Henry King
Walter Lang
Fritz Lang
Archie Mayo
Irving Pichel
Gregory Ratoff
Shepherd Traube

Writers

Jack Andrews
Michael Blankfort
Edwin Blum
William Brent
Harold Buchman
Dana Burnet
Niven Busch
Robert Carson
Roy Chanslor
Wm. Conselman, Jr.
Irving Cummings, Jr.
William Drake
Albert Duffy
Philip Dunne
Robert Ellis
Sam Engel
Don Ettlinger
Ruth Fasken
J. Taintor Foote
Jules Furthman
Oliver Garrett
Sam Hellman
Ethel Hill
Robert Hopkins
Lee Katz
Fidel La Barba
John Larkin
Hilary Lynn
Helen Logan
Wm. A. McGuire
Frank S. Nugent
John O'Hara
Ernest Pascal
Liam O'Flaherty
Stanley Rauh
Sidney Sheldon
Milton Sperling
Lamar Trotti
Jack Vernon
Darrell Ware
Karl Tunberg
E. E. Verdier
Helen Vincent
Robertson White
Lester Ziffren

THE STARS AND PLAYERS

20th Century-Fox lists on this page only those personalities now under contract. Other established names will be added as casting needs arise. And 20th is making extensive plans for the discovery and development of new talent.

Katharine Aldridge
Don Ameche
Dana Andrews
Lionel Atwill
Binnie Barnes
Anne Baxter
Lynn Bari
Dorris Bowdon
John Carradine
Marguerite Chapman
Ricardo Cortez
Eddie Collins
Bob Conway
Linda Darnell
Jane Darwell
Joan Davis
Alice Faye
Henry Fonda
Virginia Gilmore
Betty Grable
Richard Greene
Charlotte Greenwood
Mary Healy
Sonja Henie
Mary Beth Hughes
Dean Jagger
Brenda Joyce
Arline Judge
Nancy Kelly
Elyse Knox
Robert Lowery
George Montgomery
Chris-Pin Martin
Ted North
John Payne
Tyrone Power
Ragnar Qvale
Gregory Ratoff
Lynne Roberts
Jean Rogers
Cesar Romero
George Sanders
Randolph Scott
Robert Shaw
Robert Sterling
Frank Swann
Shirley Temple
Ann Todd
Sidney Toler
Joan Valerie
Marjorie Weaver
Arleen Whelan
Jane Withers
Sen Yung

SHORT PRODUCT

26 ONE-REEL SUBJECTS IN SIX DIFFERENT SERIES, PRODUCED BY TRUMAN TALLEY

LOWELL THOMAS' MAGIC CARPET OF MOVIETONE

TECHNICOLOR will be used for the first time for some of this series. Without question the finest in its field, popular with showmen and audiences alike, its off-the-beaten-path subject material dramatized by the keen, incisive narration of Lowell Thomas . . . top-ranking commentator of them all.

ED THORGERSEN'S SPORTS REVIEWS

Authoritative, behind-the-scenes glimpses of America's popular enthusiasm . . . Sports! Narrated by the men who knows the "inside story" . . . and enhanced, when deemed effective, by TECHNICOLOR.

LEW LEHR'S DRIBBLE-PUSS PARADE

The screw-ball tangents of American life enlarged and enlivened by the comment of screen and radio funnyman, Lew Lehr.

ADVENTURES OF A NEWSREEL CAMERAMAN

An attraction that thrills as only the real thing can! Heightened in suspense and highlighted by the dramatic narration of famed announcer Paul Douglas.

VYVYAN DONNER'S FASHION FORECASTS

In TECHNICOLOR! The most talked-about reel of all . . . the most exploitable subject on the screen. Smart . . . timely . . . lavishly produced . . . the absolute tops in feminine appeal—and the men go for it, too. Doubly enlivened by the sparkling comment of Ilka Chase.

FATHER HUBBARD'S ALASKAN ADVENTURES

This new and popular series continues . . . with the Glacier Priest's cameras exploring Nature's most amazing phenomena! Highlighted by exciting cross-fire narration between Lowell Thomas and Father Hubbard.

. . . and . . .

26 ONE-REEL TERRY-TOONS . . . 10 OR MORE IN TECHNICOLOR . . . PRODUCED BY PAUL TERRY

Already in top poll brackets, Terry-tunes is geared to deliver even finer product this season—with 10 or more of its 1940-41 releases in TECHNICOLOR!

MOVIETONE NEWS

ISSUED TWICE EACH WEEK

Published and Distributed in 50 Different Countries and 19 Different Languages!

There's a Maginot Line in France! There's a Siegfried Line in Germany! But there's a Movietone News Line all around the world! . . . an unparalleled corps of cameramen, editorial specialists, commentators . . . news-smart, trained, efficient . . . supplying the demand of theatre millions for authoritative pictorial knowledge of what's going on in these eventful times! Now, more than ever, it is of the utmost importance that your theatre secure the news protection supplied exclusively by Movietone *. . . the greatest news-gathering organization of any kind on earth!*

TRUMAN TALLEY
Producer

LOWELL THOMAS
Chief Commentator

EDMUND REEK
General Manager

LEW LEHR
Humor

ED THORGERSEN
Sports Commentator

RUSSELL MUTH
European Director

VYVYAN DONNER
Fashion Editor

HELEN CLAIRE
Fashion Commentator

JOSEPH M. SCHENCK
Chairman of the Board

20th CENTURY FOX

SIDNEY R. KENT
President

DIVORCEMENT SHELVED FOR TIME BEING

Washington, May 21.

Unless Congress stays in continuous session on account of the international muddle and threat of war—and perhaps even not then—the Neely theatre divorcement bill has been practically shelved. Hearings are possible but unlikely, in accordance with decision reached Thursday (16) to wait for the House Interstate Commerce Committee to wind up listening to foes and supporters of the proposed ban on blockbooking.

Appeal of the eight companies named in the New York antitrust suit for a delay until after trial was spurned when the Senate Judiciary subcommittee spiked a long letter protesting the unfairness of forcing the majors to defend themselves against as many simultaneous attacks. Request for a wait of at least 10 months was termed 'unreasonable' by Senator Matthew M. Neely, sponsor of both reform proposals, although former Solicitor General Thomas D. Thatcher, special counsel for Paramount in the New York proceeding, noted that by the time the House group has ended hearings on blockbooking the companies will be in the middle of trial.

Declaring there is no emergency that necessitates hurried action, the five theatre-owning majors cautioned Congress to give 'careful and complete study of all the facts and factors involved and the consequences to result' before approving any legislation that will subject the industry to such 'fundamental, radical, and far-reaching change in the legal and economic status and structure' of the film business.

'While it is the right of Congress to conduct investigations with a view to appropriate remedial legislation looking to the future, notwithstanding the pendency of litigation covering the same subject matter, we submit that Congress should avoid a sheer duplication of the investigatory process where the concurrent investigations will interfere with each other and one furnish a diversion of attention from the other and especially where there is no compelling emergency calling into action the legislative processes,' barristers added.

Besides noting that Congress would have available sworn statements—'clarified and tested by cross-examination and by the introduction of relevant documents'— if it waits for completion of the trial, the attorneys took issue with Assistant Attorney General Thurman Arnold, who told the Senate subcommittee last month that Neely's divorcement bill is simply 'declaratory of the common law.'

The idea that the latest Neely measure merely puts on the books a principle that has been recognized was ridiculed and condemned by the attorneys. Unable to state what the Assistant A. G. meant, they remarked, 'The Supreme Court has recently pointed out that there is no Federal common law,' while neither English nor U. S. state courts ever has substantiated theories that general legal practice 'forbids a manufacturer and a distributor, or either of them, to sell direct to the public by the use of their own facilities.'

The other three companies, while they do not own theatres, agreed that consideration of the divorcement bill should be postponed. Columbia, United Artists and Universal said they desired to have hearings deferred until completion of the New York trial in view of 'the far-reaching consequences to the entire industry of the proposed legislation.'

While Neely hopes to make a record this session—even if he cannot force action by the Senate—there still is little likelihood that even a preliminary showdown will occur. Blockbooking hearings are estimated to take another three to five weeks, as long as Congress now plans to stay in session. Adjournment plans naturally hinge on the European crisis, but in the event the session runs beyond the tentative windup date (about June 9) legislators will be as pre-occupied with business that can be disposed of this year they will be loath to become tied up in a long wrangle over a bill that has no chance of passage at this time.

'Sitskrieg' Among Comedy Sidelights

Washington, May 21.

The way the Neely hearings are progressing caused a bored press table wag—who's heard it all several times before and knows the speeches by heart—suspected the House Committee is conducting a 'sitskrieg.' It's going that slowly.

Though most of them obviously had been well educated before the hearings opened, some of the House Interstate Commerce Committeemen gave the spectators hearty laughs with questions that showed complete unfamiliarity with phases of the subject, inattention to the testimony or poor hearing.

One of the best chuckles was credited to Representative Carl Hinshaw of California, who led the questioning and appeared most dubious about the merits of the bill. When Henry R. Atkinson was quoting part of forthcoming book by Morris Ernst, famed free-speech advocate, Hinshaw interpolated: 'Who is this Bernstein?'

A moment later Representative Martin J. Kennedy, one of the Tammanyites (who identified Ernst better than Atkinson could, became similarly embarrassed. Upon hearing the name Screen Directors' Guild, he wanted to know, 'Isn't that the outfit that put on those dirty plays and caused Congress not to vote any more money for them?' Reference was to the Federal Theatre Project, junked a year ago.

Polite Antagonists

Unusual formality of the House proceedings was commented upon by veteran attendants at blockbooking hearings. At the Senate hearings, the rival field marshals, Charles C. Pettijohn of the majors, and Abram F. Myers of the indies, repeatedly jump in to help out their own witnesses, correct the opposition's statements, and swap sarcastic remarks. With the lawmakers perched behind a circular elevated bench, the House hearing room has the atmosphere of a court, and Myers and Pettijohn decorously awaited their turns to talk for the record.

Entirely by accident, the majors always furnish the bluenoses with a horrible example of Hollywood's allegedly low tastes. This year the prime exhibit why exhibs should be free to reject any objectionable film is 'Primrose Path.' Recitation of the dramatis personae caused a good many raised eyebrows.

Most incorrigible witness heckler, Representative Luther Patrick of Alabama, rang the bell with several wisecracks. At one point after hearing the bill would allow patrons to get the films they desire, he inquired dubiously: 'How?' Comeback was, 'How do you get things done at home?' Quick-witted Alabaman drawled, 'I ask my wife.'

Par's Probable 50

Pending final decision on schedule for 1940-41, Paramount is considering a program of 50 features, including around eight westerns to be made by Harry Sherman, producer of the Hopalong Cassidy series. This year (1939-40) Paramount offered 43 regular features and nine westerns.

While the main Par party left New York Monday night (20) for the Coast, Neil F. Agnew, general sales manager, and Joe Unger, eastern division manager, flew out in advance Thursday (16). Bob Gillham left prior to that, making a stopoff in Chicago.

RKO Sales Plans

RKO's national sales convention to be held in New York starting Monday (27), will end on Decoration Day (30), but there will be no company-sponsored party for the Fair this time.

Last year, when RKO conclaved at the Westchester Country Club, Rye, N. Y., the whole sales group was partied at the Fair, with the banquet held in the French pavilion Banquet this year will be at the Waldorf.

Mono On the Move

Hollywood, May 21.

Monogram is putting on a production spurt to clean up the balance of the 1939-40 program during the next three months.

Spelling Lesson

Washington, May 21.

Note for witnesses appearing before Congressional committees: Members of Congress do not like to be corrected.

When Sidney S. Samuelson, Secretary of the Allied Theatres of Eastern Pennsylvania, spelled out to a member of the House Interstate Commerce Committee the word 'pseudo' it may have cost the Neely bill a vote.

The Congressman in question, who had not heard Samuelson in the first place, was quick to take offense. Later in Samuelson's testimony, the lawmaker let go with a scorching crack about spelling abilities of the witness. Indicated, however, that being able to spell was of minor importance in influencing a House committee in its contemplation of pending legislation. Particularly when a witness becomes patronizing in his manner.

Mpls. Police Supt. Scores Exhibs On Juve Attendance

Minneapolis, May 21.

Charging that many local theatres have failed to cooperate with him in enforcement of the curfew ordinance as a preventive of juvenile delinquency, Frank P. Forestal, superintendent of police, has laid down the law to exhibitors.

In a communication to all theatre owners, the chief claims that numerous exhibitors actually encourage children to attend midnight shows and to remain in the theatres after 9 p.m., although the ordinance specifically prohibits the presence of juveniles under 16 after such time unless they're accompanied by a parent or legal guardian.

The chief points out that he sought the exhibitors' cooperation some time ago and he deplores that it has not been fully forthcoming.

'For your information and protection,' the chief told the exhibitors, 'kindly study the enclosed excerpt from the ordinance so that you may be fully cognizant of the consequences for violation of the regulation.'

Lazarus of Allied Quits Because Wife's Amus. Co. Is Tied in With Par

Sudden resignation of Henry Lazarus, as a director of Allied States Assn., and an explanation concerning that action by president H. A. Cole, reveals that Lazarus was indirectly involved with a major chain. Mrs. Lazarus, according to Cole, is interested in the Bryan Amus. Co. of Bryan, Texas, which has a booking arrangement with the Jefferson chain, Paramount affiliate. Jefferson is a large circuit in eastern Texas.

Resignation of Lazarus came to a head after an independent opened a new house, the Campus, near to Bryan and is seeking a reduction of the 45 days clearance that the town of Bryan takes over it in favor of Bryan Amus. Co.

Mrs. Lazarus appeared before the board of Allied last week seeking aid in the clearance controversy and after discussing the situation, she was told the board could take no action in view of the fact Bryan Amusement' is tied up with an affiliated chain which is exacting unreasonable protection over an independent.' Director Lazarus' resignation followed.

Mecca Labs' $4,000 Note

Mecca Film Labs, Inc., filed suit yesterday (Tues.) in N. Y. supreme court against Carmel Productions, Inc., Alfred Traum, Peter K. Kassler and Samuel Carmel for $4,000 on an unpaid promissory note.

The note was issued by Carmel to Mecca Dec. 15, 1939, endorsed by the other defendants, and payable in January.

Bluenose and Uplift Groups' Gen'l Ignorance of Pix Trade Problems May Fast Help K.O. Anti-Block Bill

Washington, May 21.

Basically-different desires and objectives of the independent exhibitors and the uplift groups are more likely to kill the Neely anti-blockbooking bill than the big gun opposition of the major producer-distributors and their affiliated theatre-owners. The indies will do well to slough off their reformer allies, it appears at the end of last week's House Interstate Commerce Committee hearings on the Senate-approved legislation, and tackle the distribution method from a standpoint of economics, not morality.

First week of House proceedings was an unprecedented kicking around for the 'public groups,' who'd like to establish a complete dictatorship over the entire industry, indies as well as majors, as well-primed lawmakers asked searching questions the steely-eyed ladies couldn't answer. The lower chamber of Congress was far more curious about existing conditions in the business and the effect of the Neely measure than the hand-picked and warm-hearted Senate committees ever have been.

Skeptical

The House skeptics weren't especially impressed by the customary yelping about 'community selection,' voracious public appetite for better quality screen fare, and the effect of blockbooking on the kiddies. What the Congressmen want to know is how the bill would be enforced, who would determine whether a film conformed to the advance synopsis, what yardstick would show when prices were so 'unreasonable' as to restrain an exhibitor's freedom of selection, why the present cancellation arrangement isn't satisfactory, and so on.

Fear that the bill would be unworkable, flooding the Federal courts with litigation and make Federal judges ex post facto censors, was voiced often from the Committee bench.

Persistent interrogations along these lines had the reformers hanging on the ropes. Even Henry R. Atkinson, the Boston lawyer who helped draft the measure, became so flustered he contradicted himself often. The familiar chant about the viciousness of the 'Big Eight' for once didn't stop the flood of queries. Result was that Abram F. Myers, the general counsel of Allied States Association, often showed clearly his perturbation, as the principal opponents—the forces led by Charles C. Pettijohn, general counsel for Motion Picture Producers and Distributors of America—beamed.

Femme Exhib's Tale of Woe

Virtually the only break that the exhibs received—with the exception of the close attention paid to Myers' statement—came Friday (17) when a frightened little woman exhibitor from Pennsylvania told the committee about the hardships encountered in a struggle to maintain a tiny motion picture theatre near Wilkes-Barre.

On the verge of tears, Mrs. Daniel Shaver recounted the difficulties which she and her husband had run up against in booking pictures from the major companies. Catering to an agricultural community of 2,000 population, the Shavers have been up against it when their customers have clamored for such pictures as 'Northwest Passage' and the Mickey Rooney films, Mrs. Shaver said. The producers have forced them to exhibit sophisticated pix, horror films, such as 'Dracula' and pictures with a London society background which the Pennsylvania farmers do not care to see, she told the House group. In addition, shorts and out-of-date newsreels have been forced upon them and salesmen from the major companies have told them 'here's your medicine, take it and like it' when unloading a new block of pictures, Mrs. Shaver complained.

'I am interested in your testimony,' Representative Patrick of Alabama told the witness. 'You are worth a dozen of these professional crusaders who come in her and try to take charge of things.'

Impression made by Miss Katherine Lyford, executive secretary for the Massachusetts Civic League, was n.s.g. Replying to question by Representative Hinshaw of California, Miss Lyford said that public organizations are 'not concerned' with the fate of exhibitors who might put on pictures of the calibre of 'Abe Lincoln in Illinois,' only to find that they were handling a flopperoo. Important thing would be to bring a film of that type before the public, the Bostonian contended.

'We do not believe that the major issue is filling the theatre,' Miss Lyford testified.

Gloomy Future Painted

A majority of the committee attempted to argue with the inspired ladies as to the questionable value of a system where the general public would be forced to see only such pictures as were selected by the local church-and-sewing-circle element.

Myers' statement was patterned after arguments used in the past by Allied States Association. On this occasion, however, lawmakers showed an unusual interest in the clause covering what Myers described as 'innuendo and suggestive attitudes and expressions as well as well as plain words and direct action.' Impossible, according to Representative South of Texas to 'govern facial expressions by law.'

Passage of the Neely bill is imminent, the Allied States mouthpiece declared, and exhibs now are within sight of the 'promised land.' Delay in passing the bill would be a calamity, Myers said, and would encourage the Big Eight to 'greater and greater excesses in oppressing the lowly independents and in flouting public opinion.'

Monday's Sessions Bog Down; Samuelson's Spiel

Hearings bogged down on Monday (20), with Sidney S. Samuelson, secretary for the Allied Theatres of Eastern Pennsylvania and Southern New Jersey, and exhibitor of Newton, N. J., taking the stand. Legislators were late in arriving and impatient to leave, and quizzing either was desultory, uninteresting or querulous.

Now a booker for the Hildinger Circuit, Samuelson told the lawmakers that, under the present blockbooking-blind selling system, there is 'no check, no halter on the unbridled opportunities of the M.P. P.D.A.'s desires' to force any pix they please upon exhibitors. Passage of the Neely bill would result in restoration of competition, Samuelson said, and a great era of prosperity for the industry.

Samuelson took a back-hand slap at films of the type of 'Birth of a Baby.' Described as 'quick-money pictures' those films which have been endorsed by medical associations and told the committee that independent exhibs do not approve of such films and do not want to book them.

The former exhibitor read off to the committee a list of the five best b.o. attractions and the five biggest flops for each year over the past decade. Biggest puller at Newton was 'Tugboat Annie,' in 1933, which grossed more than $2,500 compared with less than $100 for the flopperoos. Samuelson admitted, however, that the list of flops included some pix that were run for only one day, as compared with three days for the biggest name attractions. 'When you give us this, it's hardly a good comparison,' snapped Representative Bulwinkle, of North Carolina.

Although Representative McGranery, of Pennsylvania, appeared sympathetic to Samuelson and other supporters of the bill, his colleague, Representative Wolfendon exhibited considerable interest in the collections made from the 120-125 theatres in the Allied group. After stating that the organization received $5 per week from the Eastern Pennsy houses, Samuelson stated that 'not all' of the members kicked in this sum and that a $1 tariff was asked in some cases.

Monday hearings wound up early after hearing J. E. Chadwick, Los Angeles independent and president of the Independent Motion Pictures Association, testify that it would be 'insane' for indies to attempt to compete with the big studios. Number of independent producers dropped from 34 to 11 in the past 10 or 12 years, Chadwick declared.

Testify in U.S. Suit

Continued from page 8

booking and what his opinion was on picture by picture selling. Schenck then stated:

'Personally, I believe that to distribute picture by picture in all companies would place a terrific handicap on the exhibitor. As far as the producer is concerned, it would depend on the type of product he was making. I believe the fairest way is the way we are selling our pictures today. The majority of our product is sold on percentage because that does away with a great deal of blind selling and buying and ends blockbookings' evils to a great extent. In that case the exhibitor does not know what he is to receive until after it is delivered, and if the picture is poor he takes the rap for it. Under percentage selling, if we make a mistake and spend $3,000,000 on a film which does not draw the exhibitor does not lose money by playing it on a percentage. There could not be a fairer method of selling than on percentage.

'It was a terrific wrangle in the beginning, but after a gradual growth of one to two and then more, today we are able to sell mostly that way. United Artists was the first to start it, and they asked a guarantee with a percentage, but we never did. All we received was the straight percentage. Some of our cheaper pictures can't be sold that way. Some exhibitors will not take them at all. No, we do not call them poorer pictures; they are smaller budget pictures.'

Explains 'Gone' Situation

Schenck then explained the 'Gone with the Wind' situation where Loew's received 70% of the gross. He stated that little resistance to this was forthcoming, but a few short-sighted exhibitors had objected.

Balaban & Katz objected in the beginning in Chicago, and Loew's sold away from them for a while; but then B. & K. changed its mind and booked the picture in its theatres in Chicago. The results were 'beautiful,' declared the Loew's president.

At the outset of the hearing Schenck told of his entry in the business in 1907 with Marcus Loew, and of his refusal to accept a salary in the beginning because he knew nothing and had to make a job for himself. He smilingly remarked that he had been around a long time and was 'an old man.' Features came in about 1914, he said, and in 1910 Loew's had 20-30 theatres, mostly in N. Y.

Schenck denied an interest in any other companies, but stated he owns a 15% interest in two 42d street (N. Y.) theatres which were formerly legit houses. One is now a Brandt-operated house, the other a burlesque house, and neither shows Metro pictures. He has had no joint ventures in the film business with his brother Joseph.

Started to Make Better Pix

The acquisition of Metro as a producing company came about in 1920 when Marcus Loew, feeling the opposition of Famous Players-Lasky, the then best picture-making company, in acquiring theatres and with Loew's losing Paramount product, felt that a producing company was essential to the company. Metro was making 30 pictures a year, but Loew's showed as few of them as possible in its theatres as the quality was not up to par. The theatres had to be forced to show the films.

Goldwyn was producing good films with an independent company in about the same number, had excellent manpower, and the then best theatre in N. Y., the Capitol, as a merger was arranged. The Loew directors were queried about the poor films being made by Metro, and it was decided to send Schenck to the Coast to decide whether or not to liquidate the company. The executive reported that he advised the directors that with L. B. Mayer in charge, the latter then making independent product, he felt Metro could get on its feet. This merger also was arranged.

Loew's first-run policy is to deal with old and satisfactory customers. Affiliation of a theatre with a producing company has nothing to do with whether or not the theatre will receive a first run.

Cost of product has increased tremendously he said, and cited that in 1924 Metro's films cost an average of $146,000 per picture and the past season cost $850,000-$900,000 a film. Quality is the reason for this increase. Here the examiner tried to elicit more information from the witness, who asked Clagett if he went to pictures. When he received an affirmative reply he asked him triumphantly if quality had not improved tremendously since 1924. 'I agree with you about that. I think it's a lot better', the Government questioner remarked sheepishly.

Schenck then told that when he looks at a picture in 90 cases out of 100 he can tell what it will gross. 'They tell me I'm pretty good at that thing,' he said. 'Sometimes other companies will ask me to look at their films and tell them what they will gross.'

Tells of Theatre Acquisitions

Schenck then told of Loew's theatre acquisitions in various spots and the reasons for the acquiring of the theatres. In every case he stated that the reason was just 'good business'. Some of the spots mentioned were Atlanta, Ohio, the Poli New England Circuit—when the asking price was $18,000,000-$20,000,000, but Loew acquired it at much less—Buffalo, Los Angeles, Baltimore, Cleveland, Denver, Memphis, as among the situations discussed.

Asked what benefits the Loew's distribution department receives from its affiliation with the production department, Schenck astounded the gathering by veering from the stereotyped reply and saying 'none'. 'There is no problem about securing an outlet for Loew's pictures, the executive explained, and the exploitation given Loew's films is no better than that given other companies.'

'The margin of profit and loss, considering the investment, is not so large,' the executive reminded his questioner. Schenck then concluded his testimony with a description of the methods employed in the borrowing and lending of stars. He denied the method in existence keeps independents from securing players.

Last two witnesses to be examined are Harry M. and Jack L. Warner, scheduled to go on this week.

Judge John W. Clancy yesterday (Tues.) authorized the Justice Dept. to issue writs of subpoena ad testificandum on H. P. Van Pelt, FBI man of Chicago, and George K. Spoor, of the same city, as material witnesses upon whose testimony the Government will depend during the trial of the suit.

GOLDWYN APPEALING FROM DEL. DECISION

Philadelphia, May 21.

The U. S. Circuit Court of Appeals this week will hear the appeal of Samuel Goldwyn seeking a reversal of a ruling of Federal Judge John P. Nields in Delaware last Dec. 28 which dismissed his suit to end the distribution of his product by United Artists Corp. Goldwyn charged that UA committed a breach of contract by consenting to the formation of a separate producing company by the late Douglas Fairbanks and Alexander Korda.

Judge Nields, in dismissing the suit, pointed out that Goldwyn failed to include Fairbanks and Korda as defendants, a point stressed by former U. S. Senator George Wharton Pepper, UA counsel.

In a brief filed yesterday (Mon.) Pepper reiterated this point stating that Fairbanks and Korda were 'indispensable parties' to the suit, and asked that the decision of Judge Nields be upheld. If the appellate tribunal, however, found that Korda and Fairbanks 'were not indispensable,' Pepper contended they were 'at least necessary parties.'

'For this reason any declaratory relief granted in favor of Goldwyn would be bound to prejudice them (Korda and his corporation) and could not accord complete and final justice terminating all controversy,' Pepper declared.

'Therefore we submit that the court below (district court) properly exercised its discretion in refusing to entertain jurisdiction and its refusal was wholly consonant with the true purposes of the declaratory judgment act. For both or either of these reasons, it is respectfully submitted that the order of the court below in dismissing the complaint should be affirmed.'

Pepper asserted that a judgment in behalf of Goldwyn would, in effect, place Korda and Fairbanks in the position of 'contract-breakers' without their having their day in court.

Advance Production Chart

Hollywood, May 21.

Cleanup drive against 1939-40 program continues full blast here, with studios currently lensing 30 features, cutting 61 and needing 60 to go before promised 517 are delivered.

20th-Fox has stepped well ahead on product earmarked for 1940-41, having 10 shooting or completed for next season. Paramount is nine ahead for new year, Warners seven, Universal four and Metro three. Other plants are just closing out tailend crop of pictures.

Columbia

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts to Work
Features ...	60	30	4	3	7	7
Westerns ..	16	9	1	2	6	4
Serials	4	0	0	0	0	2
Totals ...	80	37	5	5	13	13

Pictures in cutting rooms or awaiting release:

WEST OF ABILENE, western; producer, Irving Briskin; director, Ralph Ceder; no writing credits released; camera, George Meehan. Cast: Charles Starrett, Marjorie Colley, Sons of the Pioneers, Bruce Bennett, George Cleveland, Don Beddoe, William Pawley, Ed Laughton, John Tyrrell, William Kellogg.

KEEP 'EM ALIVE, meller; producer, Larry Darmour; director, Lewis D. Collins; screen play, Albert DeMond; camera, James S. Brown, Jr. Cast: Jack Holt, Vicki Lester, Stanley Fields, Doris Lloyd, Noel Madison, Robert Middlemass, Hobert Cavanaugh, Harry Cording, Theodore Von Eltz, John Hamilton.

THE RETURN OF WILD BILL, formerly **BLOCK K RIDES TONIGHT**, western; producer, Irving Briskin; director, Joe Lewis; no writing credits released; camera, George Meehan. Cast: Bill Elliott, Iris Meredith, Luana Walters, Chuck Morrison, Buel Bryant, Bill Kellogg, George Lloyd, Frank LaRue, Jim Corey, Ed LeSaint.

OUT WEST WITH THE PEPPERS, formerly **FIVE LITTLE PEPPERS ABROAD**, drama; producer, Irving Briskin; director, Charles Barton; original story, Margaret Sydney; camera, Benjamin Kline. Cast: Edith Fellows, Tommy Bond, Dorothy Ann Seese, Bobby Larson, Charles Peck, Dorothy Peterson, Ronald Sinclair, Victor Kilian, Pierre Watkin, Rex Evans.

GIRLS OF THE ROAD, meller; producer, Wallace MacDonald; director, Nick Grinde; no writing credits; camera, George Meehan. Cast: Ann Dvorak, Helen Mack, Lola Lane, Marjorie Cooley, Evelyn Young, Ann Doran, Madelon Grayson, Mary Booth, Mary Field, Ed Laughton, Bruce Bennett, Don Beddoe, John Tyrrell.

Columbia Pix Now in Production

THE HOWARDS OF VIRGINIA, formerly **TREE OF LIBERTY**, romantic drama; producer-director, Frank Lloyd; assoc. producer, Jack Skirball; screen play, Sidney Buchman; original, Elizabeth Page; camera, Bert Glennon. Cast: Cary Grant, Martha Scott, Richard Carlson, Sir Cedric Hardwicke, Alan Marshal, Elizabeth Risdon.

ARIZONA, western drama; producer-director, Wesley Ruggles; screen play, Claude Binyon; original by Clarence Budington Kelland; camera, Joseph Walker. Cast: Jean Arthur, William Holden, Warren William, Porter Hall, Paul Harvey, Regis Toomey, Edgar Buchanan, George Chandler, Emmett Lynn, Uvaldo Valera, Earl Crawford, Colin Tapley, Byron Foulger, Wade Crosby, Syd Saylor, Jules Cowles, Ralph Peters, Frank Darien, Nina Campana, Frank Hill, Earl S. Dewey, William G. Lomax.

BLONDIE HAS SERVANT TROUBLE? formerly **BLONDIE, BEWARE**, comedy; producer, Robert Sparks; director, Frank Strayer; screen play, Richard Flournoy; camera, Henry Freulich. Cast: Penny Singleton, Arthur Lake, Larry Sims, Danny Mummert, Daisy, Raymond Turner, Jonathan Hale, Walter Soderling, Irving Bacon, Eugene Anderson, Jr., David Newell, Mary Jane Carey, Dick Durell, Tommy Dixon, Frank Melton.

MILITARY ACADEMY, drama, producer, Wallace MacDonald for Irving Briskin unit; director, D. Ross Lederman; no writing credits; camera, Alan Siegler. Cast: Tommy Kelly, Bobby Jordon, David Holt, Jackie Searl, Don Beddoe, Edward Dew, Jimmy Butler, Walter Tetley, Joan Brodell.

THE DURANGO KID, western with music; producer, Jack Fier for Irving Briskin unit; director, Lambert Hillyer; no writing credits; camera, John Stumar. Cast: Charles Starrett, Luana Walters, Sons of the Pioneers, Forrest Taylor, Ben Taggert, Kenneth MacDonald, Frank LaRue, Bob Nolan, Francis Walker, Tim Spencer, Steve Clark, John Tyrrell.

Metro

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts to Work
Features ...	51	39	7	0	0	0
Selznick-Int'l	1	1	0	0	0	0
Totals ...	52	40	7	0	0	0

Pictures in cutting rooms or awaiting release:

ANDY HARDY MEETS A DEBUTANTE, family comedy-drama; no production credit; director, George Seitz; screen play, Annalee Whitmore, Tom Cellers; camera, Sid Wagner. Cast: Mickey Rooney, Judy Garland, Lewis Stone, Fay Holden, Cecilia Parker, Ann Rutherford, Sara Haden.

THE MORTAL STORM, meller; producer, Sidney Franklin; director, Frank Borzage; based on novel by Phyllis Bottome; camera, 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; camera, Robert Planck. Cast: Joan Crawford, Fredric March, Rita Hayworth, Ruth Hussey, Rita Quigley, Bruce Cabot, John Carroll, Rose Hobart, Nigel Bruce.

THE PHANTOM RAIDERS, formerly **NICK CARTER IN PANAMA**, detective drama; producer, Frederick Stephan; director, Jacques Tourneur; no writing credits released; camera, Clyde DeVinna. Cast: Walter Pidgeon, Florence Rice, John Carroll, Steffi Duna, Joseph Schildkraut, Donald Meek.

THE CAPTAIN IS A LADY, formerly **OLD LADY 31**, comedy-drama; producer, Frederick Stephani; director, Robert Sinclair; based on the stage play by Rachel Crothers; camera, George Hommel. Cast: Charles Coburn, Beulah Bondi, Helen Broderick, Virginia Grey, Billie Burke, Harlan Briggs.

BUSMAN'S HONEYMOON, drama; being produced in England by Ben Goetz; director, Arthur Woods; original story, Dorothy Sayers. Cast: Robert Montgomery, Constance Cummings, Leslie Banks, Seymour Hicks, Robert Newton, Louise Hampton, Gwen Francyn Davies.

NEW MOON, Sigmund Romberg operetta; producer, Robert Z. Leonard; director, W. S. Van Dyke II; no writing credits released; camera, 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.

PRIDE AND PREJUDICE, drama; producer, Hunt Stromberg; director, Robert Z. Leonard; from novel by Jane Austin; camera, 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.

Metro Pix Now in Production

BOOM TOWN, meller; producer, Sam Zimbalist; director, Jack Conway; no writing credits released; camera, Hal Rosson. Cast: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan, Chill Wills.

TO OWN THE WORLD, drama; producer, Seymour Nebenzahl; director, Harold S. Bucquet; no writing credits released; camera, Karl Freund. Cast: Lana Turner, John Shelton, Gene Lockhart, Don Castle, Jane Drummond, Jack Rice, Richard Crane, Shirley Ward.

STRIKE UP THE BAND, musical; producer, Arthur Freed; director, Busby Berkeley; no writing credits released; camera, Ray June. Cast: Mickey Rooney, Judy Garland, June Preisser, Betty Jaynes, Douglas McPhail, Phil Silvers, William Tracy, Margaret Early.

I LOVE YOU AGAIN, comedy-drama; producer, Lawrence Weingarten; director, W. S. Van Dyke; no writing credits released; camera, Oliver Marsh. Cast: William Powell, Myrna Loy, Frank McHugh, Nella Walker, Mickey Gubitosi, Edmund Lowe, Alfalfa, Donald Douglas.

ONE CAME HOME, drama; producer, Albert Levoy; director, S. Sylvan Simon; original story, Grace Norton; camera, William Daniels. Cast: Lewis Stone, Robert Young, William Gargan, Maureen O'Sullivan, Lynne Carver, Slim Summerville, Clarence Muse, George H. Reed.

ESCAPE, drama; producer, Lawrence Weingarten; director, Mervyn LeRoy; from novel by Ethel Vance; camera, Robert Planck. Cast: Norma Shearer, Robert Taylor, Nazimova, Felix Bressart, Paul Lukas, Bonita Granville.

GOLD RUSH MAISIE, comedy; producer, J. Walter Ruben; director, Edwin L. Marin; original by Betty Reinhardt and Mary C. McCall, Jr.; camera, Charles Lawton. Cast: Ann Sothern, Lee Bowman, John Hamilton, Virginia Weidler, Mary Nash, Hugh Sothern, Irving Bacon.

Monogram

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts to Work
Features ...	33	21	1	1	9	9
Westerns ..	16	12	0	1	3	3
Totals ...	48	33	1	0	12	12

Pictures in the cutting room:

WILD HORSE RANGE, western; producer, Harry S. Webb; director, Raymond K. Johnson; original screen play, Carl Krusada; camera, Edward A. Kull and William Hyer. Cast: Jack Randall, Frank Yaconelli, Phyllis Ruth, Marin Sais, Ralph Hoopes, Forrest Taylor, Charles King, Tom London, George Chesebro, Carl Mathews, Steve Clark.

AMATEUR DETECTIVE, meller; producer, Grant Withers; director, Howard Bretherton; original, Joseph West; screen play, Joseph West and Dorothy Reid; camera, Harry Neumann. Cast: Frankie Darro, Mantan Moreland, John St. Polis, Robert Warwick, Mary Kornman, Maxine Leslie, Lillian Elliott.

Monogram Pix Now in Production

THE LAST ALARM, meller; producer, T. R. Williams; director, William West; original screen play, Al Martin; camera, Carl Zint. Cast: J. Farrell MacDonald, Polly Ann Young, Warren Hull, Mary Gordon, George Pembroke, Joel Friedkin, Bruce MacFarlane, Eddie Hart.

Paramount

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts to Work
Studios	43	31	7	12	0	0
H. Sherman.	9	8	1	2	0	0
Totals ...	52	39	8	14	0	0

Pictures in cutting rooms or awaiting release:

SAFARI, drama; GMO production; director, Edward H. Griffith; no writing credits released; camera, Ted Tetzlaff. Cast: Douglas Fairbanks, Jr., Madeleine Carroll, Tullio Carminati, Lynne 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, Hassen Said, Major Sam Harris, Jesse Graves, Ernest Whitman.

GOLDEN GLOVES, drama; GMO production; assoc. producer, William C. Thomas; director, Edward Dmytryk; no writing credits released; camera, Henry Sharp. Cast: Robert Ryan, Jean Cagney, Richard Denning, Robert Paige, William Frawley, Edward Brophy.

STAGE COACH WAR, formerly **HOLD YOUR HORSES**, western; producer, Harry Sherman; director, Leslie Selander; screen play, Norman Houston, based on a story by Clarence E. Mulford; camera, Russell Harlan. Cast: William Boyd, Russell Hayden, Britt Wood, Harvey Stephens, J. Farrell MacDonald, Julie Carter, Rad Robinson, Frank Lackteen, Edward Waller, Jack Rockwell.

UNTAMED (Technicolor); producer, Paul Jones; director, George Archainbaud; screen play, Frederick Hazlitt Brennan and Frank Butler; based on 'Mantrap,' by Sinclair Lewis; camera, Leo Tover. Cast: Ray Milland, Patricia Morison, Akim Tamiroff, William Frawley, Elly 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; producer, Paul Jones; director, Preston Sturges; no writing credits released; camera, 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 WAY OF ALL FLESH, drama; producer, GMO;

assoc. producer, Eugene Zukor; director, Louis King; no writing credits released; camera, Theodor Sparkuhl. Cast: Akim Tamiroff, William Henry, Gladys George, Muriel Angelus, Norma Nelson, James Seay, Roger Imhof, Berton Churchill, Douglas Kennedy.

NORTHWEST MOUNTED POLICE, meller in Technicolor; producer-director, Cecil B. deMille; assoc. producer, William H. Pine; assoc. director, Arthur Rosson; original screen play, Alan LeMay, Jesse Lasky, Jr., and C. Gardner Sullivan; camera, Victor Milner, Duke Green; second unit, Dewey Wrigley. Cast: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston, George Bancroft, Akim Tamiroff, Lynne Overman, Francis McDonald, Montagu Love, Lon Chaney, Jr., Regis Toomey, Walter Hampden, James Seay, Jimmy Dundee, Lane Chandler, Weldon Heyburn, Ethan Laidlaw, Ralph Byrd, Douglas Bates, John Beach, John Hart, Ted Mapes, Kermit Maynard, Wally Reid, Jr., Phil Terry, Jack Luden, Bud Geary, Eric Alden, Robert Ireland, Larry Lawson, Rod Cameron, Jack Pennick, Steve Carruthers, Jack Chapin, Emory Parnell, Ed Brady, Dick Rush, Walter Shumway, Davison Clark, George E. Stone, Ean Thomas, Norma Nelson, Eva Puig, George Regas, Alphonse Martel, Ameda Lambert, Chief Big Tree, William Haade, William Beauman, Ted Oliver, Colin Tapley, Douglas Kennedy, Richard Denning, Robert Ryan, James Flavin, John Murton, Earl Askam, Nestor Paiva, Harry Semels, Harry Vejar, Tony Patton, Tony Merlo, Constant Franke, Fred Malatesta, Pedro Regas, Charles Stevens, Irene Colman, John Laird, Jack Rutherford, Jim Pierce, Donald Curtis, Russ Clark, Bob St. Angelo, Albert Pollet, Tony Martelli, Delmar Costello, Louis Natheaux, Gley De Roy, Dave Dunbar, Dutch Hendrian, Jack Byron, Ed Brady, Sid D'Albrook, Hector Sarno, Soledad Jiminez, Lou Merrill, Charlene Wyatt, Clara Blandick, John Power, Ynez Seabury, John Merton, Foy Van Dolsen, Jack Clifford, Alonzo Price, Paul Sutton, Anthony L. Caruso, Julia Faye, Edith Mills, Major Fred Farrell, Cyril Ring, Sam Ash, Jane Keckley, Noble Johnson, Ray Mala, Monte Blue, Chief Thunderbird, Chief Yowlachie, Bill Wilkerson, Bill Hazlett, Chief Thundercloud, Frank Lackteen, George Magrill, Marc Cortez, Chuck Hamilton.

A NIGHT AT EARL CARROLL'S, musical; GMO production; assoc. producer, Earl Carroll; director, Kurt Neumann; no writing credits released; camera, Leo Tover. Cast: Ken Murray, Rose Hobart, Blanche Stewart, Elvia Allman, J. Carroll Naish, Russell Hicks, William Davidson, Forbes Murray, Ralph Emerson, Allen Cavan, George McKay, Lillian Cornell, Jack Norton, Truman Bradley, Beryl Wallace, Ruth Rogers, Betty McLaughlin, John Laird, Sam Ash, Kay Sutton, Mary Lou Cook, Florine McKinney, Wanda McKay, Jean Phillips, Lela Moore, Emory Parnell.

THE ALDRICH FAMILY IN LIFE WITH HENRY, comedy-drama; producer-director, Theodore Reed; original story and screen play by Clifford Goldsmith and Don Hartman; camera, Leo Tover. Cast: Jackie Cooper, Leila Ernst, Eddie Bracken, Hedda Hopper, Fred Niblo, Kay Stewart, Etta McDaniel, Moroni Olsen, Rand Brooks, Josephine Whittell, Pierre Watkin, Doris Lloyd, Armand 'Curley' Wright, George Meader, Jack Clifford, Edith Evanson, Lucien Littlefield, Frances Carson, Frank Thomas, Sr., Robert Winkler, Danny Mummert, Ivan Miller, Mary Currier, Thurston Hall, Charlotte Treadway, Winifred Harris, Theodore Von Eltz, Hanley Stafford, Rod Cameron, Douglas Fahy, Jean Phillips, Lillian West, Sam Ash, Cyril Ring, William Hall, Tina Marshall, Harry Depp, James Dundee, George Melford, Arthur Stuart Hull, Stanley Mack, Ned Norton, John Laird, Betty Farrington, Jan Buckingham, Rita Owin, Bess Wade, Mary Akin, Gus Reed, Frances Raymond, Nell Craig, Helen Dickson, Fern Emmett, John Sylvester, Clarence Badger, Jr., Ronnie Rondell, Wanda McKay, Betty McLaughlin, Ruth Rogers, Harry Lash, Earl Dewey, John H. Dilson, George Anderson, Gordon Hart, Harry C. Bradley, Adrian Morris, Frances Morris, George Barton.

A DATE WITH DESTINY, formerly **DESTINY**, drama; producer, George Arthur; director, Tim Whelan; screen play, Howard J. Green; camera, 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, Hugh O'Connell, Jean Phillips, Kay Stewart, Wanda McKay, Betty McLaughlin, George Chandler, Norma Varden, Jacques Vanaire, Laura Treadwell, William J. Kline, Larry McGrath, Billy Wayne, Johnnie Morris, George Walcott, Paul Kruger, Phillip Morris, Eddie Dunn, Dorothy Dayton.

THE GHOST BREAKERS, comedy-mystery; producer, Arthur Hornblow, Jr.; director, George Marshall; no writing credits released; camera, Theodor Sparkuhl. Cast: Bob Hope, Paulette Goddard, Paul Lukas, Richard Carlson, Anthony Quinn, Pedro de Cordoba, Willie Best, Tom Dugan, David Durand.

QUEEN OF THE MOB, formerly **THE WOMAN FROM HELL**, meller; GMO production; assoc. producer, Edward T. Lowe; director, James Hogan; screen play, Horace McCoy and William R. Lipman, from J. Edgar Hoover's 'Persons in Hiding'; camera, Theodor Sparkuhl. Cast: Ralph Bellamy, Richard Denning, Paul Kelly, William Henry, J. Carroll 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, Herbert Naish, James Flavin, Sonny Bupp, Walter Fenner, Bruce Mitchell, Edward Cooper, Hilda Plowright, May Beatty.

I WANT A DIVORCE, drama; producer, George Arthur; director, Ralph Murphy; screen play, Frank Butler; based on a story by Adela Rogers St. Johns; camera, Ted Tetzlaff. Cast: Joan Blondell, Dick Powell, Gloria Dickson, Frank Fay, Sidney Blackmer, Jessie Ralph, Harry Davenport, Conrad Nagel, Dorothy Burgess, Mickey Kuhn, Harry Hadden, Natalie Moorhead, Isabel Withers, Jean Phillips, Edmund Elton, Lenita Lane, Edna Bennett, Pat West, Don Brodie, John Hartley, Virginia McMullin, Ruth Cherrington, Donnie Kerr, Emma Tansey, Adele Horner, Brandon Tynan, George Huntley, Herbert Rawlinson, Richard Clarke, Earle Dewey, Louise Beavers, Frank Austin, Betty McLaughlin, Elizabeth Valentine, Roscoe Ates, Byron Foulger, Edward Earle, Charles McAvoy, James Seay, Snowflake, Ed Stanley, Archie Twitchell, Frances Morris, Norma Nelson, Paul Stanton, George Meader, John Kelly, Paco Moreno, Eva Puig, Frank Wayne, Dorothy Burgess.

THREE MEN FROM TEXAS (1940-41 release), western; producer, Harry Sherman; director, Lesley Selander; screen play, Norton S. Parker; based on characters created by Clarence E. Mulford; camera, Russell Harlan. Cast: Bill Boyd, Russell Hayden, Andy Clyde, Esther Estrella, Thornton Edwards, Morris Ankrum, Dick Curtis, George Lollier, Glenn Strange, Neyl Marx, Lucio Villegas, Davison Clark, Morgan Wallace.

Paramount Pix Now in Production

COMIN' ROUND THE MOUNTAIN, comedy; GMO Production; assoc. producer, Bill Thomas; director, George Archainbaud; no writing credits released; camera, William Mellor. Cast: Bob Burns, Una Merkel, Pat Barrett, The Old Timer and Gildersleeve (from radio).

DANCING ON A DIME, drama; GMO Production; director, Joseph Santley; no writing credits released; camera, Charles Lang. Cast: Robert Paige, Peter Hayes, Eddie Quillan, Frank Jenks, Grace MacDonald, Virginia Dale, Carol Adams, Lillian Cornell, William Frawley.

TEXAS, formerly **TEXAS RANGERS RIDE AGAIN**, western drama; GMO Production; director, James Hogan; no writing credits released; camera, Archie Stout. Cast: John Howard, Ellen Drew, May Robson, Broderick Crawford, John Miljan, Charley Grapewin, Anthony Quinn.

RANGERS OF FORTUNE, drama; producer, Dale Van Every; director, Sam Wood; no writing credits released; camera, Theodor Sparkuhl. Cast: Fred MacMurray, Albert Dekker, Gilbert Roland, Patricia Morison, Joseph Schildkraut, Betty Brewer, Arthur Allen, Bernard Nedell, Brandon Tynan, Dick Alexander, Paul Newlan, Charles Middleton.

MYSTERY SEA-RAIDER, formerly **MYSTERY RAIDER**, meller (1940-41 release); producer, Eugene Zukor; director, Edward Dmytryk; no writing credits; camera, Harry Fischbeck. Cast: Henry Wilcoxon, Carole Landis, Onslow Stevens.

RHYTHM ON THE RIVER, formerly **GHOST MUSIC**, musical drama (1940-41 release); producer, William LeBaron; director, Vic Schertzinger; no writing credits; camera, Ted Tetzlaff. Cast: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant, 'Wingy' Mannone, John Scott Trotter, Oscar Shaw, Brandon Hurst, Billy Benedict, George Walcott.

VICTORY, drama (1940-41 release); producer, Anthony Veiller; director, John Cromwell; no writing credits; camera, Leo Tover. Cast: Fredric March, Betty Field, Jerome Cowan, Margaret Wycherly, Sig Rumann, Fritz Feld, Rafaela Ottiano, Lionel Royce, William Stack.

DOOMED CARAVAN, western; (1940-41 release) producer, Harry Sherman; associate, Joseph Engel; screen play, Johnston McCulley and J. Benton Cheney; camera, Russell Harlan. Cast: William Boyd, Russell Hayden, Andy Clyde, Minna Gombell, Morris Ankrum, Georgia Hawkins, Trevor Bardette, Pat O'Brien, Ray Bennett, Jose Tortosa, Martin Garralaga.

RKO-Radio

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Studios	21	19	4	4	4	4
Westerns	0	2	1	1	2	2
Sol Lesser..	2	2	0	0	0	0
The Play's the Thing.	4	1	0	1	2	2
Plays & Pix Corp.	2	1	0	0	1	1
Major Pictures (English).	1	1	0	0	0	0
Harold Lloyd	1	0	0	0	1	1
Stephens-Lang	2	2	1	0	0	0
Boris Morros Prod.	1	1	0	0	0	0
Walt Disney.	1	1	0	0	0	0
Totals ...	35	30	6	6	10	10

Pictures in cutting rooms or awaiting release:

TOM BROWN'S SCHOOL DAYS, a The Play's The Thing production; producer, Gene Towne and Graham Baker; director, Robert Stevenson; story, Thomas Hughes; adaptation, Walter Ferris; camera, Nick Musuraca. Cast: Sir Cedric Hardwicke, Freddie Bartholomew, Jimmy Lydon, Josephine Hutchinson, Ernest Cossart, Gale Storm, Billy Halop, Hughie Green, Polly Moran, Alec Craig.

ANNE OF WINDY POPLARS, drama; producer, Cliff Reid; director, Jack Hively; adaptation, Michael Kanin and Jerry Cady from novel by L. M. Montgomery; camera, Frank Redmond. Cast: Anne Shirley, James Ellison, Henry Travers, Patric Knowles, Louise Campbell, Slim Summerville, Ethel Griffies, Minnie Dupree, Katharine Alexander, Alma Kruger, Joan Carroll, Marcia Mae Jones, Ely Malyon, Clara Blandick.

PRAIRIE LAW, formerly **LONE STAR LEGION**, western; producer, Bert Gilroy; director, David Howard; screen play, Doris Schroeder and Arthur Jones from original by Bernard McConville; camera, Harry Wild. Cast: George O'Brien, Virginia Vale, Dick Hogan, J. Farrell Macdonald, Slim Whittaker, Paul Everton, Quen Ramsey, Henry Hall, Billy Franey, Bud Osborne, Monte Montague, Carl Stockdale, Ferris Taylor, Bobbie Burns.

THE VILLAIN STILL PURSUED HER, comedy-meller; Harold B. Franklin production; director, Edward Cline; screen play, Elbert Franklin; based on the play, 'The Fallen Saved,' produced at Boston Museum in 1844; camera, Lucien Ballard. Cast: Hugh Herbert, Anita Louise, Alan Mowbray, Buster Keaton, Joyce Compton, Richard Cromwell, Billy Gilbert, Margaret Hamilton, John Wray, Franklin Pangborn, Dian Fisher.

MILLIONAIRES IN PRISON, meller; producer, Howard Benedict; director, Ray McCarey; original, Martin Mooney; adaptation, Frank Fenton and Lynn Root; camera, Harry Wilde. Cast: Lee Tracy, Linda Hayes, Virginia Vale, Truman Bradley, Cliff Edwards, Morgan Conway, Paul Guilfoyle, Thurston Hall, Shemp Howard, Chester Clute, Selmar Jackson, Horace MacMahon, Elliott Sullivan, Thomas Jackson.

THOUSAND DOLLAR MARRIAGE, comedy; producer, Bert Gilroy; director, Les Goodwins; screen play, Charles E. Roberts from original, Arthur Beckhard; camera, Jack McKenzie. Cast: Leon Errol, Dennis O'Keefe, Adele Pearce, Walter Catlett, Marjorie Gateson, Erskine Sanford, Tom Kennedy, Robert Middlemass, Effie Anderson, Frank Faylen, John Sheehan.

RKO Pix Now in Production

LUCKY PARTNERS, formerly **BON CHANCE**; producer, George Haight; director, Lewis Milestone; screen play, Allan Scott from play by Sacha Guitry; camera, Robert DeGrasse. Cast: Ronald Colman, Ginger Rogers, Jack Carson, Spring Byington, Billy Gilbert, Leon Belasco, Eddy Conrad, Lucile Gleason, Olin Howland, Benny Rubin, Andrew Tombes, Tom Dugan, Helen Lynd, Alex Nelesh.

DREAMING OUT LOUD, formerly **MONEY ISN'T EVERYTHING**, comedy; a Voco Production; producer, Jack Votion and Sam Coslow; director, Harold Young; original, Bob Andrews and Barry Trivers; screen play, Andrews, Trivers and Howard Green; camera, Phil Tannura. Cast: Lum and Abner, Frances Langford, Frank Craven, Bobs Watson, Irving Bacon, Robert Wilcox, Donald Briggs.

DR. CHRISTIAN MEETS THE WOMEN, formerly **DR. CHRISTIAN'S DIET**, drama; a Stephens-Lang Production; producer, William Stephens; director, William McGann; original screen play, Marion Orth; camera, John Alton. Cast: Jean Hersholt, Edgar Kennedy, Dorothy Lovett, Frank Albertson, Rod LaRocque, Veda Ann Borg.

DANCE, GIRL, DANCE, formerly **HAVE IT YOUR OWN WAY**, formerly **ONE OF SIX GIRLS**,

(Continued on page 27)

Inside Stuff—Pictures

Betty Field, ingenue lead in Paramount's production of Joseph Conrad's 'Victory,' is being put through a strenuous workout getting ready for shooting. Her part is that of an English concert pianist, so she's spending almost all her waking hours listening to records and sound tracks to acquire an accent, besides taking several hours' daily piano lessons. As a topper, she's to wear a sarong in one sequence of the picture.

Margaret Webster, legit actress and director who staged the Maurice Evans-Shakespeare productions, will make her screen debut in an important supporting part in 'Victory'. She's on a unique contract to Paramount, calling for her to spend several months in Hollywood familiarizing herself with picture production, with the idea of becoming producer-director for the studio.

William LaVarre received $6,500 in cash settlement of his plagiarism suit against Warner Bros., which had gone through the lower courts and was up for hearing in the Court of Appeals in Albany. Warners also bear the costs under the settlement made out of court.

LaVarre's suit was based on two stories which he wrote in 1933 and submitted to Warners, 'Bedside Manner' and 'Lucky at Love,' claiming they had been lifted in the productions, 'Bedside' and 'Gambling Lady,' made by WB. The suit was originally brought in 1935. LaVarre is with the North American Newspaper Alliance.

Growing practice among Hollywood agents is to hire name writers of stage and screen to prepare film yarns in script form to stimulate sales to the studios. In many instances the 10%ers have bought completed screenplays, which naturally added zest to their salesmanship, particularly when they had their own player clients tied up with the negotiation. Among the agents peddling shooting scripts are Myron Selznick, Berg-Allenberg and Music Corp. of America.

'Buck Benny Rides Again,' in its fourth week over at the Paramount, N. Y., flagship of the Par chain, becomes the ninth picture in the 13 years of operation to play four weeks. Majority of the films that have gone beyond three have done so since 1935 when the present pit-band policy was inaugurated, these pictures being 'Artists and Models,' 'Wells Fargo,' 'If I Were King,' 'Union Pacific,' 'Gulliver's Travels' and 'Road to Singapore.'

Being that Decoration Day (May 30) and the Fourth of July fall on Thursdays, RKO has decided to throw in Friday in both cases for a four-day weekend but is not giving the home office employees both Fridays. One-half of the h.o. group takes one of the four-day weekends, the balance the other.

Milwaukee Film Body Refuses to Rescind Its OK on 'Primrose'

Milwaukee, May 21.

When a flood of complaints poured into Mayor Carl F. Zeidler's office following the initial showing of 'Primrose Path' at the Fox Palace, he asked the motion picture commission to re-consider its approval, and anticipated that the OK given the film would be withdrawn and its showing halted. However, the commission, which consists of nine members, held a meeting and decided to stand pat. Now the Mayor demands that the commission be abolished and that a new commission be established and given the power of censoring objectionable pictures.

When Mayor Zeidler was informed Wednesday (15) that the commission refused to alter its opinion regarding 'Primrose,' and in fact said the picture 'deserved considerable praise for its delicate and artistic treatment of its subject,' he was considerably piqued. He immediately asked City Attorney Walter J. Mattison for a legal opinion on the powers and duties of the commission. He received it Friday (17), and learned that the commission was merely an advisory body, empowered only to ask exhibitors to delete parts of pictures considered objectionable, but with no power of enforcement.

Thereupon the mayor announced he would urge abolition of the present commission and ask the common council to pass an ordinance more in keeping with his ideas of what a commission should be.

'Primrose' in the meantime finished its first run at the Palace, so the Fox people, to accommodate all those who wanted to see what the shootin' was all about, moved it across the street to their Strand for an extended first-run.

S. A.'s Censor Committee

San Antonio, May 21.

A motion picture censorship committee was announced here at a session of the city council last week. In the announcement, Mayor Maury Maverick stated that the board's duties would be advisory but that there will be no preview censorship of pix by the group. It was further stated that these pictures were previewed by a national voluntary board.

If a picture is brought to this city that violates the rules of decency, charges would be filed on advice of the censorship board. The cooperation of all local theatre men will be sought.

Committee is headed by Mrs. Dove Vincius, who is in charge of censorship of shows for the city.

EARLY AFM-WB SETTLEMENT STALLS

Philadelphia, May 21.

Hope for an early settlement of the controversy between the American Federation of Musicians and the Stanley-Warner circuit has faded with the coming of the summer season.

Even if both sides could be brought together to iron out their differences—which appears virtually impossible at this writing—it is hardly likely that the Warner chain would attempt to revive vaude in the midst of the dog days—traditionally the worst season in the year for show biz.

'We'd hardly reopen vaudeville at the Earle this summer even if we could get together with the musicians,' a Warners official said. 'When we were forced to pass up the most profitable months in the winter and early spring, it's not likely that we'll do anything in the vaude line at least until fall.'

Meanwhile officials of the Philly local of the Musicians union were marking time until the national AFM convention next month before taking their next step. At the parley delegates of Local 77 are expected to take the floor and demand that the national AFM body call a general strike of musicians at all Warner theatres and at the production centers in Burbank, Cal. Representatives of the Philly local are also expected to ask that all allied AFL unions like the projectionists, cashiers, etc., support them in their fight against the Warner chain.

The union and Warners have been at odds since last December, when the circuit dropped its musicians at the central-city Earle and Fox and six nabes. The union has demanded that all the men be rehired, while the management insists on the right to hire musicians only in theatres which will follow a vaude policy.

ADD: B.O. OPPOSITION, DET.'S TWILIGHT RACES

Detroit, May 21.

For the next three months the twilight horse races at the Michigan State Fairgrounds are going to subtract plenty of business from theatres. Returning to the system which last year produced a vast racetrack following, the Fair again will start its schedule of seven races at 4:30 p.m., running them out well in the evening, too late for show going.

Making it worse there are two free ladies' days, Tuesday and Friday.

As Major Rogers in "Northwest Passage"

GREAT!

As Father Flanagan in "Boys Town"

GREAT!

As Gunner in "Test Pilot"

GREAT!

As Manuel in "Captains Courageous"

GREAT!

As the Gallant Priest in "San Francisco"

GREAT!

CLARENCE BROWN'S

Metro-Goldwyn-Mayer PRODUCTION

SPENCER TRACY'S GREATEST PERFORMANCE

EDISON, THE MAN

with Rita Johnson, Lynne Overman, Charles Coburn, Gene Lockhart, Henry Travers, Felix Bressart • Screen Play by Talbot Jennings and Bradbury Foote
A Metro-Goldwyn-Mayer Picture
Directed by Clarence Brown
Produced by John W. Considine Jr.

THE PRESS PREVIEW DOES HAND-SPRINGS!

In his performance of the title role of "Edison, The Man," Spencer Tracy clinches his nomination for another Academy Award. M-G-M does itself and the industry proud with a tribute to the man who invented the medium which now helps to celebrate him.

—Hollywood Reporter

* * *

"Edison, The Man" takes its place as one of the superior motion pictures. Spencer Tracy supplies one of his strongest performances.

—Edwin Schallert, Los Angeles Times

* * *

Every man, woman and child in the world should see "Edison, The Man." **—Hedda Hopper, Columnist**

* * *

By every measure a splendid and memorable production, destined to take its place amongst the important pictures of the year. A truly great performance. A picture of distinction and commercial promise. **—Daily Variety**

One of year's finest films, superbly produced, directed and acted. M-G-M has one of the truly memorable pictures of the year. By virtue of its strength and appeal, circuits and exhibitors everywhere are certain beneficiaries, as is the public far and wide. Spencer Tracy's performance will surely command most serious consideration on the part of those who vote the coveted Oscars of 1940. It's a box-office power-house. **—Film Daily**

* * *

A commanding screen work...compellingly impressive. A fine piece of box-office merchandise. Spencer Tracy's portrayal is his best performance. The preview audience was completely captured by the film. **—M. P. Daily**

* * *

One of the most interesting productions I've seen. I don't remember when Spencer Tracy ever gave a better performance. A truly unusual film.

—Jimmy Starr, Los Angeles Eve. Herald and Express

Slot-Machine Actor Boom

Continued from page 1

sing and dance. Others will be used for off-stage dialog.

'The possibilities of training under capable directors, experience they cannot get at once in feature films, will be of great advantage to the performer trying to win a place in motion pictures. The slot pictures will give them widespread exploitation.'

A new ban that will hit independent casting agencies, is that which they have been collecting commissions for booking extras for independent producers. It also will stop practice of taking up collections to buy presents for directors and assistant directors. This custom has been prevalent for several years, particularly on location.

Harry Mayo, Bud Lawler, Charles Graham and Bill Brandt have been elected to the SAG Council to fill vacancies caused by the death of Earl Askam and the resignations of Patricia Patrick, Frank Edmunds and Elliott Sulivan.

The SAG has started publication of a monthly magazine given the title of The Actor. The June issue will be opened to advertising, but no advertisements will be accepted from motion picture companies or actors.

Negotiations between the Screen Writers Guild and Producers get under way this week. M. B. Silberberg is acting as chairman of a group of attorneys handling parleys for the major companies, and prexy Sheridan Gibney is directing negotiations for the Guilders. Attorneys Alfred Wright, George Cohen and Homer Mitchel will sit in with Silberberg. Other members of the SWG committee are Charles Brackett, Boris Ingster, Sidney Buchman, Mary C. McCall, Jr., and Dore Schary. The attorney group met yesterday (Mon.) to start studying the draft of SWG proposals. A meeting with the writers will be arranged later this week.

The SWG did not set a minimum wage in its demands, but stated that job security, with the necessity of establishing certain minimum guarantees of wages and employment, was the major problem facing scriveners. The majority of writers favor a minimum wage of $150 weekly regardless of the experience of a writer. They also are asking that where a writer is employed on a week-to-week basis, he be given a guarantee of at least two weeks employment. The wirters also want advance notice of 30-60 days when a option is to be lifted or passed.

The Producers have already indicated they will turn down the SWG request that all flat deals involving less than $5,000 be prohibited. The option clause also will come in for considerable discussion, as well as claim of writers to ownership of material turned out during layoff periods. The writers, however, are willing to waive their demand for a one-year pact if an agreement can be reached on their major proposals.

Ban Outside Labor Ties

The Hollywood Guild Council, an amalgamation of studio guilds and autonomous unions, is placing a ban on any affiliated group joining an outside labor organizations without first consulting the Council. Move is said to have been planned to protect affiliated groups from any outside merger with a national labor organization that might jeopardize Council policies. Groups invited to affiliate include the Screen Publicists Guild, Screen Writers Guild, Screen Set Designers, Script Clerks Guild, Screen Readers Guild, Screen Office Employes Guild, and Society of Motion Picture Film Editors.

Kenneth Howard, national organizer for AGVA, spent the weekend here planning a membership drive in the Pacific Northwest. He conferred with attorney I. B. Kornblum and Kenneth Thomson, executive secretary of the SAG. A fund of $5,000 has been advanced by SAG and Actors Equity Association, with a promise of additional money if needed.

A meeting of the Producer-Labor negotiating committee will be called by prexy Y. Frank Freeman the last of this week to set a date for resuming negotiations with the American Federation of Labor Conference of Studio Unions. The meeting was requested by J. W. Buzzell, who is acting as Conference chairman during the absence of Willie Bioff, sitting out a six months jail sentence in Chicago on a pandering rap.

Conference demands are expected to include requests that American Federation of Office Employes be recognized as bargaining representative for Central Casting Corp. employes and white collar workers in certain studios. A demand has already been presented for a closed shop at Central, with a minimum of $25 per week for clerks and $75 for casting directors. Conference leaders take the position that request of the Producers for termination of recent 10% wage increases is a dead issue despite loss of foreign revenue because of spreading war conditions.

A slight increase in employment in studios is reported by business heads of various unions. Joseph Tuohy, business representative of Studio Transportation Drivers Local 399, said group had few men idle and that several times recently the union experienced difficulty in filling all calls for men.

Juke-Box Licenses

Detroit, May 21.

Juke-boxes and 'electric eye' target machines are now under city licensing in Detroit.

Pointing out that phonographs and target games were not widespread amusements when the ordinances were designed a few years ago to license games, councilmen here made the older laws more extensive.

The new ordinance authorities the mayor to issue an annual license for the machines at a fee of $10 each and provides penalties of $500 fine, 90 days in jail, or both for violations.

Browne

Continued from page 1

the International Alliance of Theatrical Stage Employes and the Motion Picture Machine Operators of the United States and Canada, at a meeting duly convened in Chicago, Ill., on April 29, 1940, as follows:

'1. The President of the International Alliance is hereby authorized and empowered to take all legal measures which in the discretion of the said international president are advisable to protect the rights and interests of the International Alliance in all such proceedings which are or may be initiated by or against the Alliance or its officers, representatives, agents, employes or affiliates.

'2. The President of the International Alliance is hereby authorized and empowered to use such sums out of the general fund of the Alliance which in the discretion of the said international president shall be advisable for the protection of the interests and rights of the Alliance, or its officers, representatives, agents, employees or affiliates in all such proceedings.

'3. The general secretary-treasurer of the International Alliance is hereby authorized, empowered and directed pursuant to instructions in that regard of the international president to withdraw and make available from time to time such sums out of the said general fund as determined by the international president, which are needed to carry out the purpose of this resolution, and a proper audit thereof shall be made from time to time as provided in the constitution and by-laws of the International Alliance.'

Action under the wide powers given to George Browne may come at any time, possibly before the national convention to be held in Louisville next month, but whether it does or not the matters concerned will be one of the big things of the confab. Just what is coming is not known outside the inner circle, but there is much conjecture as to what course is to be taken. Libel suits, as well as defamation of character damage actions, are being hinted at in the gossip.

Total War

Continued from page 1

greatest rivals of U. S. product. Nearly 300 American pictures were distributed in Belgium during 1939.

Normally there are about 2,000 theatres, with sound equipment, in the areas badly hit by the warfare, divided as follows: Belgium, 1,100; Denmark 370, Netherlands, 333; and Norway, 247.

Indications in N. Y. are that if London is bombed, bulk of American distribution companies will move their offices to the west coast of England, near Wales.

Advance Production Chart

(Continued from page 25)

drama; producer, Erich Pommer; director, Roy Del Ruth, original, Vicki Baum; adaptation, Tess Slesinger and Frank Davis; camera, Joseph August. Cast: Maureen O'Hara, Louis Hayward, Lucille Ball, Virginia Field, Carl Esmond, Mary Carlisle, Maurice Moscovich, Katharyne Alexander, Harold Huber, Ed Brophy, Louis Borell, Ernest Truex, Chester Clute, Lola Jensen, Lorraine Kruger, Emma Dunn.

CROSS COUNTRY ROMANCE, drama; producer, Cliff Reid, director, Frank Woodruff; novel, Eleanor Browne; adaptation, Jerry Cady and Bert Granet; camera, Roy Hunt. Cast: Gene Raymond, Wendy Barrie, Berton Churchill, Hedda Hopper, G. P. Huntley, Billy Gilbert, Tom Dugan, Tommy Mack, Edgar Dearing, Frank Sully.

STAGE TO CHINA, western; producer, Bert Gilroy; director, Edward Killy; original, Norton S. Parker; screen play, Morton Grant and Arthur V. Jones; camera, J. Roy Hunt. Cast: George O'Brien, Virginia Vale, Hobart Cavanaugh, Glenn Strange, Harry Cording, Martin Garralaga, William Haade, Roy Barcroft.

Republic

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Features ...	26	17	2	3	2	2
Westerns ...	26	15	1	1	0	0
Serials	4	4	0	0	0	0
Totals ...	55	36	4	6	0	0

Pictures in cutting rooms or awaiting release:

DOCTORS DON'T TELL, drama; producer, Sol C. Siegel; director, Bernard Vorhaus; original screen play, Doris Anderson, Joseph Moncure March and F. Hugh Herbert; camera, John Alton. Cast: Charles Coburn, John Wayne, Sigrid Gurie, Spencer Charters, Mary Field, Bryon Fougler.

WAGONS WESTWARD, western drama; producer, Armand Schaefer; director, Lew Landers; original screen play, Joseph Moncure March, Harrison Jacobs; camera, Ernest Miller. Cast: Chester Morris, Anita Louise, Buck Jones, Douglas Fowley, Ona Munson, George 'Gabby' Hayes, Guinn 'Big Boy' Williams.

GRAND OLE OPRY, comedy with music; producer, Armand Schaefer; director, Frank McDonald; original screen play, Dorrell and Stuart McGowan; camera, Jack Marta. Cast: Weaver Brothers and Elviry and Loretta Weaver, Lois Ranson, Henry Kolker, John Hartley, George Hay, Uncle Dave Macon, Dorris Macon, Rachel Veach, Roy Acuff, and His Smoky Mountain Boys, Earl Dewey, Ferris Taylor.

CARSON CITY KID, western with music; producer-director, Joseph Kane; original screen play, Robert M. Yost and Gerald Geraghty; camera, William Nobles. Cast: Roy Rogers, George (Gabby) Hayes, Pauline Moore, Francis MacDonald, Bob Steele, Noah Beery, Jr., Hal Taliaferro, Hank Bell, Ted Mates, Chester Gan, Jack Kirk, Al Taylor.

Republic Pix Now in Production

THE GIRL FROM GOD'S COUNTRY, meller; producer, Armand Schaefer; director, Sidney Salkow; original by Ray Millholland; screen play, Elizabeth Meehan, Robert Lee Johnson and Malcolm Stuart Boylan; camera, Jack Marta. Cast: Chester Morris, Jane Wyatt, Charles Bickford, Ray Mala, Rosina Galli, John Bleifer, Don Zelaya, Ferike Boros, Mamo Clark.

UNTITLED WESTERN; producer-director, George Sherman; original screen play, Bennett Cohen and Jack Natteford; camera, Reggie Lanning. Cast: Don Barry, Dub Taylor, Carleton Young, Janet Waldo, Major James H. McNamara, George Cleveland, Ed Cobb, Rex Lease, Roy Brent, Charles King, William Kellogg, Snowflake, Guy Usher, Bob Fraser.

SCATTERBRAIN, hill-billy musical; producer-director, Gus Meins; original screen play, Jack Townley and Olive Cooper; additional dialog, Paul Conlan; camera, Ernest Miller. Cast: Judy Canova, Alan Mowbray, Eddie Foy, Jr., Isabel Jewell, Joseph Cawthorn, Wallace Ford, Emmett Lynn, Luis Alberni, Ruth Donnelly, Jimmy Starr.

CAROLINA MOON, western with music; producer, William Berke; director, Frank McDonald; no writing credits; camera, William Noble. Cast: Gene Autry, Smiley Burnette, June Storey, Mary Lee.

20th Century-Fox

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Totals	52	46	4	12	0	0

Pictures in cutting rooms or awaiting release:

SAILOR'S LADY, drama; producer, Sol M. Wurtzel; director, Allan Dwan; no writing credits released; camera, Ernest Palmer. Cast: Nancy Kelly, Jon 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, John Howard Lawson, Samuel J. Engle; based on story by Basil King; camera, Lucien Andriot. Cast: Warner Baxter, Andrea Leeds, Lynn Bari, Henry Wilcoxon, Charley Grapewin, Elizabeth Patterson, Russell Hicks.

STREET OF MEMORIES (1940-41 release), drama; producer, Lucien Hubbard; director, Shepard Traube; no writing credits released; camera, Charles Clarke. Cast: Guy Kibbee, Lynne Roberts, Paul Hurst, John McGuire, Hobart Cavanaugh, Ed Gargan.

GIRL FROM AVENUE A, formerly **THE BRAT**, comedy-drama (1940-41 release); producer, Sol M. Wurtzel; director, Otto Brower; no writing credits released; camera, George Barnes. Cast: Jane Withers, Kent Taylor, Elsie Knox, Katharine Aldridge, Jessie Ralph, Laura Hope Crews, Rand Brooks, Alma Kruger, Harry Shannon.

YOUNG PEOPLE (1940-41 release), drama with music; producer, Harry Joe Brown; director, Allan Dwan; no writing credits released; camera, Arthur Miller. Cast: Shirley Temple, Arleen Whelan, George Montgomery, Charlotte Greenwood, Jack Oakie.

GIRL IN 313, formerly **MILLION DOLLAR DIAMOND**, drama; producer, Sol M. Wurtzel; director, Ricardo Cortez; no writing credits released; camera, Edward Cronjager. Cast: Kent Taylor, Florence Rice, Joan Valerie, Elyse Knox, Katharine Aldridge, Dorothy Dearing.

MARYLAND, drama in Technicolor; producer, Gene Markey; director, Henry King; no writing credits released; camera, George Barnes, 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.

RAIN OR SHINE (re-make of **BAD GIRL**) (1940-41 release); producer, John Stone, director, David Burton; no writing credits released; camera, Virgil Miller. Cast: Virginia Gilmore, Joan Davis, Robert Sterling, Ed McDonald.

LUCKY CISCO KID, western; producer, John Stone; director, H. Bruce Humberstone; no writing credits released; camera, Lucien Andriot. Cast: Cesar Romero, Evelyn Venable, Mary Beth Hughes, Chris-Pin Martin, Dana Andrews, Willard Robertson.

FOUR SONS, drama; assoc. producer, Harry Joe Brown; director, Archie Mayo; no writing credits released; camera, Leon Shamroy. Cast: Don Ameche, Mary Beth Hughes, Alan Curtis, Eugenie Leontovich, George Ernest, Robert Lowery, Lionel Royce, Ludwig Stossel, Torben Meyer, Sig Rumann, Christian Rub, Michael Visaroff, Eleanor Wesselhoeft, Greta Meyer, Egon Brecher.

ELSA MAXWELL'S PUBLIC DEB NO 1, comedy-drama (1940-41 release); producer, Gene Markey; director, Gregory Ratoff; no writing credits released; camera, Ernest Palmer. Cast: George Murphy, Brenda Joyce, Mischa Auer, Charlie Ruggles, Elsa Maxwell, Ralph Bellamy, Maxie Rosenbloom, Berton Churchill, Franklin Pangborn, Lloyd Corrigan.

PIER 13 (1940-41 release), drama; producer, John Stone; director, Eugene Forde; no writing credits released; camera, Virgil Miller. Cast: Lynn Bari, Lloyd Nolan, Douglas Fowley, Robert Lowery, Joan Valerie, Chick Chandler, Oscar O'Shea.

20th-Fox Pix Now in Production

BRIGHAM YOUNG, drama (1940-41 release) producer, Kenneth Macgowan; director, Henry Hathaway; screen play, Lamar Trotti; based on story by Louis Bromfield; camera, Arthur Miller. Cast: Tyrone Power, Linda Darnell, Dean Jagger, John Carradine, Brian Donlevy, Jane Darwell, Jean Rogers, Moroni Olsen, Willard Robertson, Mary Astor, Vincent Price.

THE RETURN OF FRANK JAMES, in Technicolor (1940-41 release) producer, Kenneth Macgowan; director, Fritz Lang; no writing credits; camera, George Barnes and William Skall. Cast: Henry Fonda, Andrea Leeds, Jackie Cooper, J. Edward Bromberg, Henry Hull, Donald Meek, Eddie Collins, John Carradine, Charles Tannen, Ernest Whitman.

I MARRIED A NAZI, meller; (1940-41 release), producer, Raymond Griffith; director, Irving Pichel; original mag story, Oscar Schisgall; camera, Peverell Marley. Cast: Joan Bennett, William Gargan, Francis Lederer, Anna Sten, Johnny Russell.

THE BRIDE WORE CRUTCHES, comedy-drama (1940-41 release); producer, Lucien Hubbard; director, Shepard Traube; no writing credits; camera, Charles Clarke. Cast: Ted North, Lynne Roberts, Lionel Stander, Robert Armstrong, Edgar Kennedy, Richard Lane, Edmund MacDonald, Anthony Caruso, Stanley Ridges, Harry Tyler, Murray Alper, Lester Scharf.

United Artists

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Goldwyn ..	4	2	0	1	0	0
Selznick	4	2	0	0	2	2
Wanger	0	4	2	0	0	0
Chaplin	1	0	0	1	0	0
Roach	5	4	1	0	0	0
(Laurel-Hardy) ..	4	2	0	0	2	2
Korda	5	1	0	0	4	4
Ed Small...	0	3	1	1	0	2
Lesser-Lubitsch..	3	1	0	0	2	2
D. Fairbanks	1	0	0	0	1	1
D. L. Loew.	1	0	0	0	1	1
Totals ...	40	10	4	3	14	14

Pictures in cutting rooms or awaiting release:

THE WESTERNER, western drama; producer, Samuel Goldwyn; director, William Wyler; no writing credits released; camera, 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.

SOUTH OF PAGO PAGO, formerly **PAGO PAGO**, drama; producer, Edward Small; director, Alfred E. Werker; no writing credits released; camera, Russell Harlan. Cast: Victor McLaglen, Jon Hall, Frances Farmer, Gene Lockhart, Olympe Bradna, Douglas Dumbrille, Ben Welden, Abner Biberman, Francis Ford.

UNTITLED COMEDY; production, direction, screen play, Charles Chaplin; camera, Karl Struss and Rollie Totheroh. Cast: Charles Chaplin, Paulette Goddard, Henry Daniell, Emma Dunn, Maurice Moscovitch, Max Davidson, Nellie V. Nichols, Esther Nicholson.

UA Pix Now in Production

FOREIGN CORRESPONDENT, formerly **PERSONAL HISTORY**, drama; producer, Walter Wanger; director, Alfred Hitchcock; screen play, Charles Bennett, Joan Harrison; dialog, James Hilton; camera, Rudolph Mate. Cast: Joel McCrea, Laraine Day, Herbert Marshall, George Sanders, Albert Basserman, Robert Benchley, Eduardo Ciannelli, Edmund Gwenn.

THE LONG VOYAGE HOME, sea drama; producer, the Argosy Corp. (Walter Wanger-John Ford); director, John Ford; screen play, Dudley Nichols suggested by four one-act plays by Eugene O'Neill; camera, Gregg Toland. Cast: John Wayne, Thomas Mitchell, Ian Hunter, Barry Fitzgerald, John Qualen, Arthur Shields, Joseph Sawyer, Ward Bond, Wilfrid Lawson, J. M. Kerrigan, Jack Pennick, Harry Tenbrook, Raffaelo Ottiano, Constantine Romanoff, Carmen Morales.

CAPTAIN CAUTION, drama; producer, Hal Roach; director, Richard Wallace; screen play, Grover Jones, based on the Kenneth Roberts novel; camera, Norbert Brodine. Cast: Victor Mature, Louise Platt, Bruce Cabot, Leo Carrillo, Vivienne Osborne, Miles Mander, Robert Barratt, El Brendel, Andrew Tombes, Roscoe Ates.

KIT CARSON, western; producer, Edward Small; director, George Seitz; original screen play, George Bruce; camera, Jack Mescall. Cast: Jon Hall, Dana Andrews, Lynn Bari, Ward Bond, Harold Huber, Renie Riano, Clayton Moore, Raymond Hatton, Charles Stevens, Rowena Cook, Harry Strang, Blaney Harris, Al Kikume.

Universal

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Features ...	40	35	2	4	0	0
Arlen-Devine Actions ..	7	5	0	2	0	0
Westerns ...	7	5	0	1	1	1
Serials	4	4	1	1	0	0
Famous	2	1	0	0	2	2
Totals ..	61	50	4	0	2	2

Pictures in cutting rooms or awaiting release:

THE BOYS FROM SYRACUSE, musical comedy; producer, Jules Levey, director, Eddie Sutherland; scree

(Continued on page 29)

Of all the motion pictures completed in the long history of the Warner Studio there has been none to compare with **BETTE DAVIS** and **CHARLES BOYER** in that champion of best-sellers

'ALL THIS, AND HEAVEN TOO'

By RACHEL FIELD with
JEFFREY LYNN
BARBARA O'NEIL
Virginia Weidler • Henry Daniell
Walter Hampden • George Coulouris
An ANATOLE LITVAK Prod'n
Screen Play by Casey Robinson
Music by Max Steiner
A Warner Bros.-First National Picture

This, Too, is from Warners

Offers No Panaceas

Continued from page 4

monopoly often leads to stagnation, decay and complete annihilation.

Oddly enough, one phase of this monopoly manifests itself by a handful of stars monopolizing all the star parts. We see the same old faces in the same old parts. No originality, no vitality, no inspiration, no surprise. Their drawing power decreases and their income increases. And so we are forced to put on second features, and Bank Nights, and Dish Nights, and all the other makeshifts to support drawing cards who can draw contracts but can't draw audiences.

Mr. Hollywood Producer, on his occasional slumming tour to New York, is always sure to make the following five demands on the exhibitor: give me more showmanship; give me longer runs; give me higher admissions; give me greater grosses. And, while you're at it, give me the revenues we've lost in Europe through Hitler's blitzkriegs.

Simple Arithmetic

Passing the buck to the exhibitor will never solve the problem. The producer should hire better screen writers rather than ask the exhibitor to hire better ad writers. As far as increased admissions are concerned, if the public stays away at a quarter, what will they do when you jack up the price of admission to 30c?

My hat will go off to the producer with sense enough to say, let's decrease prices. After all, the most money made out of this business by everybody—even the stockholders—remember him?—was when prices were low and attendance was high. This may sound theoretical, but automobile companies come out with new models every year at decreased prices, and yet somehow they manage to increase sales.

The laborer is worth of his hire. And by all means give him his fair share. If a star is worth $1,000,000 to a picture, give it to him—for that picture. But only for that picture.

Nicholas M. Schenck some years ago said: 'There's nothing wrong with this industry that good pictures can't cure.' And how right he was! Let Hollywood send on good pictures, and just see how fast the exhibitor will throw out those second features, dishes, bank nights, etc.

I am not attempting to tell producers how to produce. That problem is a riddle. But they, and not the exhibitor, are being paid to solve that riddle.

Dave Selznick took a chance with Vivien Leigh in 'Gone With the Wind.' He also took a chance with Joan Fontaine in 'Rebecca.' He gambled and won. And he's entitled to his winning. He had the courage of his convictions. We need more producers like him, instead of the 'sure thing' boys, who play safe and give us the same old faces and the same old routine, and then blame the exhibitor because they get the same old results.

Contrary to the belief of other theatre operators, I contend that blockbooking is a necessity if the picture industry is to survive. With all its faults it has made the growth of the industry possible. The Government has not produced a better scheme to give the producer a fair return on his investment and the distributor product for his theatres, and, in the absence of a better system, blockbooking seems to be the only solution.

But a new system of blockbooking with more equitable measures for both the exhibitor and producer must be devised. If blockbooking is completely destroyed, motion picture production will be unavoidably and considerably curtailed — thousands now employed by the film industry will be thrown out of employment and theatres themselves will suffer through insufficient and inadequate program material.

It takes from $50,000 to $500,000 to make a motion picture. The producer who spends this amount must be guaranteed an outlet for his production, else he will not risk producing a picture which may find a permanent berth on a shelf instead of a screen. No bank will finance such a venture. Consequently, no outlet, no picture. No producer deliberately makes a bad picture. There is no such thing as a wholly bad picture. Therefore, some modified system of blockbooking must remain as a safeguard for both producer and exhibitor.

Analogy to Legit's Uncertainties

Without a continuous supply of product, I feel that the picture theatre will very rapidly find itself in the unhappy position of the legitimate theatre, which never knows where its next attraction is coming from, and as a result is closed for more weeks than it is open.

I do not suggest that the movies rest on their laurels. I do not ask the movies to place before the public a list of the benefi's; they have brought together with a list of their grievances against the Government. Rather, 'the movies can prove their case by exploiting to the full their unique opportunity to reach a large part of the population and make it alive to the wonders and problems of the world in which it lives.'

The movies have already taken occasional tentative steps in this direction, but they left it to the Government to show what could be accomplished along these lines in 'The River' and 'The Fight for Life.' The possibilities for development are overwhelming, because the screen hits home through the two most important senses—sight and hearing. It will fill the gap for those who cannot or do not read. Here is the most perfect method yet devised for graphically showing as well as explaining what Nazism, Fascism and Communism really are and the conditions they have produced in Europe. In contrast the movies can show what democracy has meant for us, what the principles are on which the American nation was founded and the reasons why they are worth preserving.

In this connection I believe that the picture industry should follow the leadership of the newspapers, the magazines, and the radio. They set the pattern for American thought. Theirs is a forum through which anyone with something to say has an opportunity to say it. The public is always safeguarded. It can say, 'We want more' or 'We want no more.' The public always has the last word.

Why the Escapology Theorem?

For example, the newspapers tell us that the public is interested in the war. Who are we to tell them they don't know their job? Yet we're told by many so-called leaders of our industry that the primary function of the screen is to serve as an escape. Escape from what? From the facts of life? And what about the millions who don't want to escape—who don't want to retreat? Who want to face facts—grapple with them and master them?

'Boy Meets Girl' is all right for those who want it. But let's not forget that there's just as big an audience for 'boy meets life.' There are many talented writers who have something to say on that subject. Why should those writers be barred from our screens; and those millions of patrons be barred from our theatres? Why not open up these vast untapped sources of material and patronage?

As far as adaptation to the technical requirements of the screen, that certainly is no insuperable obstacle. There's the standard method; the 'March of Time' formula and the 'Information, Please' formula, which have proved profitable to both distributor and producer; the 'Snow White' treatment; the documentary; and many more waiting to be created. If the public gets a chance to see this material, it will soon tell us whether it wants it as the main feature, or the second feature, or as a short, or not at all. But let the public decide. And we can be sure of one thing—the public will tell us soon enough.

When this war is finally over, whether we fight or not, we will be expected to help in the reconstruction. Millions in Europe will be left destitute; drives to aid them will again be organized as after the previous war. Pictures can perform a great service by showing just where the need is. They offer a method of acquainting our own people with the things they need to know to preserve their health—telling them what vitamins are and what they do, showing them what can be done to prevent heart disease, how milk helps build good teeth, and liver peps up the blood. Let them show the people how pneumonia can be cured, how to put roses into the cheeks of their children, how to lift themselves out of depression and despair.

Pic People Are 'Showmen'

The men of the motion picture industry are showmen. But unfortunately they have labored under the impression that audiences do not want to be instructed or educated and come to the movies primarily to be entertained and amused. This is definitely not so, as has already been proved in such pictures as 'The River' and 'The Fight for Life.' Such subjects are no longer in their experimental stage and the fear of the average producer to risk their production can be eliminated. This material can be as profitable as the production of romance. That the people are hungry for this knowledge is forcibly illustrated in the great success of the digest and picture magazines, the short subjects put out by commercial companies, and the enormous circulation of newspapers whose various departments deal with informative and inspirational subjects.

The movies are the greatest form of mass entertainment the world has ever known. Why not use this magnificent power to make them the mightiest force for better living? This is the challenge to the movie masters. Let them show the people of the world what can be accomplished when men are big enough to use the forces of the screen to uplift and not destroy.

Judging by the product, many producers still believe that only those with the minds of 12-year-old children go to the movies. I wonder who is really suffering from mental adolescence? The producer or the audience? When the history of these epochal times comes to be written, let it not be said that all the screen had to offer was a never-ending dose of 'boy meets girl.' And that when people went to the movies they had to leave their brains at home.

Advance Production Chart

(Continued from page 27)

play, Leonard Spiegelgass, Charles Grayson; based on the stage musical by George Abbott, Richard Rodgers and Lorenz Hart; camera, Joseph Valentine. Cast: Allan Jones, Joe Penner, Martha Raye, Rosemary Lane, Irene Hervey, Alan Mowbray, Eric Blore, Charles Butterworth, Samuel S. Hinds.

BLACK DIAMONDS, meller; producer, Ben Pivar; director, Christy Cabanne; original, Sam Robbins; screen play, Clarence Upson Young, Sam Robbins; camera, William Sickner. Cast: Richard Arlen, Andy Devine, Kathryn Adams, Mary Treen, Pat Flaherty, Maude Allen, Paul Fix, Jim Morton, Cliff Clark.

PRIVATE AFFAIRS, formerly **ONE OF THE BOSTON BULLERTONS**, comedy-drama; producer, Glenn Tryon; director, Al Rogell; screen play, Leonard Spiegelgass, Charles Grayson; camera, Milton Krasner. Cast: Nancy Kelly, Roland Young, Hugh Herbert, Robert Cummings, Montagu Love, Broderick O'Farrell.

WINNERS OF THE WEST (1940-41 serial); producer, Henry MacRae; directors, Ford Beebe, Ray Taylor; original screen play, Charles R. Condon, George H. Plympton, and Basil Dickey; camera, 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, Ed Cassidy, Trevor Bardette, Jim Farley, Vyola Vonn.

LOVE, HONOR AND OH, BABY!, formerly **NO EXIT**, meller; front-office production; director, Charles Lamont; screen play, Clarence Upson Young from original by Elizabeth Troy; camera, Stanley Cortez. Cast: Wallace Ford, Kathryn Adams, Mona Barrie, Donald Woods, Marc Lawrence, Hobart Cavanaugh, Frank Puglia, Gay Seabrook, Fay McKenzie, Dave Oliver, Frank O'Connor, Robert Frazier.

SOUTH TO KARANGA, meller; assoc. producer, Marshall Grant; director, Harold Schuster; original screen play, Edmund L. Hartmann, Stanley Rubin; camera, Jerry Ash. Cast: Charles Bickford, Dick Foran, Luli Deste, John Sutton, Maurice Moscovitch, Paul Hurst, Abner Biberman, Ben Carter, Frank Reicher.

BAD MAN FROM RED BUTTE, western; assoc. producer, Joseph Sanford; director, Ray Taylor; original screen play, Sam Robbins; camera, William Sickner. Cast: Johnny Mack Brown, Bob Baker, Fuzzy Knight, Anne Gwynne, Lloyd Ingraham, Lafe McKee, Bill Cody, Jr., Buck Moulton, Roy Barcroft, Norman Willis, Earl Hodgins, James Morton.

YOU'RE NOT SO TOUGH, comedy-drama; assoc. producer, Ken Goldsmith; director, Joe May; original story, Maxwell Aley; camera, Elwood Bredell. Cast: Billy Halop, Huntz Hall, Bernard Punsley, Gabriel Dell, Bobby Jordon, Nan Grey, Rosina Galli.

HOT STEEL, meller; producer, Ben Pivar; director, Christy Cabanne; original story, Maurice Tombragel; screen play, Clarence Upson Young, Maurice Tombragel; camera, William Sickner. Cast: Richard Arlen, Andy Devine, Peggy Moran, Anne Nagel, Joe Besser, Donald Briggs, Wade Boteler.

Universal Pix Now in Production

A MODERN MONTE CRISTO, meller; associate producer, Marshall Grant; director, Harold Schuster; original screen play, Edmund L. Hartmann and Stanley Rubin; camera, Milton Krasner. Cast: Victor McLaglen, John Loder, Anne Nagel, Philip Dorn, Cecil Kellaway, J. Anthony Hughes, Francis Ford, Hugh Sothern, Ferris Taylor, Lionel Belmore.

SLIGHTLY TEMPTED, comedy; associate producer, Ken Goldsmith; director, Lew Landers; no writing credits; camera, Charles Van Enger. Cast: Hugh Herbert, Johnny Downs, Peggy Moran, Elisabeth Risdon, George Stone, Gertrude Michael, Robert Emmett Keane.

JUNIOR G-MEN, serial (1940-41 release); associate producer, Henry MacRae; co-directors, Ford Beebe and John Rawlins; original screen play, George H. Plympton, Basil Dickey and Rex Taylor; camera, Jerome Ash. Cast: Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsley.

I'M NOBODY'S SWEETHEART NOW, comedy with music; associate producer, Joseph Sanford; director, Arthur Lubin; original story and screen play, Scott Darling and Erna Lazarus; camera, Elwood Bredell. Cast: Helen Parrish, Dennis O'Keefe, Constance Moore, Lewis Howard.

Warners

	Promised	Completed	Shooting	Now Cutting	To Be Shot	Scripts in Work
Totals	48	44	7	4	0	0

Pictures in cutting rooms or awaiting release:

THE SEA HAWK, drama; producer, Henry Blanke; director, Michael Curtiz; from novel by Rafael Sabatini; camera, 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.

BROTHER ORCHID, meller; producer, Mark Hellinger; director, Lloyd Bacon; screen play, Earl Baldwin from magazine story by Richard Connell; camera, Tony Gaudio. Cast: Edward G. Robinson, Ann Sothern, Humphrey Bogart, Allen Jenkins, Ralph Bellamy, Donald Crisp, Morgan Conway, Richard Lane, Paul Phillips, Don Rowan.

FUGITIVE FROM JUSTICE, meller; producer, Bryan Foy; director, Terry Morse; original story, Leonard Neubauer, screenplay, Alex Gottlieb; camera, Arthur L. Todd. Cast: Roger Pryor, Lucille Fairbanks, Don Douglas, Morgan Conway, Sheila Bromley, Eddie Foy, Jr., John Gallaudet, Lottie Williams, Joe Devlin, Stevan Darrel, 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 LIFE OF KNUTE ROCKNE, biographical drama; producer, Robert Fellows; director, Lloyd Bacon; original screen play, Robert Buckner; camera, Charles Rosher. Cast: Pat O'Brien, Gale Page, Ronald Reagan, Albert Basserman, Donald Crisp, Owen Davis, Jr., William Marshall, Kane Richmond, Gaylord Pendleton, Nick Lukats, Dorothy Tree, John Qualen, William Sheffield, John Sheffield, Dickie Jones, Sonny Bupp, Egon Brecher.

THEY DRIVE BY NIGHT, drama; producer, Mark Hellinger; director, Raoul Walsh; based on story by A. I. Bezzerides; screen play, Jerry Wald, Richard Macaulay; camera, Arthur Edeson. Cast: George Raft, Ann Sheridan, Humphrey Bogart, Alan Hale, Ida Lupino, Roscoe Karns, John Litel, George Tobias, Paul Hurst, John Ridgeley, Charles Halton.

EPISODE, drama; producer, Henry Blanke; director, Curt Bernhardt; based on a novel by Walter Reich; camera, James Wong Howe. Cast: Jeffrey Lynn, Olivia de Havilland, Eddie Albert, Jane Wyman, Charles Winninger, Elizabeth Earl, William T. Orr, Grant Mitchell, Mary Anderson, S. Z. Sakall.

THE SENTENCE, meller; producer, Edmund Grainger; director, Vincent Sherman; from play by Frank Collins; camera, Sid Hickox. Cast: George Brent, Virginia Bruce, Brenda Marshall, William Lundigan, Louis Jean Heydt, Clarence Kolb, David Bruce, George Tobias, Phyllis Hamilton, DeWolf Hopper, Jr., Kay Sutton, Harry Seymour.

NO TIME FOR COMEDY, comedy; producer, Robert Lord; director, William Keighley; from play by S. N. Behrman; camera, Ernest Haller. Cast: James Stewart, Rosalind Russell, Charles Ruggles, Louise Beavers, Allyn Joslyn, Clarence Kolb, J. M. Kerrigan, Lawrence Grossmith, Robert Greig.

THE MAN FROM FLEET STREET, drama (1940-41 release); producer, Henry Blanke; director, William Dieterle; no writing credits; camera, James Wong Howe. Cast: Edward G. Robinson, Eddie Albert, Edna Best, Albert Basserman, Otto Kruger, Gene Lockhart, Montagu Love, Frank Reicher, Egon Brecher, Edward McWade, John Qualen, Harry Green.

RIVER'S END, outdoor drama (1940-41 release); producer, William Jacobs; director, Ray Enright; from James Oliver Curwood novel; camera, Arthur Todd. Cast: Dennis Morgan, Elizabeth Earl, Victor Jory, George Tobias, James Stephenson, Stuart Robinson, Frank Wilcox, Frank Mayo.

Free Beer

Continued from page 1

nouncer's part to give listeners idea of what the phonee is saying.

New set-up will employ more difficult questions and more generous handling of the contestants, attempting to cut down heavy percentage of giveaways and in general to improve tone of program.

Giveaway via phone conversation has been passed by legal department as program in no way employs element of chance. Griesedieck Brothers Western Brewing Co., sponsors, figure the program a find.

Another Telephone Use

Boston, May 21.

A novel adaptation of the 'Pot o' Gold' program has focused listener and agency attention on WCOP here. Called the 'Telephone Club,' it uses the phone book of the Metropolitan area and merchandise as giveaways and is aimed at mid-morning women listeners.

At program opening, two announcers, Russell 'Farmer Russ' Offhaus and Morton Blender, are in separate studios. Offhaus plays recordings, announces the beginning of the program and then fades out for commercials. In the next studio Blender thumbs a phone book, talking the while, and then dials a number. Whoever answers is asked if she heard the password for the day (the name of one of the products advertised) and then told that she will receive free, for one or two weeks as the case may be, a quart of milk a day, bread from a local baker, paper towels, free laundering, or any of the several products sponsoring the show. If she has heard the program from the start and knows the announced password, she receives a dollar bonus.

About five calls a day are made and are interspersed with recordings and commercials for the half-hour period.

Off Europe

Continued from page 3

theatre business. This was shown last year by major distributors with cinema outlets.

Paramount, Metro, Warner Bros., 20th-Fox and RKO figure to benefit most from any upbeat in theatre attendance. In 1939 this was graphically shown by Par because of its number of non-consolidated subsidiary theatre companies. Even in the first quarter this year, when the company showed $1,006,000 consolidated earnings, $716,000 of the total represented the company's interest as a stockholder in undistributed earnings of partially owned non-consolidated subsids (theatres). This topped even the comparable quarter of 1939, when the total from theatres was $678,000.

The part that theatre affiliations play also is shown by RKO, with actual picture operations representing a minor profit, but the subsidiaries (nearly all theatres) turning in more than $1,000,000 net profits annually. Another typical instance of the way theatre operations figure and how they would help film company revenues with a pickup at the boxoffice window is 20th-Fox. Statement for 1939 showed net profit of $4,146,813. Breakdown showed that wholly-owned subsidiaries and theatre operating companies in which 20th-Fox holds a substantial interest or controls furnished around $2,000,000 of this amount, with $1,753,140 of the total coming from dividends handed the parent corporation.

WALTER WANGER

is proud to announce to exhibitors everywhere a policy of outstanding attractions exclusively, and that associated with him in the first two productions will be 1940's foremost directors

JOHN FORD

director of the prize-winning "Stagecoach" and "The Grapes of Wrath" who will direct Eugene O'Neill's

THE LONG VOYAGE HOME

for the Argosy Corporation

ALFRED HITCHCOCK

director of "Rebecca" who now has in production

FOREIGN CORRESPONDENT

RELEASED THRU
UNITED ARTISTS

Film Stories

Continued from page 1

months, with something resembling a dated newsreel on their hands.

As result, a hiatus in both the scripting and purchase of originals has overtaken story departments in the past week. A flood of timely and exciting tales has poured into all studios during the last few days, but all are getting the brushoff while execs hold their breath and wait for a better view of things to come than the current turmoil abroad permits. It will no doubt result in quiet revisions in programs already announced for 1940-41.

Universal succumbed to the itch for timely tales during the Russo-Finnish war by starting production on 'Ski Patrol'. A subject of top interest then, the film opened on Broadway this week and in the short space of a few months revealed itself to be hardly more than the recapitulation of an historical event. Other companies want to avoid similar traps.

Warner Bros. appears to be the only company to date which has figured a way to capitalize on current fast-moving events without taking a serious chance. It's putting a new ending on 'Confessions of a Nazi Spy,' playing up the 'fifth column' idea, and will reissue it within three weeks. Execs expect it to do better than an original release at very minor cost for the revisions.

Other companies with heavy investments in such stories as 'Escape,' for which Metro paid $60,000, are suffering the jitters plenty from the turn of events. They're continuing production, however, on the hope that basic dramatic values of the stories will surmount the change in conditions since they were purchased. It will be Metro's teeoff release for 1940-41. Almost all studios own one or more of such properties, although only a few are in the production or advanced scripting stage.

Examples of what happens on topical pictures in production are difficulties and delays caused Charlie Chaplin and Walter Wanger as detailed elsewhere in this issue.

Events of the war have also brought negotiations on acquisition of a number of important best sellers by major companies to a halt. Deals which were in the making a couple of weeks ago have been left hanging in mid-air while studios took stock.

Both the expense of purchasing best-seller novels at high prices and the type of stories desired are being given renewed consideration in face of rapidly dwindling foreign grosses and shifting American sentiment.

Deals Stalled

Couple of the biggest deals being held up are for James Street's 'Oh Promised Land' and Van Wyck Mason's 'Stars on the Sea,' both American historical novels. Paramount had the leading interest in 'Land' until last week, when the war situation contributed to a change of mind. Warners and 20th-Fox are now doing all the bidding. On 'Stars' Metro' is the chief bidder, with a standing offer of $32,000. Agent Hal Matson is holding out for nearer $50,000.

Another important deal hanging fire is for purchase of a new novel by Howard Spring, author of 'My Son, My Son.' One-thousand page book, to be published in the fall, is called 'Fame Is the Spur.' Darryl F. Zanuck, of 20th-Fox, is understood to be the interested party.

Paramount in the meantime has purchased a new story by Dalton Trumbo after seeing only half the manuscript. It's titled 'The General Came to Stay' and will be published in the fall. Price was around $35,000, but deal includes Trumbo's services for doing the screen treatment. It's understood he will not do the screenplay.

A minor purchase was made last week by Edward Small. He paid $750 for screen rights to a book for juveniles, 'Columbus Sails,' written and illustrated by the famed English artist, C. Walter Hodges. It was bought mainly as a technicality to insure title of some of the material, most of which is in the public domain, anyway. Book was published last October and has been a heavy seller.

'Nazi Spy' Refurbished

Hollywood, May 21.

Warner Bros. are preening 'Confessions of a Nazi Spy' for reissue to cash in on the publicity given the 'fifth column' menace. Studio execs believe release would be propitious at this time and expect better b.o. play than when first issued.

Picture will get a new ending and otherwise be brought up to date

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.
3/22/40	3 8	TOO MANY HUSBANDS (Col)	C	J. Arthur-F. MacMurray	80
	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
	3 27	IT'S A DATE (U)	RD	D. Durbin-K. Francis-W. Pidgeon	100
	3 20	VIRGINIA CITY (WB)	W	E. Flynn-M. Hopkins	125
3/29/40	4 10	SON OF THE NAVY (Mono)	C	J. Parker-J. Dunn-M. Spellman	71
	2 14	THE FARMER'S DAUGHTER (Par)	C	M. Raye-C. Ruggles-R. Denning	60
	4 3	GHOST VALLEY RAIDERS (Rep)	W	D. Barry-I. Andre-L. Mason	57
	3 27	RANCHO GRANDE (Rep)	W	G. Autry-S. Burnette-J. Storey	68
	4 10	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
	4 3	AND ONE WAS BEAUTIFUL (M-G)	D	J. Muir-L. Day-R. Cummings	68
	4 24	TWO GIRLS ON BROADWAY (M-G)	MU	L. Turner-J. Blondell-G. Murphy	70
	3 13	TOMBOY (Mono)	C	J. Moran-D. Jones	70
	1 24	ADVENTURE IN DIAMONDS (Par)	M	G. Brent-I. Miranda-J. Loder	72
	4 3	COURAGEOUS DR. CHRISTIAN (RKO)	D	J. Hersholt-D. Lovett-T. Neal	64
	4 3	STAR DUST (20th)	CD	L. Darnell-J. Payne-R. Young	84
		HALF A SINNER (U)	D	H. Angel	58
	5 1	ONE MILLION B. C. (UA)	D	L. Chaney, Jr.-V. Mature-C. Landis	83
	4 10	IT ALL CAME TRUE (WB)	CD	A. Sheridan-J. Lynn	96
4/12/40	3 1	MAN WITH NINE LIVES (Col)	M	B. Karloff-R. Pryor-J. Sayers	73
	4 17	DR. KILDARE'S STRANGE CASE (M-G)	RD	L. Ayres-L. Barrymore-L. Day	76
	5 8	COVERED WAGON TRAILS (Mono)	W	J. Randall-S. Cairnes	57
	3 6	DR. CYCLOPS (Par)	D	A. Dekker-J. Logan-T. Coby	71
	4 17	HI-YO SILVER (Rep)	W	Hi-Yo Silver-L. Powell-L. Roberts	69
	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 17	KING OF THE LUMBERJACKS (WB)	M	J. Payne-G. Dickson	58
	5 1	YOUNG BUFFALO BILL (Rep)	W	R. Rogers-G. Hayes-P. Moore	59
4/19/40		I MARRIED ADVENTURE (Col)	D	Mrs. Osa Johnson	
		COLORADO TRAILS (Mono)	W	Tex Ritter	
	1 24	ABE LINCOLN IN ILLINOIS (RKO)	RD	R. Massey-R. Gordon-M. Howard	110
	4 17	JOHNNY APOLLO (20th)	RD	T. Power-D. Lamour-E. Arnold	94
	3 1	SAPS AT SEA (UA)	C	S. Laurel-O. Hardy	57
	4 24	ENEMY AGENT (U)	D	J. Cromwell-H. Vinson	61
	4 24	TILL WE MEET AGAIN (WB)	RD	M. Oberon-G. Brent	100
	5 1	IN OLD MISSOURI (Rep)	RD	Weaver Bros.-Elviry-J. Storey	67
	4 24	LIGHT OF WESTERN STARS (Par)	W	V. Jory-J. A. Sayers	68
	4 10	DARK COMMAND (Rep)	W	C. Trevor-J. Wayne-W. Pidgeon	93
4/26/40	5 1	DOCTOR TAKES A WIFE (Col)	CD	L. Young-R. Milland-G. Patrick	88
	4 17	FORTY LITTLE MOTHERS (M-G)	CD	E. Cantor-R. Morgan-R. Johnson	87
	5 8	MYSTERIOUS MR. REEDER (Mono)	M	W. Fyffe-K. Walsh-L. Harding	61
	11 15	FRENCH WITHOUT TEARS (Par)	C	E. Drew-R. Milland	67
	4 10	CURTAIN CALL (RKO)	RD	B. Read-J. Archer-A. Mowbray	61
	5 8	COVERED WAGON DAYS (Rep)	W	R. Livingston-R. Hatton-D. Renaldo	56
	3 6	SHOOTING HIGH (20th)	D	J. Withers-G. Autry-M. Weaver	60
	5 8	AN ANGEL FROM TEXAS (WB)	C	E. Albert-R. Lane	69
	4 24	GRANDPA GOES TO TOWN (Rep)	CD	J. Gleason-L. Gleason-H. Davenport	66
5/3/40		BLOCK 'K' RIDES TONIGHT (Col)	W	Bill Elliott	
	4 24	IRENE (RKO)	MU	A. Neagle-R. Milland-R. Young	93
	2 28	SO THIS IS LONDON (20th)	C	R. Hare-A. Drayton-G. Sanders	80
	5 1	20 MULE TEAM (M-G)	D	W. Beery-L. Carrillo-M. Rambeau	82
	4 17	BUCK BENNY RIDES AGAIN (Par)	C	J. Benny-Rochester-E. Drew	82
	5 15	TEAR GAS SQUAD (WB)	M	D. Morgan-G. Dickson-J. Payne	55
	5 1	IF I HAD MY WAY (U)	MU	B. Crosby-G. Jean-E. Brendel	93
5/10/40	5 8	OPENED BY MISTAKE (Par)	CD	C. Ruggles-J. Logan-R. Paige	65
	4 3	BEYOND TOMORROW (RKO)	CD	C. Winninger-C. A. Smith-R. Barnes	84
		THE CROOKED ROAD (Rep)	M	E. Lowe-I. Hervey-H. Wilcoxon	
	5 1	I WAS AN ADVENTURESS (20th)	D	Zorina-R. Greene-E. von Stroheim	80
	5 22	SKI PATROL (U)	D	L. Deste-P. Dorn-K. Adams	64
	5 22	EDISON, THE MAN (M-G)	D	S. Tracy-R. Johnson-L. Overman	104
	5 15	GAUCHO SERENADE (Rep)	W	G. Autry-S. Burnette	66
		COWBOY FROM SUNDOWN (Mono)	W	T. Ritter-R. Ates-P. Haddon	
	4 10	SATURDAY'S CHILDREN (WB)	D	J. Garfield-A. Shirley	97
5/17/40		BABIES FOR SALE (Col)	C	G. Ford-R. Hudson	
	4 24	TWO GIRLS ON BROADWAY (M-G)	CD	L. Turner-J. Blondell-G. Murphy	73
	5 15	WATERLOO BRIDGE (M-G)	D	R. Taylor-V. Leigh-V. Field	103
	5 1	TYPHOON (Par)	RD	D. Lamour-R. Preston-L. Overman	70
	5 1	MY FAVORITE WIFE (RKO)	RD	I. Dunne-C. Grant-R. Scott	88
		ON THEIR OWN (20th)	C	S. Byington-K. Howell-G. Ernest	60
	3 3	TURNABOUT (UA)	D	J. Hubbard-A. Menjou-C. Landis	81
		SANDY IS A LADY (U)	C	Baby Sandy-M. Auer	
		ISLAND OF DOOMED MEN (Col)	M	P. Lorre-R. Hudson-C. Middleton	
		KID FROM SANTA FE (Mono)	W	Jack Randall-C. Curtis-C. Rochelle	
	5 22	GANGS OF CHICAGO (Rep)	M	L. Nolan-L. Lane	66
	5 15	ALIAS THE DEACON (U)	C	B. Burns-M. Auer-P. Moran	72
	5 15	FLIGHT ANGELS (WB)	M	V. Bruce-R. Bellamy-W. Morris	72
5/24/40		TEXAS STAGECOACH (Col)	W	C. Starrett-I. Meredith	
		ON THE SPOT (Mono)	M	F. Darro-M. Kornman	
	4 10	THE BISCUIT EATER (Par)	CD	B. Lee-C. Hickman-H. Millard	83
		YOU CAN'T FOOL YOUR WIFE (RKO)	CD	L. Ball-J. Ellison-E. Dunn	68
		ROCKY MOUNTAIN RANGERS (Rep)	W	R. Livingston-R. Hatton-D. Renaldo	
	5 22	LILLIAN RUSSELL (20th)	RD	A. Faye-D. Ameche-H. Fonda	127
	5 15	OUR TOWN (UA)	D	W. Holden-M. Scott-F. Bainter	90
	5 8	TORRID ZONE (WB)	CD	J. Cagney-A. Sheridan	87
5/31/40		LONE WOLF MEETS LADY (Col)	M	W. William-J. Muir-E. Blore	68
		SUSAN AND GOD (M-G)	C	J. Crawford-F. March-R. Hayworth	
		WAY OF ALL FLESH (Par)	D	A. Tamiroff-G. George-W. Henry	
	13	BILL OF DIVORCEMENT (RKO)	D	M. O'Hara-A. Menjou-F. Bainter	70
		MARRIAGE IN TRANSIT (20th)	CD	R. Sterling-V. Gilmore-J. Davis	
		LA CONGA NIGHTS (U)	CD	H. Herbert-C. Moore-D. O'Keefe	60
		BAD MAN FROM RED BUTTE (U)	W	J. M. Brown-R. Baker-F. Knight	
		MURDER IN THE AIR (WB)	M	R. Reagan-L. Lys	
6/7/40		PASSPORT TO ALCATRAZ (Col)	M	J. Holt-C. Callejo-M. Rosenbloom	
		THE PHANTOM RAIDERS (M-G)	CD	W. Pidgeon-F. Rice-J. Schildkraut	
	5 22	HIDDEN GOLD (Par)	W	W. Boyd-R. Hayden-B. Wood	61
		SAINT TAKES OVER (RKO)	M	G. Sanders-W. Barrie	
		PRAIRIE LAW (RKO)	W	G. O'Brien-V. Vale-D. Hogan	
		EARTHBOUND (20th)	D	W. Baxter-A. Leeds-L. Bari	
		NO EXIT (U)	D	W. Ford-K. Adams	
		BROTHER ORCHID (WB)	CD	E. G. Robinson-A. Sothern	
6/14/40		GIRLS OF THE ROAD (Col)	D	A. Dvorak-L. Lane-H. Mack	
		THE MORTAL STORM (M-G)	M	M. Sullavan-J. Stewart-F. Morgan	
	5 22	SAFARI (Par)	RD	M. Carroll-D. Fairbanks, Jr.	82
		TOM BROWN'S SCHOOL DAYS (RKO)	D	J. Lydon-F. Bartholomew	
		FOUR SONS (20th)	D	D. Ameche-M. B. Hughes-A. Curtis	
		SANDY IS A LADY (U)	D	Baby Sandy-M. Auer-N. Grey	
		FUGITIVE FROM JUSTICE (WB)	M	R. Pryor-L. Fairbanks	
6/21/40		THE CAPTAIN IS A LADY (M-G)	CD	V. Grey-B. Burke-C. Coburn	
		QUEEN OF THE YUKON (Mono)	D	No cast	
	5 22	THOSE WERE THE DAYS (Par)	C	W. Holden-E. Stone-B. Granville	70
		THOUSAND DOLLAR MARRIAGE (RKO)	C	L. Errol-D. O'Keefe-A. Pearce	
		CHAN'S MURDER CRUISE (20th)	M	S. Toler-M. Weaver-L. Atwill	
		I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY (U)	D	J. Downs-P. Moran-B. Crawford	
		GAMBLING ON HIGH SEAS (WB)	D	W. Morris-J. Wyman	

Wanger-Chaplin

Continued from page 1

Hitler may hit the wrong public chord in light of present events. It is understood that some changes along this line are contemplated unless the tide of war turns.

At any rate, a spokesman for the comedian-producer said Chaplin hopes to have the picture ready for September release. [UA chief Murray Silverstone, in a statement in New York yesterday (Tues.) likewise declared he hoped the $1,500,000 film, a top attraction on the UA sales program, will be ready for September.]

Wanger's picture has required revision after revision, with the rapidly-changing kaleidoscope of Europe. It was originally to have been a filmization of Vincent Sheean's best-seller of several years ago, 'Personal History,' and is still based on some facts from the book. Shifts in Europe, however, have necessitated so much rewriting and reshooting that even the title has been abandoned. Production costs, with the $250,000 added yesterday, will total about $1,500,000.

N. Y. Fair

Continued from page 1

'American Jubilee,' which actually cost close to $500,000. Press coverage was cut down because of the war developments abroad, but reviewers went on the rave side for the major shows and there were liberal follow-ups in Sunday theatrical sections.

Weather was a factor in holding down attendance during the week and caused cancellations of some performances of major attractions. Aquacade called off five shows, but packed 'em in Saturday, and the week's gross was around $35,000, which bettered an even break on operation. Last season the aquatic spectacle grossed nearly $140,000 in a single week and should repeat the trick.

'Jubilee's' $23,000

The vast patriotic spec, 'Jubilee,' also called off some performances. It was estimated getting around $23,000 on the first week, but that did not reach the even break level. 'Jubilee' and Aquacade continue to use extra space ads in the dailies, latter especially. Thursday (16), when a heavy rain fell, afternoon and night was the weakest for all shows, count being 900 persons for one of the Aquacade performances.

Most cafes in the amusement zone drew excellent patronage, latest addition being 'Gay New Orleans,' which has a number of eating spots and bars and presents three open-air shows. It should be an exceptional draw, favored by a good location. Todd's 'Streets of Paris' close by in the Music Hall, turned in $10,000 in its first week, a good figure, considering the Fair's attendance, with only two shows called off. New Orleans, which opened Friday night (17), drew a total of 34,000 paid admissions Saturday and Sunday, or $13,500 in actual coin at the gate.

'Railroads on Parade' pageant bows in Saturday (25) morning in more condensed form. Railroad building and yards, however, sponsored by the Eastern Conference of Railroad Presidents, has been open since the fair started.

'Hello Folks' cards, used the first two days of the exposition, may be repeated as soon as the bulk of crowds from outside New York start coming in. Card stunt did more to break the icy atmosphere of the vast exposition than any one feature introduced to date.

Telenews Invades N. Y.

Telenews, Inc., which was chartered last week to do business in New York State, is an offshoot of the newsreel theatre group currently operating houses in San Francisco and Chicago as Telenews.

Intention of N. Y. corporation is to open a newsreel theatre in Manhattan, but no site has been picked so far.

STEFFES BACK AT DESK

Minneapolis, May 21.

W. A. Steffes, prez of Northwest Allied, is back at his desk in the World theatre after recovering from a heart attack suffered several months ago.

He's limiting his activity to a few hours daily, however, while he regains his strength.

Let the radios blare... Let the headlines flare...

AMERICA STILL HAS TIME FOR

LOVE!

Paramount's "TYPHOON"
runs neck and neck with "Honeymoon in Bali" in Kansas City, Little Rock, Houston, Minneapolis, St. Paul, Toledo!

Paramount's "TYPHOON"
beats "Honeymoon in Bali" in Chattanooga, Dallas, San Antonio, Fort Worth, Tucson, Detroit!

Paramount's "TYPHOON"
beats "Beau Geste" in Knoxville, Des Moines, Buffalo!

Paramount's "TYPHOON"
beats "Buck Benny" in Scranton!

"TYPHOON" IN TECHNICOLOR!

with Dorothy Lamour · Robert Preston · Lynne Overman
J. Carrol Naish [illegible]

HIDDEN GOLD

(Continued from page 14)

lains are led by George Anderson and Roy Barcroft.

Lesley Selander's direction aims straight and sure for the final wild riding and shooting party at the mine, piloting the picture along at a speedy tempo. Photography by Russell Harlan is excellent throughout, with many shots of eye-appealing scenic backgrounds inserted prominently. *Walt.*

GANGS OF CHICAGO

Republic release of Robert North production. Features Lloyd Nolan, Barton MacLane, Lola Lane, Ray Middleton, Astrid Allwyn, Horace MacMahon. Directed by Arthur Lubin. Screenplay, Karl Brown; camera, Elwood Bredell; editor, Lester Orlebeck. Reviewed in Projection Room, N. Y., May 16, '40. Running time, 66 MINS.

Matty Burns	Lloyd Nolan
Ramsey	Barton MacLane
June	Lola Lane
Bill	Ray Middleton
Virginia	Astrid Allwyn
Cry-Baby	Horace MacMahon
Judge	Howard Hickman
Mrs. Whitaker	Leona Roberts
[illegible]	Charles Halton
Blake	Addison Richards
Rabbit	John Harmon
Pinky	Dwight Frye

If gangster pictures must go on—and apparently they must as long as action houses continue to do business with them—Republic can take a moderate bow on this one. It's well built up with marquee name value and, although the story has many familiar angles, there's an honest attempt to inject a new viewpoint. In addition, production is outstanding and direction good on the Republic standard for this type of product. Casting, in the main, is also notable. Picture will fit into the top slot in the right dual houses and make a satisfactory filler in others.

Lloyd Nolan, seeing his petty-crook-father killed by cops, decides to become a criminal attorney and outwit the law. He lines up with gangland-boss Barton MacLane while still in college and continues to work with him in building up an underworld empire. G-men enlist a college pal, Ray Middleton, to spy on him, Middleton getting shot in the effort. Nolan saves his life and in doing so endangers his own, with the result he turns squealer and spills all.

Like so many stories which studios turn out in the low-bracket budget classification, this one has some good ideas, but it is not worked out sufficiently well at all spots to sustain top interest. A few more built-up climaxes, instead of the phoney ones that director Arthur Lubin makes a laudable effort to install, are needed. Likewise, more motive and explanation for Nolan's tattle-taling at the finale. More coin spent in polishing scripts like this might mean a lot for Rep at the b.o. in the long run.

Nolan is convincing and well cast as the mouthpiece. MacLane, under restrained direction, is likewise good, while Middleton, despite good radio and legit background, at times shows up discreditably, although it's more the result of the dialog than his playing. Real disappointment is Lola Lane. She's much too avoirdupois to have any s.a., breaking down completely whatever small romantic angle there is and injuring the yarn. Tops in casting, however, to anyone at all familiar with mobdom, are the minor gangster characterizations, such as John Harmon as the twitching stoolie, and Dwight Frye as the professional triggerman. Astrid Allwyn's a looker and does nicely as an accomplice of the racket guys. Horace MacMahon, though featured, has a very minor role, qualifying entirely on his tough-looking phiz. *Herb.*

FRAMED

Universal production and release. Features Constance Moore, Frank Albertson, Robert Armstrong, Jerome Cowan, Sidney Blackmer, Barbara Pepper. Directed by Harold Schuster. Original screenplay, Roy Chanslor; camera, Jerome Ash. At Lincoln, N.Y., May 15, '40, dual. Running time, 60 MINS.

Henry T. Parker	Frank Albertson
Phyllis Sanderson	Constance Moore
Monty de Granville	Jerome Cowan
Skipper	Robert Armstrong
Tony Bowman	Sidney Blackmer
Gwen Porter	Judith Allen
Walter Billings	Herbert Rawlinson
Nick	Jack Arnold
Matthew Mattison	Milburn Stone
Goldie Green	Barbara Pepper

Plot formula No. 23, the one about the cute kid reporter who outsmarts the cops and unravels a murder mystery as a scooperoo for his paper, is given still another workout in 'Framed,' a Universal programmer. Obviously not by accident, they're first-running this one at the Lincoln, N. Y., which is normally several weeks' playing time away from the Times Square first-run houses. That's a fair classification for the picture.

In this case there's actually an analogy between the film's story and title, as the dashing young newshound is neatly framed on a murder rap by the diabolical culprits. However, the reporter is a pure Hollywood fabrication, so he crosses up the varmints, and even has his city editor and the photographers present for the denouement. Sole amusing touch to the picture is the finale, in which a realistically unimpressed rewrite man yawningly takes Our Hero's story over the phone.

Frank Albertson makes the reporter as likable as possible, with Constance Moore making his romantic yen understandable. Jerome Cowan is a not-quite-slick-enough villain; Robert Armstrong, the city editor, and Judith Allen, a neat morsel who gets bumped off in the shuffle. The scripters should correct that mishap when they get around to doing the yarn again next time.

Direction and production are adequate for program-picture requirements. In fact, the whole picture is all right if no one takes it too seriously. After all, it's only aimed to fill the lower spot in occasional duals. *Hobe.*

Riders of Pasco Basin

(WITH SONGS)

Universal production and release. Stars Johnny Mack Brown; features Bob Baker, Fuzzy Knight, Frances Robinson, Arthur Loft, Frank LaRue. Directed by Ray Taylor. Story and adaptation, Ford Beebe; songs, Milton Rosen, Everett Carter; editor, Louis Sackin; photography, William Sickner. At Central, N. Y., dual, week May 1[illegible], '40. Running time, 56 MINS.

Lee Jamison	Johnny Mack Brown
Steve Moore	Bob Baker
Luther	Fuzzy Knight
Jean Madison	Frances Robinson
Matt Kirby	Arthur Loft
Joel Madison	Frank La Rue
Keeno	James Guilfoyle

Regulation western in the Johnny Mack Brown series, produced along tried and true lines from a Ford Beebe story of familiar pattern. Has sufficient action and plot situations to recommend it for general use.

Among other things, the cast is good. It includes Bob Baker, Fuzzy Knight and Frances Robinson, with Knight in there for comedy purposes largely. Additionally there are Rudy Sooter and his Californians providing brief musical background in a fiesta scene. Bob Baker leads the group on two cowboy tunes, 'I'm Tying Up My Bridle to the Door of Your Heart' and 'Song of the Prairie.' Both sound o.k.

In 'Riders of Pasco Basin,' Brown leads a group of vigilantes in upsetting the plans of sharpers who are taking money from ranchers for the supposed purpose of irrigating the land by building a dam. The usual rough stuff is involved in carrying out the plot.

Film opens on a rodeo, poorly shot and probably out of the files. *Char.*

MAD YOUTH

Atlas release of Willis Kent production. Stars Mary Ainslee, features Betty Compson, Willy Castello, Betty Atkinson. Directed by Willis Kent. No story credits; editor, I. R. Johns; photography, Harvey Gould and Marcel Le Picard. At Central, N. Y., dual, week May 15, '40. Running time, 60 MINS.

'Mad Youth' is a title that's patently for the boxoffice, but the picture to which it belongs is something else again. Produced in the cheapest manner, poorly directed, tritely written and amateurishly acted, the indie-made is a first-class collapse. A whole floor show, under an apparent tieup with a cafe in Los Angeles, is thrown in to help increase the pain.

Willis Kent is the producer and director, but who wrote the disjointed, superficial story remains a secret. The writer is not credited and the distributor in the east handling the picture is equally in the dark as to who's guilty on that score. A shallow preachment, as an excuse for the title, is at the base of the film, and the speech made toward the end on parental duty is something of a laugh.

Plot, as thin as a dime, seeks to point up the madness of youth today, but no one in the picture seems to do anything terrible. Figuring as an integral cog is the mother of one of the girls, a gal in her 40's who plays around with gigolos. She falls for one who, in turn, her own daughter goes for in a big way.

The action is slow and tiresome, the cutting bad, most of the photography under standard and the dialog third-rate. In addition to some jitterbug dancing in an early sequence, plus a tap dance by Betty Atkinson that's pretty good, there's a long stretch in the setting of the La Golondrina Cafe, Los Angeles. Chito's rhumba orchestra and a flock of smalltime acts are included in this sequence and appear, according to credits, by courtesy of the La Golondrina Cafe. What appears to be a full floor-show of the Mex-type nitery is thrown into the film.

Gig-chasing mother is played by Betty Compson, while the lad who hires out for company purposes is Willy Castello, formerly in pictures abroad. Mary Ainslee plays the daughter and may be considered far above the material handed her, although just how far is problematical. The balance of the cast is unimportant. *Char.*

REED GETS 'DIZZY'

Hollywood, May 21.

Paramount handed new one-year contract to Theodore Reed as producer-director, with 'Henry the Dizzy' as his next assignment.

Reed recently completed 'Those Were the Days.'

De Mayerling A Serajevo

('From Mayerling to Serajevo')
(FRENCH-MADE)

Paris, May 3.

Lux release of BUP production. Stars Edwige Feuillere, John Lodge; features Aimos, Gabrielle Dorziat, Jean Worms. Directed by Max Ophuls. Adapted by Curt Alexander from Marcelle Maurette's and Rechenauer's story; dialog, Jacques Natanson and A. P. Antoine; camera, Curt Courant; original music, Oscar Straus. At Marignan, Paris. Running time, 95 MINS.

'From Mayerling to Serajevo' completes the tragic history of the pre-war Hapsburgs begun in 'Mayerling', in which Charles Boyer and Danielle Darrieux capably portrayed the lovers, Crown Prince Rudolf and Baroness Marie Vetsera, whom the romanticized film version had preferring death together rather than separation.

The present pict deals with Rudolf's cousin and successor to the throne of the Hapsburgs, Archduke Francis Ferdinand I, and his Czech mistress, Countess Sophie Choteck, who became his morganatic wife, the Duchess of Hohenberg. It traces the life of the politically unfortunate archduke, whom the old Emperor Franz Joseph I mistrusted for his 'dangerous democratic ideas', from his first encounter with his eventual mistress and spouse to the small Bosnian town of Serajevo, where, in June, 1914, both met death at the hands of a Serb agitator, one of the contributing causes of World War I.

Both films have much in common. Each is a love story enveloped in the same atmosphere of fatality. Both tell the stories of heirs to the throne who were unhappy until they met the women of their dreams, in both cases unacceptable by tradition to mount the thrones of their blue-blooded lovers.

'From Mayerling to Serajevo' is a first-rate complement to 'Mayerling'. It is piloted with same taste and understanding by Max Ophuls, the archduke and his mistress being admirably portrayed by the American socialite, John Lodge, and Edwige Feuilliere.

It ranks as one of the best pictures of the season, and despite the tragic ending, should appeal to audiences of all classifications. Title and attractive b.o. names should mean something for marquees when generally released in France. Abroad, it should meet with almost the same response enjoyed by 'Mayerling'.

Lodge turns in one of the best performances of his European career. His French is impeccable, while his physical appearance fits him for role. Sprouting small moustache, he vividly recalls Archduke Otto, present claimant to the Hapsburg throne. He carries well the part of the dreamy prince whose enthusiasm for a federated Austria is dampened by his uncle and his ministers, and who is deliberately sent to Serajevo as a provocation and to certain death.

Mlle. Feuilliere is tops. She handles excellently the transition from happy mistress to morganatic wife who meets constant rebuffs of her enemies with equanimity and who goes knowingly to her death at the side of her husband. Gabrielle Dorziat, as Ferdinand's understanding mother; Jean Worms, as Franz Joseph, and Aimos, the archduke's faithful servant, also turn in workmanlike performances.

Photography is generally good. Story is considerably aided by Oscar Straus' original music. Only drawback is footage, 95 minutes, which results in occasional lags and which could be easily remedied by judicious cutting. *Rees.*

FEU DE PAILLE

('Straw Fire')
(FRENCH-MADE)

Paris, May 6.

C. F. C. release of Vega Film. Stars Lucien Baroux; features Orane Demazis, Aimos, Jean Fuller, Jeanne Helbling. Directed and adapted by Jean Benoit Levy from Henri Troyat's 'Grandeur Nature'; dialog, Troyat; camera, Marcel Lucien. At Paramount, Paris. Running time, 100 MINS.

Adapted from Henri Troyat's 1938 Prix Goncourt winner, 'Grandeur Nature,' 'Feu de Paille,' with proper exploitation—and reduced footage to speed it up—should garner fairly handsome returns in Yankee showcases as a double-biller.

A convincing story of a ham actor who cannot make the grade and the conflict with his son who gets star billing, this has general audience appeal. Marquee strength is offered by Lucien Baroux, Aimos and Orane Demazi.

Jean Fuller, the juve, is topnotch and succeeds in instilling credibility in the role of the lad who plunges from film heights to obscurity due to a case of swell-headedness. He should be heard from again. Jean Benoit-Levy shows great feeling for his subject and handles children in the film with mastery and understanding. Dialog is badly synchronized, making understanding difficult at moments.

Baroux portrays Antoine Vautier, the actor without great talent who believes profoundly in himself as an unrecognized great thesp. All he succeeds in getting is small bit parts. His son, Jean Fuller, is picked from hundreds of other juves for lead spot in a talker and makes good on first try. Baroux's fatherly pride is slowly but definitely crystalized into jealousy as everyone centers his attention on new star and ignores the father completely. But son's second pict flops and Baroux secretly rejoices; but when son is taken seriously ill, all the old paternal love and responsibilities are brought out again.

Although basic plot has served its purpose before, new interest is injected into story due to excellent directorial handling of the two running stories, each depending on the other to bring out situations. Some of the incidental comedy supplied by Aimos and Jeanne Helbling, as Baroux's actor pals, is amusing.

This is Baroux's most important role to date. He shows himself a dramatic actor of class as he handles his difficult role. Mlle. Demazi is convincing as the boy's mother, while rest of cast has been selected with care. *Rees.*

LE DUE MADRI

('The Two Mothers')
(ITALIAN-MADE)

Esperia release of Astra production. Stars Vittorio De Sica, Maria Denis; features Bella Starace Sainati. Written and directed by Amleto Palermi. Music, Umberto Mancini. At Cinecitta, N. Y., May 16, '40. Running time, 80 MINS.

Salvatore	Vittorio De Sica
Maria	Maria Denis
Mammarosa	Bella Starace Sainati
Kiki	Lydia Johnson
Michele	Renato Chiantoni
Don Pasquale	Nicola Maldacea
D'Auria	Armando Migliari
Donna Carmela	Dina Romano
Oriana	Clara Calamai

(In Italian; No English Titles)

By the grace of an excellent cast, starring Vittorio De Sica and Maria Denis, and featuring Bella Starace Sainati, 'Le Due Madri' is a mildly entertaining comedy-drama about a young Italian villager and the emotional conflict he experiences in being torn between his foster and real mothers.

The lack of English titles makes it difficult for the non-Italian-speaking to pick up the thread of this Italian languager, but the consistently fine direction of Amleto Palermi is a big factor in promoting its entertainment values. Palermi is also responsible for the story, which concerns itself more pertinently to the barber and quondam artist whose distinctive work wins him some renown and consequent recognition by a wealthy ex-singer that he is her long-lost son.

The inner turmoil in trying to decide which of the two he cares for, the luxury of a vacillating, spurious mother, or the real love of his 'mammarosa,' latter played superbly by Bella Starace Sainati, forms the bridge of the yarn. In between there's Maria Denis for the romance, and she constitutes one of the most photogenic of the Italian filmsters. An obtrusive chassis, plus the fact that she has only fair acting ability, stand in the way of possible Hollywood consideration.

Acting honors, of course, go to De Sica, whose nifty emoting is marked by discriminating restraint. The support also contribute neatly. Synchronization and camera, however, are spotty.

MIQUETTE

(FRENCH-MADE)

Paris, May 6.

C. F. C. E. release of Union Francaise production. Stars Lilian Harvey; features Lucien Baroux, Andre Lefaur, Marguerite Pierry, Suzanne Dantes, Agnes Capri, Daniel Clerice. Directed by Jean Boyer; dialog and adaptation by Boyer, from Robert de Flers' and A. de Caillavet's stage play of same name; camera, Bujard. At [illegible], Paris. Running time, 100 MINS.

'Miquette' is the second picture released this season featuring Lilian Harvey. Like 'Serenade,' released last month, present film doesn't show her off to the best advantage. Foreign exploitation would be sheer folly.

Story is based on stage success of same name and is about a girl whose dazzling beauty and charm attract all male residents of small country village to mother Marguerite Pierry's shop to purchase wholesale quantities of tobacco. When middle-aged marquis, Andre Lefaur, ogles Miss Harvey and becomes too attentive, ham actor Lucien Baroux, who believes girl has great acting possibilities, blackmails the marquis and, with the money, tries to launch her on Paris stage. It's a muff all around and Miss Harvey comes back to marry the marquis' nephew, Daniel Clerice.

Story is too flimsy to permit usually capable Baroux, Lefaur, Miles. Pierry and Dantes to turn in more than half-hearted performances. Agnes Capri makes film debut as wealthy heiress. Photography and dialog on ordinary side, while cutter halted when job was only half completed. *Rees.*

Cal. Quake Hits Cinemas

Hollywood, May 21.

Picture houses throughout the Imperial Valley of California were damaged by the earthquake which rocked the sector Saturday (18). All but two, however, were able to continue operation.

Pair which were forced to close for repairs are in Brawley, which was almost razed by the trembler.

TITLE CHANGES

Hollywood, May 21.

'Photo Finish' became 'Blood Will Tell' at RKO.

'I Do' is release tag on Metro's 'To Own the World.'

Paramount took the hyphen out of 'Mystery Sea-Raider.'

'Tom, Dick and Harry' is the new handle on 'Star Light, Star Bright' at RKO.

New York Theatres

GONE WITH THE WIND
G W T W will not be shown except at advanced prices, at least until '41
ASTOR B'way & 45th St.
ALL SEATS RESERVED
Twice Daily 2:45 8:45 p. m.

THERE'S A BETTER SHOW AT THE RKO THEATRES

Capitol Broadway 51st Street
Starts Thursday Her first picture since her world triumph as Scarlett!
Vivien LEIGH & Robert TAYLOR
"WATERLOO BRIDGE"
A Metro-Goldwyn-Mayer Picture

Loew's State
Last Times Wed. "MIGHTY HONORABLE"
In Person Ruth Terry Eddie LeBaron and Orch.
Starts Thur., May 23 Deanna DURBIN in "IT'S A DATE"
In Person Big Stage Show

SECOND WEEK!
CAGNEY • SHERIDAN O'BRIEN in a New Warner Bros. Success
"TORRID ZONE"
In Person SAMMY KAYE and His Orchestra
B'way & 47th St. Strand 25c to 11 A.M. Mon. to Fri.

PARAMOUNT
"Typhoon" Dorothy LAMOUR and Robert Preston
Tony Martin — Charlie BARNET And His Orch.
Midnite Screen Shows

"21 DAYS TOGETHER"
UNITED ARTISTS RIVOLI Broadway at 49th St.
Doors Open 9:30 A.M. MIDNITE SHOWS

RADIO CITY MUSIC HALL
"IRENE"
Spectacular Stage Productions

Quiz Programs Too Successful As Mail Lure; Handling Is An Embarrassment

Sponsors of quiz programs which offer prizes for questions submitted by listeners now find themselves with the problem of curbing the Frankensteins that they have created. The cost of properly clearing and indexing the mail has become so great that they are trying to devise ways of discouraging the fans from taking the bid for letters too seriously.

The quiz program underwriters who are doing the worrying are of that classification which treats this mail with thorough compunction. In other words, their staffs actually go through it all and sort it according to various classes of questions. Some quiz programs confine their envelope slitting to the first 300 that come in after the broadcast and from these pick what they want for the subsequent show.

The commercials that insist on running this entry angle on the up-and-up are chary about shutting down on it altogether. They're afraid of losing a goodly percentage of their regular listeners. Instead they're looking around for some device that will restrict the mail influx.

Outside producers of one quiz program was asked last week to help out on this problem by having the announcer give the letter-request angle in the continuity a quick going-over, and thoroughly devoid of any sales pressure. This particular program has been drawing an average of 30,000 letters a broadcast.

No Lessening of Shows

Chicago, May 21.

Still another quiz program starts here on Friday (24) when Jewel Food Stores will spot a 15-minute musical quizzer tagged 'Melody Postman.' National Tea Stores has already made a mark in this town with two musical quizzers, Musico and Cartune-o.

Set through the McJunkin agency, the program will have Durward Kirby as m.c., Norman Barry as announcer and the NBC piano team of June Lyon and Jerry Marlowe.

Shoots Spieler In Louisville Family Feud

Louisville, May 21.

Downtown district was treated to a sample of Kentucky feuding Saturday (18) at 5:45 a.m., when William H. Fane, an optometrist, fired at T. Robert Lehigh, WGRC announcer, who suffered a flesh wound in the leg. His pistol wound was dressed at City Hospital, and he went home.

Lehigh was fleeing from a fight with Fane, his father-in-law, and was quoted by police as saying 'It was family trouble.' He's brother of County Trial Commissioner, J. Ward Lehigh. Announcer and his wife are said to be separated. When asked about the cause of the shooting, father-in-law said 'I'll bring it up in court. I could have killed him, but only shot once at his feet to make him run faster.'

Before coming to WGRC, Lehigh was on the staff of WCSC, Charleston.

Bank Gives Away $850

Niagara, N. Y., May 21.

'What's the Answer?,' bush league Info Please sessions, ended WKBW series by passing out $850 in contest prizes.

Sponsor, Marine Trust Co., divvied it among three listeners who won letter-writing competish on 'Why I Like Banking at the Marine.'

Texaco's Heat Show

Hollywood, May 21.

Texaco will stay on the air through the summer with a half hour musical show from here featuring Kenny Baker, Frances Langford and David Broekman's orchestra.

Series runs from June 26 washup of current petrol variety show to Fred Allen takeoff Oct. 2.

War vs. C.A.B.

Great demand for war news coupled with the spring accounted for a drop of six points in Jack Benny's last C.A.B. rating.

However, spotted against Benny on CBS, at least as far as the eastern and midwest areas are concerned, is that network's 7-7:30 European news roundup and that's pretty tough opposition these days.

Carrington Scripts Into Arch Oboler Spot As NBC Summer Try

Elaine Sterne Carrington, author of 'Pepper Young's Family' and 'When a Girl Marries,' daytime serials, has scripted three 'experimental' half-hour dramatic shows, which NBC will start airing this week (25) in the Saturday night spot over the red (WEAF) hookup formerly occupied by Arch Oboler. Stanzas are understood somewhat similar in form to the Oboler melodramas.

First week's show is titled 'The First Born,' second is 'A Good Provider' and the fourth week's is 'Smoke.' Third week's offering is by Mrs. Carrington's 14-year-old daughter. It's described as a grim drama and is called 'Prepare to Die.'

Understood that after the first four weeks, the Saturday night spot will be held open, with various members of the NPC scripting staff contributing more or less experimental works and occasional scripts purchased from outside free-lancers.

MAY USE COMMERCIALS IN NEBRASKA GAMES

Omaha, May 21.

University of Nebraska football games will be carried on both KOIL and WOW this coming season. KOIL-KFAB have again been signatured for play-by-play by Ford, while it is likely that Chevrolet will renew for the descriptions on WOW.

Deal is now in the process to obtain permission to spot commercial copy during the description. In the past, the U has banned such commercials, with the sponsors being given 15-minute period before and after the game by the station for the commercial copy.

Lopez May Pinch-Hit

Vincent Lopez is being considered as the pinchhitter for the Hormel program on CBS afternoons when the present cast takes a two-week vacation starting June 17.

The broadcasts, five per week would be from the Aquacade at the New York World's Fair where the Lopez unit is located.

WRITERS' NBC HUDDLE

Guild Beginning Talks With Network In New York City

Radio Writers Guild will begin negotiations late this week with NBC for a contract for staff scripters in New York. Expected that the huddles will begin as exploratory sessions and will extend some time before any agreement is reached. Confabs will probably not cover any network writers outside New York.

Inasmuch as only salaried scripters are involved, no questions of subsidiary rights will be involved, current practice in all writing fields giving an employer full rights to any work turned out by authors under full-time pay. Guild's main objectives will likely be the questions of salary minimums and Guild shop. No meetings with CBS are scheduled for the present, and matters with the advertising agencies are also being left in abeyance at this time.

Coast chapter of the Guild has been active for some time in efforts to obtain contracts with the agencies, networks and transcription companies, but understood conditions there are much less in the membership's liking.

Actual huddles with NBC execs in New York will begin as soon as Luise Sillcox, Authors League executive secretary, returns from Hanover, N. H., where she went yesterday (Tuesday) to confer with Dartmouth college officials regarding plans for the Dramatists Guild's projected annual summer drama festival.

HOTHOUSE IS TESTING RADIO

Cleveland, May 21.

A sponsor with very little, if anything, to sell began a six-week run via WGAR Monday (20). Show is sponsored by the Hot House Tomato Industry of Northern Ohio and takes a 15-minute spot starting at 5 p.m. five days a week. Sponsor very definitely is not trying to sell glass-house tomatoes simply because business of this type at this time of year is virtually dead. As a matter of fact, the hothouse season will not commence again until October.

Local association is one of the largest in the country and is believed to be testing radio as a future media. Program will use recordings and a weekly contest of simplest nature in an effort to seek out listener response. Question for listeners for initial week is 'How Do You Spend Your Pin Money?' Prizes include $25 in cash and 60 theatre ducats.

Frank Hubbell agency is handling.

Uncle Jim Is Rinso Sub

Uncle Jim's Question Bee is the summer replacement for Edward G. Robinson (Rinso) on CBS Tuesday nights.

Change becomes effective June 18.

Royale Theatre Back to Shuberts

Juilliard Bldg. Near Ready—Some Adman Inconvenience Reported

Columbia has shut down its Playhouse No. 1, formerly the original Royale, later the John Golden theatre, on West 45th street, N. Y., and is turning it back to the Shuberts as soon as it can be restored to its original condition, which will be early in June. This will leave the network with but two outside theatre-studios. At one time it had as many as four Times Square former legit spots for the use of its clients.

In moving some of the shows from Playhouse No. 1 to the other two theatres CBS has encountered some peeves from agency producers. Latter complained that they are being crowded and inconvenienced. They don't like the idea of having to break up their orchestral setups between the rehearsals and the actual broadcast so that another show can be accommodated.

The network has decided to name the reconstructed Juilliard layout around the corner from its home offices the CBS Studio building. This will be ready for occupancy in July.

HALF 'N' HALF SEEKS BERNIE SUCCESSOR

Young & Rubicam has resumed the chore of auditioning another show for the Half 'n' Half tobacco spot on CBS instead of Ben Bernie.

Two of the candidates are 'Face the Music,' which had a tryout on KFWB, Hollywood, and Harry Salter's 'Songs I'll Never Forget,' both audience participation programs.

DICK PACK AT WOR

Dick Pack, currently director of publicity at WNYC, New York City owned transmitter, moves over to WOR, N. Y., May 28 to replace Dick Dorrance in the outlet's press department. Dorrance will devote all his time to F-M Broadcasters, Inc.

Dorrance left WOR yesterday (Tuesday).

Joe Hasel of WNYC has moved to WNEW as caller on the Newark International league games.

'Pot o' Gold' Must Get Off NBC Red

Tums (Lewis-Howe) has been advised by NBC that its 'Pot o' Gold' will have to vacate from the red network and the only thing now to be settled is whether a place will be assigned to it on the blue link. The decision is now in the hands of NBC's sales department.

NBC's higher-ups had wanted to get the show off the red for some time, but it smothered this pressure as soon as the program came under fire in Washington. Now that the program has been officially cleared of lottery implications NBC is again putting on the nudge.

LaGuardia in Outburst Against CBS

WNYC's Desire for Full-Time Is Cause of Conflict In New York City

New York City newspapers blossomed Monday (20) with quotations from a fighting mad mayor, Fiorello LaGuardia, who called the Columbia Broadcasting System an undercover ally of citizens who have been trying to get the city-owned radio station, WNYC, leased to private control as an 'economy' measure. This was not the first time LaGuardia had rapped CBS. Previously while on the witness stand in Washington (VARIETY, April 3) he berated the network for the 'bad taste' of fighting a city-owned station and upbraided CBS lawyer Duke Patrick for his presence at the WNYC hearings.

CBS has replied to the Mayor's blast with publicity releases including a copy of a Meff Runyon letter written April 12 to Dorothy Dunbar Bromley, columnist of the New York Post, setting her straight on the technical facts. CBS is in the spot of having its motives misunderstood. Because it is defending a situation in far-off Minnesota (its Class I channelled WCCO, Minneapolis, is on 810 as is WNYC) the sheer complexity of the engineering and allocation technicalities make explanation somewhat difficult. Some lay critics have rushed to conclusion that CBS' New York station, WABC, is involved.

LaGuardia scored CBS on two alleged 'conspiratorial' points. First that Lawrence Lowman, CBS v.p., and Harold Reigelman, counsel for the 'Citizens Budget Commission' met in Mexico City during February, 1940. Second, that Reigelman in April asked for and received confidential CBS aid in analyzing the situation as regards WNYC, of which Reigelman was an avowed enemy.

CBS explains Lowman met Reigelman by chance in a social group at a Mexican artist's home, ridicules any 'plan.'

In the course of his tirade to newspapermen against CBS the mayor revealed that a CBS official (independently identified as Meff Runyan) had called upon LaGuardia a year or so ago in an effort to straighten out the 810 wavelength jam. According to LaGuardia, but emphatically denied by Columbia, a hint that WNYC should, or must, find another berth or sell out to commercial interests was made. LaGuardia told the press: 'Needless to say, I threw the bum out of the office.'

Resented Point

In a meeting April 24 last before a New York Council committee Reigelman testified that it would cost $100,000 additional of taxpayers money to operate WNYC nights as LaGuardia wanted. It is this estimate, which Reigelman ascribed to 'radio people,' that caused the greatest resentment at city hall as the WNYC estimates are that additional hours will be of little expense to the city beyond a couple of extra announcers. H. V. Kaltenborn, who was present at the same hearings took strong exception to Riegelman's attack and gave WNYC a big build-up.

WNYC has identified itself with consumer market services, symphonic music, school broadcasts, band concerts by municipal department groups and so on. It has been handicapped by a limited budget and civil service operation. Throughout his tenure of office, however, LaGuardia has made it clear that WNYC was one of his particular pets and his ambition to get full-time back (it was full-time before 1930) has collided violently with the allocation situation of CBS.

CBS points out the 'chance of ownership' of the Minneapolis station, and that alone puts them at odds with the mayor. If somebody locally owned WCCO, the defense would fall to them. The principle is vital and not to be ignored, according to CBS.

City of St. Louis Reneigs On Radio Time Payments For Vote Announcements

St. Louis, May 21.

Four local stations, KSD, KXOK, WIL and KWK, collectively, are holding the sack for $1,300 for radio time sold the Board of Election Commissioners. The City Counselor has ruled the Election execs had no right to contract for radio time and asserted the city could not pay the bills. Charles M. Hay, chairman of the Board, is preparing to mandamus Comptroller Louis Nolte who, bolstered by the City Counselor's opinion, has nixed any payment.

The situation developed several weeks ago when the stations which sold time for spot announcements and five-minute programs in which natives were urged to register for the forthcoming elections tendered their bills. The Comptroller's office held up payment pending an opinion from the City Counselor. Among other things the opinion stated the radio stations entered into the contract 'fully aware of the statutes creating the Election Board did not give it power to do anything but conduct registrations and elections and took the business at their own peril.'

Should the mandamus move fail the stations may be compelled to introduce a relief bill in the Board of Aldermen for their mazuma.

JELLO SHOW'S STATUS AT KSD, ST. LOUIS

Editor, VARIETY:

In your story on Page 25 of the May 15 issue of VARIETY titled 'General Foods Slaps Back,' the latter part states that 'because of a church broadcast commitment on the part of KSD the Benny show has been switched to the Blue outlet in St. Louis—KWK.' This statement is incorrect in that KSD is now carrying and will continue to carry without interruption the Benny show.

It is true that the Benny show is also being carried at 8:30 p.m. CST on KWK, but this merely is a temporary arrangement and will be discontinued as soon as the recent order of the Federal Communications Commission granting us full time becomes effective. In the meantime we are still carrying the Benny show at 5:00 p.m. CST Sundays and will continue to do so.

We would appreciate your making this explanation.

Edward W. Hamlin,
KSD, St. Louis.

(Story referred to was intended to convey the thought that the clearing of the Benny show over KWK was not due to any fault of KSD but that the shift of program schedule caused by daylight saving time had brought the broadcast within the time allotment of KFUO, operated by the Evangelical Lutheran Church, which was until recently on the same wavelength as KSD.—Ed.)

Radio Correspondents Assn. Elects Al. Warner

Washington, May 21.

Microphone orators Monday (2) picked Albert Warner, former New York Herald Tribune legman now spieling for CBS, as head of their year-old Radio Correspondents' Association. He succeeds Fulton Lewis of Mutual, former INS scribbler.

Other officers are William McAndrew of NBC, v.p.; Fred Morrison of Transradio Press, secretary, and Stephen McCormick of MBS, treasurer. They will be installed at first annual banquet Thursday (23).

CONSUMER-ADMEN FORUM

NBC FOR FREE NIX GALLS B-S-H

One of the causes for the raspy feeling that the New York office of Blackett-Sample-Hummert harbors against NBC has to do with the refusal of the network some weeks ago to make and place gratis a five-minute transcription plugging four of the agency's daytime serials. It was the time when 'Just Plain Bill' and 'John's Other Wife' were moved over to the blue from the red link so that Sterling Products had four contiguous serials running between three and four o'clock. The two shows that were already in this segment were 'Amanda of Honeymoon Hill' and Orphans of Divorce.'

B-S-H wanted NBC to put on a record which in effect would have the cast in 'Amanda' and 'Orphans' welcoming the troupes in 'Bill' and 'Other Wife' into their new slots. NBC explained that such procedure would be against its policy, and anyway it couldn't see why the affiliated stations on the blue should be asked to carry a transcription for nothing. B-S-H retorted that this sort of advance ballyhoo was a common thing on CBS and cited what that web had done for Campbell Soup's introduction of 'Amos 'n' Andy' as a case in point.

BARN DANCE GOES NBC RED

Chicago, May 21.

Alka-Seltzer is moving the WLS National Barn Dance from the NBC-Blue web to NBC-Red starting June 29, running at 6 p.m. central daylight time, repeating to the Coast at 10 o'clock. This marks the first time that National Barn Dance has been on the Red network, having always been on the WLS blue band.

However, while the show will be on Red stations throughout the rest of the country, it will remain on WLS, the blue outlet in Chicago since WLS creates and owns the show, and the sponsor also wants to keep the WLS sure audience. Deal, signatured through the Wade agency here, calls for 90 stations from Coast to Coast.

NORMAN SCHWARTZ GETS PART OF GRUEN

Norman Schwartz has obtained the dealer co-operative end of the Gruen transcription business and set up his own office. He has already started work on a disc series for placement in the fall.

Schwartz was formerly with the Transamerican Broadcasting & Television Corp., which for the past several years produced these Gruen transcriptions.

WHLD, Niag. Falls, Starts

Niagara Falls, N. Y., May 21

WHLD, 1,000-watter, bowed in Sunday (19) with two-hour dedicatory show including Niagara Frontier civic leaders, Carborundum band, formerly on CBS, and area's radio columnists in round-table quiz with general manager Earl C. Hull.

Outlet, broadcasting until local sunset, is owned by Niagara Falls Gazette Publishing Co. It's first broadcaster in this resort city, which up to now relied on Buffalo and nearby Canadian outlets. Ben Bezoff is program director with three-man spieling staff: Fin Hollinger, Larry Lawrence and John Hollis.

Uses AP news and Standard wax. RCA-equipped studios are in Hotel Niagara.

Nix War Bids

The Federal Communications Commission seems to be following the fixed rule of denying all requests from part-time radio stations to extend their operating hours on special pleas in order to stay on the air for war news bulletins.

There is much concern around the country at the 'hysteria' of the moment, a reflection of the overwhelming pro-Ally sentiment in America and the acute distress that events have been favoring the Nazis.

French Require Bigger Radio Organization

Paris, May 6.

Scoring the untruthfulness and distortion of Nazi news as compared to the accuracy and reliability of French news, Louis Deschizeaux, new head of the Technical Committee of the Ministry of Information, has made a strong plea for more powerful French radio stations capable of coping with Nazi wireless propaganda.

'Our news is true,' he said, 'while most of that given out by the Nazis is distorted or false. We must not only be more reliable, but stronger as well. Our radio, which does not lie, must cover the voice of falsehood.'

The Deputy also advocated the distribution of news bulletins in Germany by the Allied air forces as well as patriotic propaganda by posters in French towns and villages. New Technical Committee consists of 20 members. Supervises radio, cinema and press.

TOMMY DORSEY SET AS HOPE SUBSTITUTE

Tommy Dorsey is set as the pinch-hitter for the Pepsodent show on the NBC-red while Bob Hope goes on a 13-week vacation. Dorsey does his first broadcast June 25. His program will not include guest artists.

Lord & Thomas is the agency.

Claire, Gorin, Bartlett End Operetta Splash at WGN

Chicago, May 21.

Third and final operetta in the Mutual-WGN 'Chicago Theatre of the Air' series will be 'Blossom Time' on May 30.

As the two others, it will be produced by Bill Bacher with Henry Weber conducting. Leads will be sung by Marion Claire, who has done the femme singing lead throughout the series, Igor Gorin, who holds over from a date in 'Student Prince,' and Michael Bartlett. Gorin will do the Franz Schubert role.

Liberty Heatters Up

Liberty Magazine will underwrite Gabriel Heatter twice weekly on five Mutual stations out of WOR, Newark, starting tomorrow (23).

It's the Thursday and Saturday 9-9.15 periods and the contract is for 26 weeks.

Long Holiday Weekend

It will be a four-day holiday next week for much of the personnel around NBC and CBS. Most departments are arranging to have half the staff out for the four days starting Thursday (30) and the other half get a like break on the Fourth of July week.

Indications are that around the ad agencies it will be a case of getting back to the job Friday (31), even though the personnel will go on its regular weekend layoff the next day.

The N. Y. film companies are emulating the same plan.

4 A'S HEAR THEIR BIZ CRITICIZED

Fulton Oursler and Stanley High Defend Advertising Against Donald Montgomery and Colston Warne at Waldorf-Astoria Convention Meeting

MOSCOW ANGLE

By ROBERT J. LANDRY

"To What Extent Should Advertising Be Controlled and by Whom?

This was the question last Friday morning (17) at the Waldorf-Astoria hotel, New York, when 'critics' and 'defenders' of advertising conducted a Town Hall style forum as part of the 23d annual convention of the American Association of Advertising Agencies. With the human failing characteristic of participants in symposiums, the speakers tended to talk around the subject, each from his own point of view. The question might have been in closer relation to Stanley High and Fulton Oursler texts if it read: 'To what extent is the consumer movement Communistic and by whom is it controlled?' On the other hand, it would have fitted Donald Montgomery and Colston Warne better to have the question read: 'Was American business a success?'

While, forum-like, nothing was proved, or indeed intended to be proved, it was a stimulating meeting and, in the history of the trade, a significant one. It represented the triumph of a let's-try-something-new movement with the Four A's. That the whole affair was organized and consummated against pronounced qualms and misgivings by advertising agencies was freely confessed by Four A's chairman, Allen Billingsley, of Fuller & Smith & Ross, who humorously remarked that some had feared this forum might be the rock on which the organization would come to grief.

Early in the proceedings, and at several points during the discussion, radio was singled out for blame. It was radio, according to Colston Warne, which hustled along the consumer movement by bringing the 'resonant baritone' of spoken copy into the parlor. The 'competitive shouting' did much, he thought, to make educated people unpleasantly aware of 'our Coca Cola civilization.' (It was admitted that the consumer movement started at the top of the I.Q. pile, trickled downward.)

Warne asked what chance a modern child has to see facts clearly under the incessant bombardment of urgings to spend, act, choose, but not

(Continued on page 44)

Danse Macabre

During the height of the battle in Belgium and France last Friday (17) a news broadcast over WMCA, New York, stressed the heavy casualties being suffered by the belligerent armies.

Program was sponsored by King David Memorial park, New York, and the commercials referred several times to the cemetery as a 'wonderful resting place.'

Air War Talks Create Hysteria Says Editorial

Minneapolis, May 21.

Taking radio war news commentators severely to task, the Minneapolis Tribune in a lengthy lead editorial, heavily leaded in and in big type, charges the commentators with being largely responsible for 'a state of mind closely bordering on hysteria that was not in evidence during the World War,' with women in particular being the victims. The editorial calls upon the commentators to exercise more restraint and cut out the dramatic didoes.

'This deplorable condition of nerves is brought about by the radio commentator—not the radio,' asserts the Tribune editorial. 'It is occasioned both by what he says and in particular by his manner in saying it. Scantily supplied with fact, through no fault of his own, he all too frequently fills his allotted time speculating on all available possibilities of increasing disaster. The emotional disturbance created by the elocutionary efforts of the irresponsible commentator is widespread and serious, and probably will have its residual effects long after the war is over.'

JOHN BUCKMASTER SET FOR PALL MALL

Pall Mall cigarets has settled on John Buckmaster, who has been doing a character study routine at the Algonquin hotel, N. Y., for the past several months, as the talent for a program it will test on WOR, Newark, for 13 weeks.

Buckmaster is a son of Gladys Cooper, the stage star. He had appeared in the Broadway production of 'Oscar Wilde.'

Loren Stone, assistant business manager of Seattle's KIRO, planed east for business with Free & Peters.

CONSUMER ADVICE TO ADVERTISING

During the forum session of the Four A's at the Waldorf last week (see adjoining column), spokesmen for the Consumer's Movement offered the following gratis counsel to the business world:

Stop talking so much about the need for confidence in business—it boomerangs!

Stop trying to censor school textbooks dealing with consumer problems!

State criticism of the consumer movement in specific terms, as business asks the consumer movement to state its criticisms!

Stop name-calling and 'witching'!

Stop nonsense and substitute more facts in advertising copy!

Stop 'shouting' on the radio!

ADVERTISING ADVICE TO CONSUMER LEADERS

On their side the spokesmen for Business scored these points against the Consumer movement:

Prove that reform, not revolution, is your goal!

Prove that regulation is not part of a general attack on the whole capitalistic structure!

Prove that you have not singled advertising out as the picturesque exposed front through which you think you can best get at, or undermine, status quo!

Prove that the Consumer is willing to understand the business man's problem!

Prove that you have the right to speak for the people!

'INFO, PLEASE' WAR STUFF CUT IN CANADA

'Information, Please,' was cut off on its Canadian stations last Tuesday night (14) when during the course of one of the questions John Gunther, a guest participant, launched into a detailed discussion on what brought about the ousting of British Prime Minister Asquith and his replacement by Lloyd George in the last World War. The question had to do with naming three parallel incidents in the first and second World Wars. The abrupt clipping of the 'Information' program was in line with the Dominion government's ban on the expressing of opinions regarding the present European conflict over the air.

American commentators have been barred from Canadian outlets since practically the outbreak of the war. This situation has hit Mutual particularly hard, since this network depends on CKLW as its release for the Detroit area. The Canadian Broadcasting Corp. wants to be in a position to control all such broadcasts and it is possible some formula might be worked out between Mutual and the Dominion's war censorship board through the CBC so that Mutual will be able to clear two of its sponsored commentators, Raymond Gram Swing and Gabriel Heatter, through CKLW.

ARMY OBITS NOT FOR AIR

Winnipeg, May 21.

Relatives and friends of Canadian war casualties will not be advised by radio or the press of their loss according to an announcement from the Canadian Broadcasting Corp., and the Canadian Press here this week.

First news of any personal loss will come through the usual Government channels stated officials after which use be made of the information by radio and press if deemed newsworthy.

The Canadian Broadcasting Corp., is cooperating with the Canadian Press in preparing a weekly news broadcast for troops of the Canadian Active Service Force in training in England. These broadcasts will include highlights of the Dominion life and will be cabled to the Overseas unit of the CBC now in England.

They will be given by a Canadian announcer on the British Broadcasting Corp. Staff each Monday evening.

Ice Cream and War

St. Louis, May 21.

Capitalizing on the heavy demand for war news, the Hydrox Ice Cream Co., through the Jim Daugherty Agency, St. Louis, is presenting a minimum of 16 news bulletins daily over KWK. The commercial announcements are between 20 and 30 words and are unique in that they make no mention of sponsorship of the accompanying news report.

No effectiveness is lost, however, since the commercial is preceded by sound effect of UP printer bell and followed by new bulletin immediately.

MENNEN LOOKS TO A RETURN IN SEPTEMBER

Mennens is negotiating through the Kiesewetter agency for the Sunday 5:30 to 6 p.m. spot with a September starting date.

Account wants to use this period for its Quiziedoodle quiz with Col. Stoopnagle as m.c.

Payroll Traffic

Washington—Mrs. Evelyn Wilson, formerly with the script department of WOL, has joined the radio department of the Democratic National Committee of which W. W. (Johnny) Johnstone recently became director.

New York—Compton agency's new appointments include Gilbert Ralston as network program manager, Hal James, local program manager, and Storrs Haynes, program staff.

Missoula, Mont.—Harold Moon is the new news editor of KGVO, Duane Bowler having resigned to work for his father, a newspaper editor of Scobey, Mont.

Salisbury, N. C.—Bob Van Camp to WSTP, Salisbury, as program director. Replaced James McClendon, who joins WHKY, a new station at Hickory.

Milwaukee—Therese Meyer, former Milwaukee theatre organist, more recently at the Bismark hotel, Chicago, has returned to WTMJ, Milwaukee.

Denver—Earle Ferguson, of Washington, D. C., to KLZ as time salesman. Harold B. Thorpe, from Omaha, to newsroom. Reva Startzer of WHO, Des Moines, now in continuity.

Bob Harris, with KLZ seven years, gets publicity and promotion desk, succeeding Jeff Baker, who is at WTAR, Norfolk, Va.

Buffalo — Spieler Allan Lindsay (Aaron Levine) has taken six-month absence leave from WGR-WKBW to study program production in New York. Into his spot will come Bill Cleal, Northwestern U. student filling in for a second summer vacation.

Coffeyville, Kans. — Vic Rugh, former announcer of KFH, Wichita, new program director of KGGF.

Louisville—WGRC has added Howard Carlson, from WFBM, Indianapolis; John Cannon, actor, and Ralph Edgar, announcer, from Chicago.

Dave Wilburn, formerly of WLS, Chicago, is traffic manager. George Coppedge, who has been on the announcing staff, has been placed in charge of New Albany studios, and Ken Hall is out.

Toledo—Herbert Gilliland will succeed Larry Payne as program director at WTOL, Toledo, on May 15, when Payne goes to WJR, Detroit, as announcer.

Philadelphia—Claire Keller, formerly with the local office of Lever Brothers, has been added to sales department of WFIL.

New York—Tom Harker has joined the World Broadcasting System as Eastern sales manager. He was formerly with Curtis Publishing and Edward Petry.

Birmingham, Ala.—William H. Snow and Thomas J. Severin have joined the WSGN announcinfig staff.

Denver—Don Martin has been added to the KOA news staff. Dad is managing editor the Denver Post.

Boston—WORL adds Elliot Miller to its announcing staff and Bryant Wyre to the engineering staff. Melvin Stickle replaces George Luckey as Chief Engineer, while the latter goes to Los Angeles on a two months' leave of absence.

San Antonio—Announcer Wayman Whitley comes to KABC from WACO, Waco, and KLUF, Galveston.

. **Toledo, O.**—Joe Ford is new announcer at WTOL, Toledo, coming from WSGN, Birmingham. Succeeds Larry Payne, who joined the WJR, Detroit, staff.

Juvenile—But Not Delinquent

Sabra Holbrook and Elizabeth Seiferheld, of Youthbuilders, a group which encourages forums among children, enunciated some noteworthy views based on their own surveys and cited some challenging statistics in a two-way discussion conducted over municipally-owned WNYC, New York, last week. VARIETY herewith gives some quick takes of their salient points:

There are 10,000,000 more kids in schools now than 25 years ago.

Our urban populations have doubled, and it is in the cities that the extra-good schools are found.

80% of the New York City schools assign newspaper reading as home work.

Kids' interest in comics is only 1% higher than in news stories.

Kids read the whole story, not just the headlines.

Children are just as 'afraid' of Hitler and what he represents as are adults.

Children's most frequent question today: 'Will my father be drafted?'

Realism of today's headlines is of greater natural appeal to children than the make-believe of the old Nick Carter paperback thrillers.

Kids complain that 'Stanley (and Livingstone) never had any girl friend like they gave him in the picture.'

'Mushiness' is universally detested by all kids ....the longer the kiss, the greater the boredom.....'Elizabeth and Essex' nearly drove them crazy.

Children did not like beginning of 'Abe Lincoln in Illinois' because it pictured their hero as gawky, overgrown, ineffective.

The rumpus about juvenile delinquents in St. Louis (blaming 'Gangbusters' radio program) is easily explained: 'A youngster at bay will naturally catch at any excuse which he hopes may explain his mistakes, or lighten his punishment.'

Inside Stuff—Radio

At least some Federal radio programs will continue after June 30, although Congress is tightening up on funds for air-waved culture or education at the taxpayers' expense. Temporary curtailment of Government broadcasting seems inevitable under the economy policies that will mark the opening of the new fiscal year.

The only Federal outfits certain of money to keep using the microphone are the Interior and Agriculture Departments, although some of the independent agencies probably will be able to squeeze a few dollars for making transcriptions and preparing scripts from their general allowances for 'dissemination of information'.

The Interior Department bill, sent to conference over a week ago contains approximately $20,000 for the specific purpose of preparing radio programs and a slightly larger sum is provided for the Agriculture Department. String was tied to the Interior Department allotment (which was not eliminated, as erroneously reported in VARIETY last week) in the form of a House amendment stipulating none of the money for information could be used to 'influence 'Congress. This was a repercussion from some programs last year that certain law-makers construed as an attempt to stir up public pressure in behalf of oil conservation bills.

Sales of 1,000 shares Columbia Broadcasting System $2.50 par Class A common stock last December by Herbert Bayard Swope was reported last month to the Securities & Exchange Commission.

Belated accounting also showed that in a year's-end transaction Swope bought 1,100 shares of the same class stock on the day that he dumped his holdings—retaining a total of 9,700 shares at the end of December.

Some 200 shares of Columbia $2.50 par Class B common were donated to Edward Klauber, CBS vice-president, on March 1, the S. E. C. reported, representing Klauber's only interest in that particular type of securities at the end of the month.

'If War, U. S. Grabs Radio.'

That headline on page one of last week's VARIETY provoked some mixed reactions in the trade. One fact that was noted was the conspicuously more intimate relationship of NBC to the Army than CBS, and the greater personnel link to the reserve.

For the benefit of those who seemed disposed to disbelieve in the story, Saturday's testimony of Major General M. H. Arnold before a senate appropriations committee seemed a complete answer. He suggested many radio stations would have to be shut down because they would be 'an invitation to hostile planes'.

E. Katz rep firm has put out a special promotion piece on the Cowles stations in Iowa and South Dakota following the coining of the term, 'the nation's money belt' for the area covered by these stations. Name contest, which was instituted by Craig Lawrence, sales manager for these stations, drew 2,100 entries, and Luther Hill, general manager for the group, and Lawrence decided to hand out additional prizes besides the $500 top prize. Sent out 52 additional prizes, which were 17 radios and 35 wallets. Bulk of the replies came from staffs of advertising agencies and advertising departments of manufacturers.

Louella Parsons, Hearst picture columnist in Hollywood, got herself entangled when she published a letter decrying Gracie Allen's gag presidential campaign. Sponsors of Burns and Allen radio turn (Lehn & Fink) took it up with the Hearst lineage lords and la Parsons was ordered to reprint one of the more favorable letters she received anent the Gracie Allen Omaha junket. She has completely ignored the stunt since that time.

Collier's mag issue of May 25 contains a scathing editorial against the FCC. It takes off from the springboard of Fly & Co.'s recent edict against RCA television, but does not stop there. Goes on to blast whole commission, what it stands for, how it operates and winds up with urging that Congress hamstring it.

FACTORS THAT MAKE
WNAX
A TOP STATION IN
LISTENER
WNAX
The Champion

FIRST in daytime rural population—3, .320—SIXTH in total population — 3,837,323—among all Columbia Stations.

FIRST in transmission efficiency. 5,000 watts that do the work of 50,000. A great story of good frequency, excellent soil conductivity, low noise levels.

FIRST in cash farm income—among all Columbia Stations. $747,180,000 in 1938.

FIRST in value of farms—among all Columbia stations. $4,257,599,000.

FIRST in Showmanship among all Farm Service Stations—Variety Award.

NOW FIRST in Station Publicity and Exploitation among all regional stations—Billboard Award

Make WNAX a FIRST choice on your station list. It will produce First Prize results for you.

A Cowles Station—5,000 Watts L. S.—1,000 Watts Night—CBS—Rep. by The Katz Agency

RADIO STATION **WNAX** 570 ON THE DIAL

Studios-WNAX Building, Yankton - Orpheum Building, Sioux City

When Baby Needs Shoes
WBNS
HELPS MAKE THE SALE!
WBNS
JOHN BLAIR & CO.

RADIO 'BENEFITS' AN ART

60 T-MEN AS RADIO STUDES

Washington, May 21.

Some 60 Treasury Department employees have signed up for a general course in radio conducted by Ross Filion and George Vandel, WRC-WMAL production directors.

T-men with a desire to find out about the workings of a broadcast station will attend night classes every other Monday in the Treasury building. Course, which began Monday (20), represents the second summer class venture conducted by the NBC production experts.

Beer Firms Favor News

San Antonio, May 21.

Most of the beer distributors here are turning to sponsoring news periods with two more added to the list at station KTSA. Gulf Brewing Co., brewers of Grand Prize Beer are airing a thrice weekly five minute program titled 'Today in Politics' with Charles C. Shaw as commentator. Brief news flashes of local, state and national politics are aired.

Other is for Southern Select Beer a daily News and Sports digest aired for five minutes.

Ray Dady's Sponsor

St. Louis, May 21.

Briggs Hoffman Insurance Agency, St. Louis, has signed to bankroll KWK's 'Sidelights on the News' each Sunday p.m. for the next 13 weeks.

Program, heard every day a.m., is arranged and aired by Ray Dady.

O. Henry Twist

Buffalo, May 21.

Buffalo Chamber of Commerce frowns have relaxed since station WBEN became aware that the city slogan no longer is 'Queen City of the Lakes' but 'City of Good Neighbors,' and the station is so calling it.

O. Henry twist is that new slogan was originated at Buffalo Evening News, which owns WBEN.

Majestic Sales Manager Is Bankrupt for $67,842

William Norins, sales manager employed by the Majestic Radio & Television Corp. of Chicago, filed a voluntary petition of bankruptcy in the N. Y. federal court Friday (17), listing $67,842 in liabilities and $300 in assets. Norins does not owe anyone in the theatrical business, debts being composed of state and federal taxes, loans, brokerage transactions, breaches of contract, etc.

In 1938 he earned $8,400, and in 1939 $10,700.

Mrs. Howard Miller Sues

Chicago, May 21.

Howard Miller, general manager of WGIL, Galesburg (Ill.), has been sued for divorce by Mrs. Virginia Miller on charges of cruelty.

Couple married March 25, 1937, and separated May 15, 1939.

Tilenius Promoted

William O. Tilenius has been made assistant manager of NBC's national spot and local sales department.

He's been in the department since 1936.

CHARITY DRIVES' SHOWMANSHIP

Greater New York Fund an Example of New Expert in Social Field, the Charity Radio Director

UNION TIE-INS

One of the newest forms of professionalism on the non-commercial side of the American radio fence is represented by the so-called radio director of charity fund drives. That more, much more, will be heard of this job and these persons is expected. Meantime, it appears that in most of the larger American cities social service radio publicity councils are being organized to the end that organizations that go to the general public for financial support may exchange notes and develop their radio 'showmanship.'

The problem of the charity organization is this: radio stations and networks will donate air time, but they demand that all charity programs shall be as listenable as the mean average of the station's, or the network's, own sustaining programs. This puts a burden of program-creation and program-execution upon the fund's committee. The latter are frankly bewildered and frustrated and unable to proceed in some cases. But the more resourceful have done

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ACA (C.I.O.) Signs WOV Announcers

Action Draws New Attention to AFRA's Jurisdictional Rivals—There's Still an AGRAP in N. Y.

American Communications Assn., CIO union of radio employees, last week stepped in ahead of the American Federation of Radio Artists and signed a contract for announcers at WOV, New York. ACA already has a contract covering announcers at WBNX, New York. AFRA, which represents the announcers at all the major New York stations (except those at WABC and WOR for sustaining programs), has made less headway at the smaller stations.

ACA contract, signed by Hyla Kiczales, WOV general manager, and Sydney Adler, for ACA, sets a base rate of $37.50 for a 40-hour week. It also specifies raises of $2.50 per week for each six months' employment and calls for a system of fees, figured on the basic rate, for commercial programs. Union's chief announcer stronghold is Philadelphia, where it has contracts with WFIL (NBC blue and Mutual), WIP, WPEN and WDAS, but none with KYW (NBC red) and WCAU (CBS).

Actually, the ACA pact with WOV is not a brand new deal, since its terms are generally similar to a previous deal the American Guild of Radio Announcers and Producers had with the station. AGRAP, which represents the announcers at WABC and WOR for sustaining programs, is not affiliated with any other union. WOV chapter recently dropped out of AGRAP and alligned with ACA. New contract between WOV and ACA extends only until next October, when the union will seek a two-way deal covering both announcers and technicians.

Although ACA and AFRA theoretically are in conflict, they actually cover the same territory infrequently. With its CIO vertical union setup, ACA takes in all employees, from announcers and technicians, to clerks, office boys and salesmen. AFRA, which is affiliated with the AFL, includes only those who appear before the mike, such as actors, singers, announcers and sound effects men. AFRA's strength depends mainly on its top names, whereas the ACA bargaining power stems from the fact that it usually represents all the employees at a station. Thus AFRA has been most successful in dealing with major stations, networks and sponsors, while ACA can admittedly never hope to take over the major outlets, but is well geared to deal with the small outfits.

AGRAP Forgotten

AGRAP, which was the first union in the radio performer field three years ago, has been almost put out of business by AFRA because of the latter's network and commercial contracts. Besides the announcers at WABC and WOR, plus the staffs at a few smaller stations, it has practically ceased operation. And if AFRA's plans go through, it will put AGRAP completely out of business when the new network code is negotiated. At that time, AFRA in-

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WBT
CHARLOTTE, N. C.
50,000 WATTS
CBS

Delivering a 2,000,000 people market
with more retail sales than Maine,
New Hampshire, Vermont combined.

CBS

For more information about WBT, one of the sixteen CBS 50,000 watt stations, inquire of Radio Sales: New York, Chicago, Detroit, St. Louis, San Francisco, Los Angeles

COLUMBIA'S STATION FOR THE CAROLINAS

FREQUENCY MODULATION RADIO GETS BREAK AT EXPENSE OF RCA TELEVISION

Educational Stations of Future All to Be F-M—Coverage, Not Power, the New Standard—No. 1 Channel Lost to Radio Corp.

Washington, May 21.

Political embarrassment the New Deal has been suffering for months faded Saturday (18) with the decision to give frequency modulators 35 channels and, more importantly, the right to start making money. Settlement of the tug of war between FM and television largely restored the regulators' prestige.

Solution of the problem by which adherents of the Maj. Armstrong system get the spectrum from 42,000 to 50,000 kc and video operators have to move upstairs was not surprising. Even those most upset by the Commission's settlement of the squabble (NBC, Zenith and Don Lee) had been prepared for the worst.

By green-lighting the FM technique, the kilocycle cops answered political criticism that they are unwilling to open the door for new services that may provide much employment. They also afforded a chance for investors to put their money into something novel and—in theory, at least—encouraged a type of broadcasting that allegedly will bring great benefits to the public.

An entirely new allocation principle was foreshadowed by the order placing frequency modulation on a commercial footing. The unscrambling was even more significant because it involved surrender by the government of channels that have been avariciously guarded. In reaffirming its conviction that 'standard' stations will be indispensable for a long time, the commish pointed the way to a new era in which commercial operation takes precedence over the multitudinous services financed by the tax-payers and indicated that from now on density of population, not political pull or the geographical area, will be the test of public interest, convenience and necessity.

The Commish decision was another proof of hostility toward Radio Corporation of America. At recent hearings on the potentialities of FM, in trying to protect Television Channel No. 1, RCA plunked for 'narrow-band' operation (40 kc stripes), apparently in a desperate attempt to save the Empire State visual broadcasting spout. Everybody else clapped hands for 200 kc berths, although there were added cautions against forcing television to move upwards. The decision bore out the sentiment obvious at the recent hearings when several regulators voiced the idea that the public would benefit more from FM than from video in the 44-50 stretch.

While giving FM a clear track, the Commish announced that all of the 145 pending applications will be sent back. Rules and regulations, as well as the new forms, are expected to be ready in two weeks, but no formula for distributing the facilities has been worked out yet. The regulators still must dope out the way they want to parcel out the berths.

The decision anticipates gradual improvement in technique so that twice as many FM outlets will be possible before long. Just as the tolerance was chopped on standard broadcast frequencies, it is expected the short-wavers will learn how to do the job with a smaller swing—although engineers remain dubious that bands ever will be as narrow as the 40 kc suggested by RCA—so that the 35 channels will become in effect 70. Commish also said it is prepared to shove FM plants to higher frequencies if events justify.

The Commish scored a triumph over the military and naval services. Strong pressure was needed to get the Interdepartmental Radio Advisory Committee to agree that government agencies should surrender their hold on the span from 60 to 66 mc. in return for the block from 40 to 42 mc. and the television channel 156-162 mc. This was achieved principally by making it plain that television and FM could not go forward if forced to spread their operations over widely-separated frequencies and that if either was restrained the Government would have to assume responsibility for retarding developments. Also it was driven home that commercial enterprise would do experimenting that will greatly benefit the national defense, aviation, etc. Because of the political furor which followed the Commission's suspension of the 'limited commercialization' television rule, the 12 other members on the IRAC realized it was wise to make a sacrifice, even one entailing the shifting of thousands of Government transmitters and receivers.

Pedagogs On F-M

Five channels for non-commercial (educational) plants are retained, although all of these are 1 kw. higher than before. The pedagogs using amplitude modulation can continue with that technique, but henceforth any applicant for one of these berths will have to use FM.

Television plants now on 44-50 mc. must come in with requests for new spots. Either channel No. 2 (50-56) which now becomes No. 1 or the new span from 60 to 66. Shifts will not be immediate, since the new FM rules do not go into effect until Jan. 1, 1941, thus allowing time to make over the existing video transmitters.

Coverage Criteria

Details of the allocation policy are awaited with deep interest. The Commish explained it will not classify FM outlets the same as it does standard stations; instead of asking for wattage as a local, regional, or clear-channel plant, the short-wavers will be required to seek whatever amount of juice is needed to serve a particular area. Commish said the static-free outlets 'will be rated on the basis of coverage rather than power.' Move to avoid possible monopoly is a decision to license competitive stations in one population area to serve identical audiences. The density of population presumably will be the yardstick.

One reason for boosting television higher was the mounting evidence that freakish long-distance transmission occurs on the 54-60 mc. ribbon, and the fact the diathermy machines operate on these frequencies. Interference now suffered by video operators on channel No. 1 cannot be eliminated, so after they get over the shock the visual broadcasters will be better off, in the estimation of FCC technical experts. In this connection, considerable attention was paid to reports that NBC's Empire State transmitter was picked up recently in Chicago; Commish also has heard of transatlantic video transmission in this part of the spectrum.

Realizing the political significance of its decision, the Commish laid much emphasis on the benefits of FM. Particularly the prospective 'employment for thousands of persons in the manufacturing, installation and maintenance of transmitting and receiving equipment and the programming of such stations.' The report reassured the public, however, that standard stations will be indispensable and will not be erased for an indefinite time. Regulators played up simultaneously to critics who say the FCC has permitted a monopoly to flourish and to the dial-twisters who would like to be able to bring in more signals.

Peach Crop Blurbs Due

Spartanburg, S. C., May 21.

Radio comes in for a share of the 1940 advertising outlay of peach growers in the Carolinas and Georgia, officials have announced.

Crop worth several million dollars annually, is an account of Brooks, French, Smith & Dorrance, New York City advertising agency.

Sets Must Be Fixed

Favorable report that the Federal Communications Commission handed down over the past weekend on frequency modulation contains a grant which has already had an untoward effect on television. Developers of the latter medium state they have no inkling of how far they will be mechanically circumscribed by the FCC's forthcoming report on television, but one thing they do know is that RCA will have to readjust every one of the sets it has either sold or has on the market. What is now the No. 1 channel for television and an RCA allocation has been assigned by the FCC for the use of frequency modulation.

The tele sets that are now out also do not provide for the channel that has been added to the television group as replacement for the one turned over to F-M. CBS comes out of the reallocation with its own television channel intact. Television technicians are pushing up television's frequency to the 60 to 66 megacycle zones may create a tough problem for set builders. Nobody, they say, has been known to build equipment that can utilize these higher frequencies. Whether television has been put to a disadvantage by the shift, it was added, will not be determined until lengthy experiments have been made.

C.I.O. Signs WOV

Continued from page 37

tends to require all network announcers to join its ranks.

Only competition to ACA in the technician field is the International Brotherhood of Electrical Workers, AFL affiliate. Two organizations have about equal representation among studio technicians, but ACA's inclusive setup of announcers and other classifications of studio workers gives it added power. However, the total membership in both ACA and IBEW amounts to only a small percentage of the total technicians employed in the broadcasting field. Bulk of the membership of ACA stems from telegraph and commercial radio operators, while IBEW's greatest following is in the electrical manufacturing field.

In reality, only a tiny share of all employees in the radio field are members of any union. Even AFRA, with the network performer field sewed up, has done little more than scratch the surface of performers at the countless small stations outside the major cities. It has merely spotty representation in even the key cities, such network origination spots as New York, Chicago and Los Angeles are well covered, particularly at the network-affiliated stations, but even in those towns the small indie stations are barely touched. And in such key cities as Philadelphia, Boston, San Francisco and so on, there is sketchy AFRA membership. In the bulk of the small towns AFRA is virtually nonexistent. If the union is ever to succeed in organizing this scattered field it will probably have to be through some sort of control of transcriptions. But in any case it will require years to accomplish it.

SHURICK SETS STAFF FOR NEW WLOL, MPLS.

Minneapolis, May 21.

Operating staff of WLOL, which goes on the air June 17, will be headed by Edward P. Shurick, Sr., who was for seven years manager of KSTP and for over three years general manager of WDGY. His program manager will be Irma Coffron, who comes from KATE, Austin, Minn., while Jerry Harrington will be chief announcer and supervisor of production. Harrington is from WCCO.

Governor Harold A. Stassen and Senator Burton K. Wheeler are among those scheduled for the dedication. John P. Devaney, former chief justice of the Minnesota state supreme court, is president of WLOL, while Fred A. Ossanna, a local attorney, is v.p. and treasurer.

Styles Moves to KFWB

Hollywood, May 21.

Hal Styles, long time on KHJ with 'Help Thy Neighbor,' shifted over to KFWB under sponsorship of George Pepperdine Foundations.

Program is dedicated to job finding.

JAY SUCCEEDS SCOTT

Philadelphia, May 21.

Norman Jay, former editor of Radio Press, is handling the 'Philadelphians' program on WCAU. He replaces Allan Scott who left two weeks ago to take charge of a new quiz show on WGN, Chicago.

Bankroller for 'Philadelphians' is the Yellow Cab Co. (Levy-owned).

INDISPENSABLE
... in a rich listening area with which its call letters have become synonymous...
WHAS
SELLING A [illegible] 269,000 MARKET
[illegible] WATTS BASIC CBS OUTLET

DOLLARS ARE ON THE MOVE IN THE WTIC MARKET

AND SUMMER BRINGS A BIG PLUS TO THIS GREAT MARKET

SUMMER inevitably brings a big plus to this market where per capita retail sales are consistently 40% above the national average. Three million summer visitors to New England—who spend some $500,000,000, mean worth while extra business for manufacturers of just about *everything*.

Plan now to use WTIC to help you make the most of this market that pays extra dividends because it is within easy motoring distance of 72% of the country's population.

WTIC

JESSEL PACKS THEM–

IN PHILADELPHIA

THE POPULAR GEORGIE JESSEL, SAD EYED, CASANOVA COMEDIAN, DRAWS GREAT CROWDS AT JACK LYNCH'S WALTON. THE OPENING NIGHT HE HELD THE FLOOR FOR OVER AN HOUR AND THEN HAD TO BEG OFF. JESSEL IS TOPS FOR ME.

JEFF KEEN

PHILADELPHIA 'DAILY NEWS'

DEAR GEORGIE:

YOU ARE DOING THE BIGGEST BUSINESS MY ROOF HAS EVER DONE, EXCEPT FOR ARMY AND NAVY AND CONVENTION WEEKS. PLEASE COME BACK SOON.

Sincerely,

JACK LYNCH

Representing Mr. Jessel

For Lectures-Banquets
Columbia Artists Bureau

For Radio
William Morris Agency

Mr. Jessel's Offices: Paramount Theatre Bldg., New York
Sam Carlton in Charge
M. Desmoni, Attorney

SYDNEY A. MOSELEY
With Ernest Boyd
Talk
15 Mins.—Local
Sustaining
Tuesday, 8:30 p.m.
WMCA, New York

Moseley is a former London radio editor who was associated with the early television stock flurry over there, and is now in the chips to the extent that he specializes in traveling and loafing. But he keeps his tonsils in tune by an occasional talk before the microphone of some Yankee station. He's been on WMCA before.

A good speaker with a pleasant voice and style, he is not so British in inflection as to provoke allergic reactions from those who are sensitive. He makes a pleasing representative of his native country. The two-way talk with Ernest Boyd turned on democracy. It was intelligent and listenable. *Land.*

LOUISE BAVE
With Robert Hutsell's Orchestra
Songs, Music
30 Mins.—Local
Sustaining
Tuesday, 9:15 p.m.
WHAS, Louisville

Quite an acquisition to the vocal staff of WHAS is Louise Bave, coloratura soprano, who aired with Major Bowes' Capitol Family. Now resides in the city with her husband, Inman Johnson, who is a professor at the Southern Baptist Theological Seminary. He sings baritone, and instructs students in singing and speaking.

Station has given Miss Bave a nice musical complement in the Hutsell group, and the boys background her numbers in flexible style. At show caught, Miss Bave was vocally effective in her rendition of 'Butterfly Song,' from Victor Herbert's 'Babette' and 'As We Part.' *Hold.*

'LET YOUR HAIR DOWN'
30 Mins.
Sustaining
Thursday, 9 p. m.
WMCA, New York

Effort to avoid the commonplace audience-participation show and at the same time minimize expense probably looked better on paper than it sounds via the ozone. It may have a local pull, with the neighborhood angle highlighted by having various localities featured on different programs. But it seems doubtful that such a semi-pro effort as this can garner even a local following against a series like 'Good News' in the same time on NBC red (WEAF).

Idea of the show is to have eight guests from a certain section of New York City, each to have three minutes to sound off about his pet peeve, as indicated in the title. According to the dope, guests are selected from scripts submitted by listeners and (still according to the dope) the scripts are unedited and the show is unrehearsed. Of course the number of listeners able to write a passable script is virtually nil; and the number who can get by on the air without rehearsal isn't exactly legion, either. Ted Campbell, m.c., tries to inject interest by flipping frequent breezy comment, but is only moderately successful and the show remains on the dull side. Last Thursday's stanza brought Staten Islanders to the mike. Weather man was okay, but the others were stage waltish. *Hobe.*

ALLAN PARKER
Daily, 7:30 a.m.
WTRY, Troy

No amount of slickness of delivery can conceal fact that advertising load is very heavy. Format is an e. t. tune (mainly dance band) and a spiel, sequence being repeated and repeated. Would seem some change of pace should be inserted to break monotony. As is, broadcasts carry too little to divert attention from fact Parker is straining to sell. *Jaco.*

Is There Such a Salesman?

Wanted, by Advertiser:

Experienced salesman with top record in selling automobiles, shoe polish, food, soap, furniture, and varied department store lines. Must show record of established friendship with ten million people in Illinois, Indiana, Iowa, Michigan and Wisconsin; must be able to call on more than two million families at once, every day if necessary, at minimum cost per call. First place popularity with customers and with dealers essential. Is there such a salesman?

THERE IS!

It's WBBM!

For more than eight years we've led all other Chicago stations in advertising . . . because we've led all others in popularity. We've furnished proof, time after time. We've proved it with listener studies, we've proved it with dealer studies, and we've proved it with renewals . . . with a consistent renewal ratio of 80-85%!

Because we get results.

We're on the job selling from morning till night in our rich five-state primary area—10% of the nation's buying power—for more of the country's leading advertisers than any other Chicago station.

May we go to work for you?

WBBM 50,000 WATTS · CHICAGO 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

AL ZINK'S KIDDIES
Amateurs
LIBERTY SHOE CO.
One hour—Local
Sundays, 11 a.m.
WEBR, Buffalo

With other outlets taking church services, this hour-long moppets' show, on locally since 1932, cops lots of audience. Liberty Shoe took it up in 1933 after ethical code made original dentist sponsor drop out.

Al Zink has done kids' programs locally for 10 years. Here he's jovial 'Uncle Bill' who holds moppets in his lap, jabbers about school, lets them dedicate tunes and starts them out again if they hit a false key. Session caught had kids doing everything from jive to sacred songs, interlarded with heavy traffic safety plugs. Program has a safety club plus talks by Police Lieut. Alfred J. Sendker at midway station break.

Joan Hutton, singer-pianist, is 'Cousin Joan' who accompanies at piano. Commercial spiels by Ed Tucholka are frequent and heavy but still don't hold up proceedings. Show is hokum that commands attention here. *Betz.*

'THE SHOWCASE'
With Davis Cunningham, Joan Wheatley, Herbert L. Jacobson
15 Mins.—Local
Sustaining
Thursday, 8:30 p.m.
WNYC, New York

'The Showcase' is just that—produced and emceed by Herbert L. Jacobson to draw attention to two young singers, Davis Cunningham, baritone, and Joan Wheatley, contralto. They're both bright prospects for showcasing, surprisingly clicko to be heard on a small-station sustainer.

Format of the show is simple enough. With Jacobson handling unostentatious intros, Cunningham and Miss Wheatley each sing two solos, then team for a duet, all to a piano accompaniment. Cunningham has a big, rich, expressive voice. He handles semi-classics and operatic numbers equally well. Miss Wheatley has a warm, mellow lyric contralto, with vivid tonal coloring and clear diction. She's a trifle better on ballads than classics, her 'All the Things You Are' being particularly lush. *Hobe.*

TROPHY HUNT
With Rusty Young, Jack Thompson
45 Mins. (split)
Sustaining
Saturday, 7 and 8:30 p.m.
CJRC, Winnipeg

This is just what the title implies, with contest directed to hypoing interest in station among younger generation with contestants limited to those under 16. As to be expected, little can be done in the way of actual production. Judging by first show future efforts should do plenty to enliven an otherwise pretty dead local radio Saturday night.

Snap and smartness relies entirely upon the abilities of the two commentators, special events man and chief announcer respectively. Is to their credit that tempo doesn't lag, added to which no apparent trouble was experienced by Young when working with youngsters.

First part (7 to 7:15) by Thompson from the studio lists articles required; include Charlie Chan comic strip, red brick, marbles, hairpins, foreign stamp, pussywillow, silver paper, single, spike, safety pin and contestants' own choice. Also mentions prizes, ranging from wrist watch, baseballs to flashlights. Closes by giving time of next broadcast and place for contestants to gather with boodle. (This latter to change from week to week.)

Second part (8:30 to 9) is remote and handled by Young assisted by other staff members. Is tough part for with 200-300 howling youngsters ganging up on him things could easily get out of hand. Young, however, has barked for sideshows and circuses in his time, hence knows the ropes.

Kids turned judges after 35 have been selected on basis of originality of own selection, which included false teeth, tooth brush, ironing board, 'Dopey' cut out and even a gas mask, presumably 1914-18 model. First ten picked awarded, balance being given ducats to local theatre playing Charlie Chan epic. Kids stated toughest article to collect, red brick.

Show isn't sponsored, but merchants get plugs for donating prizes getting mention during prize awarding. First show called for line charges as station mobile unit in garage for face lifting and general overhaul. *Norm.*

Philip Morris series with Johnny Green orchestra has again switched titles, this time from 'Swingo' to 'Rhyme,' because a program on the Coast several years ago had the former name. Stanza has moved from Wednesday night on NBC blue (WJZ) to 8:30-8:55 Sunday night on CBS. Otherwise it's unchanged, with five members of the studio audience trying to supply the last line (containing a song title) to jingles sent in by listeners. There are $5 prizes for senders and successful guessers, plus cartons of the ciggies for all. It's a fairish formula, with Green's band, Beverly's vocalising and Ray Block's chorus (14) adding up to nice music-novelty.

Burns and Allen's Omaha Opera

Omaha, May 21.

Using bulky Mayor Dan Butler as a stooge and getting roars that rocked the huge Ak-Sar-Ben coliseum, Burns and Allen gave a local flavor to their Hinds Honey and Almond broadcast as one of the top items of Omaha's second Golden Spike Days celebration last Wednesday night. There were two broadcasts played to a total of about 15,000 people, which at from 25c a head for kids and 50c for the grownups, mounted to nice takings.

While the show was strongly flavored with Omaha gags, it did not slip into a forgetfulness of its usual pattern or its regular non-Nebraska audience. Script writers John Medbury and Hal Block, as well as campaign manager Willie Burns, brother of George, were here in plenty of time to coach the mayor in his part. Hizzoner did pretty well, holding himself to a single stage wait and giving out the rest of the time in a perfect radio voice that wore down its starting stiffness. Crowd was delighted with the show, which was fed to the entire Columbia net from here.

There was plenty going on before the mikes were turned on, the Union Pacific band and other entertainers warming up the crowd for the real doings. Al Span, Columbia chain sound effect man, came to town to slam a door six times, and Elliott Lewis must have come from Hollywood just for the ride because he did only 18 words all told. Everybody was in full pioneer days costume, beaver hats, sombreros, guns, chaps, Prince Alberts, Ascot ties or whatever they could procure. Opened with the mob led by the Union Pacific band singing Gracie's campaign song, then swept into a fast-paced dialog between Burns and Allen that set the crowd in mood at once. Sample Omaha gags: 'George, is that a railroad tie you're wearing?'; 'This is a hair-raising experience' (allusion to all the beards). Routine of Gracie naming her probable cabinet was another high spot. Frank Parker wanted to be Secretary of State and Gracie said, 'All right, you look like Hull to me, anyway'. Said she had just been over to the Indian Village and saw Sitting Bull, but if she's elected, she'll be 'Sitting Pretty'. All sure-shot humor for the Great Plains. *Rach.*

Follow-Up Comment

'The People's Platform' presented an informal roundtable on 'Battleship vs. Airplane' that came like a breath of fresh air after hullabaloo about the subject on radio and in press. Columbia rated a bow for this top-notch educational. With such experts as Major George Fielding Eliot, Grover Loening (aircraft manufacturer), E. A. Falk (naval officer during World War, lawyer and author) and Fay Gillis Wells (aviatrix and war correspondent), discussing the problem coolly and acutely, half hour made engrossing listening. It probably represented as fine an all-around consideration of moot question as public has been privileged to hear, or read.

Quentin Reynolds, of Collier's mag, made a vivid behind-the-scenes comment from Paris last Thursday (16), during a night when the war news was not as bad as the day before or the day that followed. The mental picture of Parisians sticking to their apertifs on the boulevards, of lovers still enjoying spring, and of a city bereft of children except—and on this note Reynolds throat-lumpily closed—for those just in from Belgium, was unadulterated drama.

Luise Rainer spoke (18) fervently, eloquently, touchingly, of what citizenship meant to her on NBC red network's new timely 'I Am an American' program. She was interviewed in Hollywood by a Mr. Carmichael, of U. S. Naturalization and Immigration Service. Added drama attached to the occasion because she spoke with an accent that most Americans would call 'German' on a day when the Nazis were sweeping ahead in France. She closed quarter hour with a recitation of verse from 'America,' to organ accompaniment.

Fred Bate, NBC correspondent, who has been quoting both named and unnamed British military experts on phases of operations in Belgium and Northern France, called the turn a day ahead of second piercing of Maginot line by the Germans. While most broadcasters that day were reporting, even from Germany, that little news of 'the great battle' had trickled in via communiques, Bate said 'well-informed opinion in London' was 'bad news' might be coming. It was partly to prepare British public for it, continued Bate, that Alfred Duff-Cooper made first broadcast since assuming post of Minister of Information. Following day Bate's prediction was fulfilled, the Germans reporting advances on a wide front.

Bate always gives broadcasting time as it is in London—a good idea.

Loretta Young, Fred MacMurray and Ruth Donnelly teamed in an adaptation of Paramount's 'True Confession' over CBS for Lux. Hilariously wacky flavor of the yarn wasn't as effective via the air as it had been on the screen, but Miss Young's hysterical playing helped and MacMurray's low-keyed performance contrasted effectively. With Cecil B. deMille for a spiel at the close, they all floundered through ad-libbed thank-yous. Of the trio, only MacMurray was in the film.

'Information Please' is getting all tangled up in its own whimsy these Tuesday nights. Where m.c. Clifton Fadiman used to keep the bigwigs pretty much in line, they now seem to chatter back and forth, mixing the answers with wisecracks and burying each others' flippancies. Whole thing needs trimming back into line. Commercials have also grown pretty icky.

Kate Smith took one of her infrequent whacks at dramatic acting last Friday night (10) and set the studio audience by the ears. It wasn't a bad job by any standards. Piece was Bernard Schoenfeld's fantasy, 'Johnny Appleseed,' first done some weeks ago on 'Pursuit of Happiness.' Miss Smith took the commentator-lead played originally by Walter Huston. Although she hadn't Huston's devastating punch for the climax, her warmth and sincerity made the quieter portions appealing.

Lively Showmanship WINS LARGER AUDIENCES in the INTERMOUNTAIN MARKET FOR KDYL

The POPULAR Station Salt Lake City

Representative JOHN BLAIR & COMPANY

NBC RED NETWORK

JESSICA DRAGONETTE
With James Newill, Linton Wells, Budd Hulick, Leith Stevens orch, Mercury chorus
60 Mins.
FORD MOTOR CO.
Sunday, 9 p.m.
WABC-CBS, New York
(N. W. Ayer)

Ford and the Ayer agency have evidently profited by the mistakes of last season, when the summer series was first presented to hold the 9-10 period Sunday nights during the regular symphony lay-off. Subject to first-program mechanical and bridging roughness, the show welds a number of solid musical elements into a soothing whole. The assets of last summer's series are retained, and several glaring flaws have been eliminated.

This time there is a distinct flavor running through the 60 minutes. Inevitably comparable to 'The American Album of Familiar Music,' it might be defined as mild sentiment expressed in semi-classic or rocking-chair selections. And although it hasn't yet been fused into a completely smooth flow, the ingredients are there.

Returning after a two-year absence from the air, Jessica Dragonette is spotlighted as the principal personality, in place of Francia White, last season's prima donna. James Newill (very good) has taken over the spot James Melton had last semester, with Leith Stevens assuming the conductor stint formerly held by Don Voorhees. Budd Hulick is m.c. and there's a chorus, plus Linton Wells, better known as a foreign correspondent and commentator, as the new 'Rouge Reporter' to do institutional bally for the Ford plant at River Rouge. Program originates in the Ford rotunda, Dearborn, before about 600 guests, mostly employees.

Besides Miss Dragonette's vocalizing, which is thoroughly assured and big-timey, Stevens contributes ear-catching arrangements with the orchestra and chorus, frequently together. Hulick's intros and comment are straight and neatly handled and Wells' colorful writing glamorizes Ford's conception of industrial Nirvana. The problem of laying in a musical background for the barren spots is still to be done, with the continuity also in for some doctoring for the same purpose. Also the show must be sharpened technically, as to pick-ups and such.

Nelson Hesse and Bill McCaffery, the agents, did a brief blackface bit in a minstrel show flashback routine on the initial stanza, aimed to highlight several nostalgic tunes. They even were billed. Without reflecting on such versatile percenters, that minstrel sequence had a sore-thumbish appearance on an otherwise nifty show. There are three commercial plugs, all succinct and unobjectionable—probably the most emphatic improvement of the entire new setup. *Hobe.*

'FOR COTTON AND COUNTRY'
With Ted Jewett, Julian Noa, Alfred Shirley, John Deering, Louis Neistadt, Bruno Wick, Carl Emery, Juano Hernandez, John Gibson
30 Mins.
Sustaining
Sunday, 10:30 p.m.
WEAF-NBC, New York

This glorification of the cotton industry was an NBC goodwill gesture to the Memphis Cotton carnival, scheduled to open late this week. Took the form of a dramatization of the once-great position of U. S. cotton, of its decline in the face of competition from foreign growers and its recent revival due to expanded uses and increased domestic consumption. Don Anderson, staff scripter at WMC, Memphis affiliate of NBC red, wrote the show. It was produced by NBC's New York staff, with Howard Nussbaum directing. Ted Jewett was narrator and there was a cast of 19. Josef Honti batoned the orchestra.

As friendship-cementing, the program may have had its value. It was mildly informative, although not as much as as might be expected. From an entertainment standpoint it was definitely sub-par, chiefly due to scripting. Story of cotton remained remote and impersonal, without climax and with too much irrelevant detail. It also failed to utilize all the available material inherent in the subject. Production and direction were adequate, while the performances were necessarily typed rather than individualized. *Hobe.*

'QUIZCAST'
With Dick Osgood, Bob Hite
30 Mins.—Local
Tuesdays, 8:30 p.m.
PLYMOUTH CARS
Tuesdays, 8:30 p.m.
WXYZ, Detroit
(Simons-Michelson)

Broadcast from stage of Fox theatre Detroit, new quiz show bankrolled by Plymouth auto dealers of Detroit area distributes sundry cash prizes weekly in addition to theatre ducats. Dough divided about equally between those sending in and those answering 'quiztions.'

A takeoff of 'Dr. I. Q.' program has an interlocutor, Dick Osgood, who turns in a good if slow job. Prizes of $5 for each 'quiztion' answered are cumulative, and show continues after regular broadcast until all of evening's coin is passed out. Local angle centers on a weekly 'Detroit' question, for which $25 is shelled out for both question and answer.

Blurbs, handled expertly by Bob Hite, are not burdensome. *Pete.*

'WHEN PRESSES ROAR'
With Norman Field, Joe Kerns, Rosemary De Camp, Frank Nelson, Bud Hiestand, Lurene Tuttle, Gale Gordon, Ted Osborne, Charles Lung
30 Mins.—Local
L. A. HERALD-EXPRESS
Thursday, 8 p.m.
KFI, Los Angeles

Dramatic re-enactment of L. A.'s highly sensationalized rattlesnake murder started off Hearst sheet's tieup with Earle C. Anthony station by which space is bartered for time on a no-cash-exchanged basis. As a sample of what may be expected in the series, to run a year if all goes well, it should serve the sheet's purpose, that of plugging its slogan, 'Get it first in the Herald-Express,' and to put in some solid licks for new subscribers. Dramatic content, however, is along well-hewn lines and makes no attempt to shake off the old cops-and-robbers formula.

In this 'true story of moments when presses roar,' the H-E takes all the bows for solving a murder after the police had shut the book on suicide. Reporter stumbles across a clew, follows through and comes up with the killer, who dipped his frau's nethers into a box of rattlers and failing in that diabolical plot tossed her into a fish bond to drown. In bad production taste were the screams of horror by the victim while she was lowered among the writhing rattlers.

Don Clark is credited with writing and producing and gives it all the stock treatment to be found in such type programs. In the cast are such stock players as grab off 75% of the minor dramatic parts in network shows. With more inspired scripting and production this group of performers could make it stand up with any of the dramatics along the Coast. *Helm.*

GENE BAKER
15 Mins.—Local
NORTHWESTERN YEAST CO.
M.-W.-F., 3 p.m.
WENR, Chicago
(Hays McFarland)

From time to time Hays McFarland has put Northwestern Yeast on the air, and this latest show is a quickie cheapie for a product known as Maca-Yeast. Though it was supposedly spelled over the air several times, this reviewer discovered the spelling only upon contact with the NBC press department.

It's a simple program of little consequence, Baker reading some poetry as a cue for a tune. The reading is without particular color but the singing is good enough. Larsen accompanies at the organ. *Gold.*

'PUBLIC AFFAIRS WEEKLY'
Talk, Drama
15 Mins.
Sustaining
Wednesday, 11:15 p.m.
WEAF-NBC, New York

In this educational series NBC has an idea that tickles both the social consciousness and the imagination, but the technique used in presenting it makes it neither fowl, fish nor good salami. What perhaps is the program's outstanding weakness is its attempt to crowd too many thoughts, social-economic aphorisms and political viewpoints into this 15-minute mold, with the result that the documentation is neither clear nor neat. A case in point, as to technique, is the resort to the Greek chorus. Used sparingly it might be effective. Here it's used so much that the chant not only becomes monotonous, but leads to much verbal stumbling by the cast. The townhall discussion angle was far more deftly handled.

Last week's topic had to do with the idea of the Government and private interests so planning for the future that the lives of American workers will be adjusted to advances in technology. The cases cited were apt enough. For instance, the dispossessing of hordes of sharecroppers and other small farmers as a result of the development of tractor farming on a huge scale. Also the threat of unemployment to many thousands of Negroes because of the approaching perfection of the Rust Bros.' cotton-picking machine.

Despite the groping around for a fitting technique the producers of this series are due credit for the effort to stimulate thought and possible action. Albert N. Williams is the scriptist. Copies of the broadcasts in pamphlet form are being still made available to listeners. *Odec.*

DEAN HUDSON MUSIC (15)
30 Mins.—Local
LANCE PACKING CO.
WBT, Charlotte

Dean Hudson orchestra is sponsored locally. He keeps show moving at a fast pace, alternating between swing and sweet, with emphasis on the hot. Novelty offerings, however, put over the show. Hudson uncorks an unbridled Dixie drawl.

Standout of show caught was novelty, a Hudson composition, 'Keep Jivin.' Number opened with members of band imitating Henry Busse, Ted Lewis, Russ Morgan, and Leopold Stokowski, with rest of band handling 'Keep Jivin' chatter in background. Imitations are corny, but killer-diller finish sells number. *Sam.*

COLUMBUS, OHIO

Population, 1930	290,564
Retail Sales, 1939	$147,[illegible]*
Wholesale Sales, 1939	$145,[illegible]*
% of Nation's Buying Power (trading area)	.7150*
Radio Homes (Franklin County)	90,000

*Estimated by Sales Management

COLUMBUS
Welcomes Your Sales Message over WLW

Down through the years the Nation's Station has made many friends in Ohio's Capital and has become a part of the daily lives of its citizens.

Day by day buying habits of Ohio's fourth largest city have just as certainly been influenced in favor of products advertised on WLW—as Columbus merchants and wholesalers can tell you.

NAT'L REP. - TRANSAMERICAN BROADCASTING & TELEVISION CORP. - NEW YORK - CHICAGO

WLW THE NATION'S most "Merchandise-Able" STATION

RADIO SHOWMANSHIP

Community Salutations

Milwaukee.

Good will builder-upper has been inaugurated by WTMJ in a half-hour Sunday program titled 'Marching Through Wisconsin,' with a military type brass band providing musical background. Each week the station's announcers, interviewers and engineers swoop into a selected town with portable recording equipment and secure material on local personalities, industries and points of interest. Editing and coordinating is done upon return to the studios and the following Sunday the show goes on the air to the presumed delight of the community visited. Radio thus follows up pictorial promotion done previously in The Journal's Sunday rotogravure section.

X Marks U's

Cincinnati.

A vest-pocket map of downtown points of interest is distributed to visitors by WCKY through the Hotel Gibson, in which the station's studios are located, and via the Chamber of Commerce to convention groups and new residents.

Contains greetings from L. B. Wilson, station chief, photos of WCKY studios and transmitter and a list of Cincy stations.

An Hour About WCCO

Minneapolis.

To promote word-of-mouth comment about the station, WCCO, local CBS outlet, is showing before Rotary clubs, department store executive groups and directors' organizations of the Twin Cities an 84-page illustrated booklet, 'The Story of WCCO.' It's 82 inches high, fits in a fluorescently-lighted stand eight feet tall, six feet long and two feet wide, the entire apparatus fitting into three special suitcases for transportation.

Strictly institutional, the entire booklet takes about an hour to show, the first 16 pages relating the station's growth since 1924 and the remaining 68 pages describing recent mechanical improvements, the size of the listening area, effect of the new vertical antenna, artists bureau, CBS program schedule, local programs, results of surveys and other WCCO exploitation.

Ladies Hose For Prizes

Ft. Wayne.

'Musical Masterminds,' now commercial at WOWO, sponsored by a ladies' ready-to-wear store uses Jeane Brown and Dan Lee who sing or play snatches of any published song submitted by listeners. If they fail, sponsor awards hose to stumper.

Prize also given for listener who best uses the song title he submits in a sentence.

Interviewing the Moppets

Missoula, Mont.

Sunnymaid Bakery Co. has bought a weekly kids' program (30 minutes) on KGVO to plug its Pinocchio Bread. Stanza, tagged 'Citizens of Tomorrow,' has Jimmy Barber, program director, interviewing youngsters of all ages on their hobbies, activities and ambitions.

Kids in the listening audience are asked to write letters concerning themselves. From these letter-writers are selected the interviewees (six) of next week's program.

Shoe Store's Safety Angle

Buffalo.

'Safety drive' phase of the 'Children's Hour' on WEBR is responsible for drawing 1,300 persons into the Liberty Shoe Co.'s stores in the first two weeks of a merchandising tieup. Listeners are required to copy down safety jingles and turn them in to the sponsor for club card and button.

Drive will continue for several more weeks and the chain intends to keep it alive with a round of theatre parties, safety rallies, etc.

CKAC ESTABLISHES AN ARTISTS BUREAU

Montreal, May 21.

Artists Bureau for French-language talent has been organized at station CKAC with Phil Lalonde, station manager, in charge. Minimum scale for all talent has been established, subject to acceptance by artists some of whom rate above minimum.

Under this arrangement station announcers, vocalists, etc., will hereafter be able to accept outside engagements only if booked through the station talent bureau.

Albany.—Ned Trudeau, formerly of WNBZ, Saranac Lake, is an addition to announcing crew at WOKO. He is son of head of Trudeau Sanitarium, Saranac Lake.

SHERMAN GREGORY SET

Holman to Pittsburgh, Vince Callahan Upped at Boston

In anticipation of Westinghouse's taking over the operation of its own stations July 1, NBC last week named Sherman D. Gregory manager of its owned and operated stations. Gregory has been general manager of KDKA, Pittsburgh, for the past two years.

Gregory's spot will be filled by John A. Holman, who has been heading WBZ-WBZ, Boston-Springfield, while Vincent Callahan moves up from assistant to head of the latter operation. Lee B. Wailes has the newly created post of manager of Westinghouse's stations, Griffith B. Thompson will double from sales manager of KYW, Philadelphia, to general salesmanager of all Westinghouse stations.

WALDORF SEEKS LATIN TRADE VIA DX

Waldorf-Astoria hotel has become a shortwave customer of NBC's. Beginning Tuesday (28) the New York hotel will have a weekly quarter-hour show over NBC's two Latin-American outlets, WRCA and WNBI, with Xavier Cugat providing the music.

The announcing will be in Spanish.

Local Animosities Not Aiding Radio Open House Week in Philly

Philadelphia, May 21.

The aura of good-feeling that's supposed to be the keynote of radio's annual 'Open House Week' is noticeably lacking among Philly's outlets. Instead the air is charged with jealousy and there's plenty of grumbling and griping at the idea. One of the city's largest stations, KYW, is forgetting the whole thing and isn't participating at all. Most of the others are going about with their preparations half-heartedly.

Only station to go strong for the stunt is WCAU and thereby hangs a tale. In charge of the event for the station is Joseph P. Connelly, new promotion manager. Last year Connelly was press agent for WFIL and was the leader of a group that tried to put the skids under the celebration. At that time Connelly called the event 'a publicity stunt for WCAU' because the station was ballyhooing its new studios.

This year most of the stations were set to ignore the 'Open House' on the grounds that the response from the public wasn't worth the expense and trouble it entailed. Connelly, however, called a meeting of station execs and told them that WCAU was set to repeat its celebration this year and invited them to co-operate. The others threw the arguments Connelly gave last year back in his teeth, but latter kept his ground and said 'The rest could do as they pleased—WCAU was all set.'

WDAS announced that it would keep its studios open for anyone who wanted to visit but wouldn't spend any money to advertise or promote it. As a special event, however, the outlet is piping its 'every-hour-on-the-hour' newscasts over loudspeakers in front of the studio building.

WIP is skedding a guide service and special events, while WPEN is planning a series of visual broadcasts in the studio auditorium plus a home economics demonstration for its 'Women's Club of the Air.'

WFIL announced it would cooperate but wouldn't make any special announcement. Persons who wanted to visit the studio 'were welcome as usual,' studio execs said.

Chizzini in Chicago

Frank E. Chizzini, assistant manager of NBC's recording division, has gone to Chicago to arrange a possible reshuffle of personnel for the department in the office there and in New York.

Decision on changes will probably be made in about a week. Possible that Chizzini may remain to head the Chicago office.

Black Coffee

On a visit to one of CBS' playhouse-studios the other day the radio director for another agency noticed 11 men gathered in the client's booth. 'I wonder,' he remarked to a stagehand standing close by, 'who that bunch can be.'

'They're all from the same agency,' answered the stagehand, 'waiting for a dress rehearsal. All else I know about them is they keep me plenty busy hauling coffee for them.'

JERSEY CLUBWOMEN PRAISE N.A.B. CODE

Atlantic City, May 21.

New Jersey Federation of Women's Clubs (280 clubs, 125,000 members) adopted resolution at annual convention here Thursday (16) praising code recently adopted by National Association of Broadcasters as 'a notable step in recognition of their responsibility toward the radio audience in promoting an ever higher standard of culture, while safeguarding freedom of speech and of the air.'

Women's resolution added: 'We acknowledge our individual responsibility in supporting programs of fine quality and condemning those which are unfit, believing that such recognition is a new duty of citizenship which will promote the best interests of radio and preserve the foundations of our democracy.'

LOREN WOOD SUICIDES

Head of WCLS, Joliet, Dies by Monoxide Fumes

Joliet, May 21.

Loren Willing Wood, secretary of the Wood & Anderson Co., electrical manufacturers' agents with offices here, and head of WCLS, Joliet, Ill., last week killed himself with monoxide fumes while seated in his automobile. His body was found on a highway near Joliet. A hose extended from the exhaust into the car.

Wood, 34, had been connected with WCLS for three years and before that was active in the local firm, which is headed by his father, Loren M. Wood of Kirkwood, a suburb. The body was taken to St. Louis for burial.

Farnsworth Convention

Fort Wayne, Ind., May 21.

Pierre Boucheron, general sales manager, has announced that the second annual international sales conference of Farnsworth Television and Radio Corp. will be held June 3 and 4 at the Edgewater Beach Hotel, Chicago.

E. J. Hendrickson has been appointed sales manager of the Farnsworth division (radio receivers). I. C. Hunter continues as head of the sales organization of the company's Capehart Division.

SHORTWAVE IS 50 KW. OR ELSE SEZ FCC

Washington, May 21.

Surrender of frequencies rather than incur the expense required in complying with the rules is threatened by some proprietors of international stations face to face with jumping to 50 kw by July 1. Postponement of the effective date of the minimum power regulation may enable them to keep going, although there is no assurance the FCC will be disposed to grant more time since the licensees have known since last summer what was expected of them.

Out of the 13 plants licensed for international operation, only two have 50 kw according to latest information, General Electric's WGEO at South Schenectady, and World Wide's WRUL, Boston. And at the end of last week, none of the other 11 had responded to the reminder sent out a week earlier telling them to 'immediately' submit requests for the necessary modification of license.

Thought of organized resistance to the rule—which many industry representatives denounced privately when it was made known a year ago—was laughed off in industry circles, but FCC sources said they heard some operators might withdraw from the field, particularly since the rule permitting limited commercialization restricts the opportunity to obtain any substantial amount of revenue.

NBC, CBS to Fill

NBC proposes to comply with the requirements of the commission and will soon file applications for the boosting of the power of its two shortwavers, WNBC and WRCA, to 50,000 watts. They are now figured to be shooting 25,000 watts each.

It's confirmed that CBS will make a similar move in the case of its own WCBX, located in Wayne County, N. J. This one operates at about 20,000 watts.

Alaska Pickup of NBC Shows Okay With FCC

Fairbanks, May 21.

KFAR has obtained permission from the Federal Communications Commission to pick up and rebroadcast NBC's shortwave broadcasts on a non-commercial basis.

It makes the first tieup of the sort for this territory.

Write, Wire or Phone

YOUR NEAREST

VARIETY

OFFICE

•

To Reserve Space in the

1940-41

VARIETY

RADIO

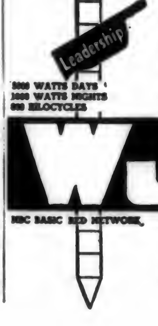
DIRECTORY

•

NEW YORK
154 West 46th St.
BRyant 9-8153

CHICAGO
54 W. Randolph St.
Central 4401

HOLLYWOOD
1708 No. Vine St.
Hollywood 1141



IN NEW ENGLAND'S
Second
LARGEST MARKET

Providence and its primary area is a rich buying field of [illegible] people highly concentrated within a few square miles. Though containing only 6% of the total national population, New England purchases more than 10% of all packaged goods sold in the U. S. A. and Providence next to Boston is New England's most important market ... In Providence

WJAR
is First

[illegible] the dominant station with a commanding lead over all others. According to the latest accepted reports on popularity WJAR leads with [illegible]% coverage . . the next nearest station has [illegible]% and the third station 34.5%. Dominant leadership in such a rich, fertile sales field is of primary importance to every advertiser who merchandises his products in New England.

5000 WATTS DAYS
1000 WATTS NIGHTS
890 KILOCYCLES

WJAR

NBC BASIC RED NETWORK

NATIONAL REPRESENTATIVES
WEED AND COMPANY
NEW YORK-DETROIT-CHICAGO-SAN FRANCISCO

LOOKS BAD FOR REV. ULMER

FCC ENDORSES PAYNE'S VIEWS

James Hanley, Defending Texas Pastor Accused of Violating Law of Full Ownership Disclosure, Says Ulmer Is Victim of Hitler-Stalin Methods

MAY LOSE ALL

Washington, May 21.

Recommendations of Commissioner George H. Payne were upheld last week when the Federal Communications Commission announced its proposed findings of facts affirming Payne's contention that licenses of three Texas transmitters should be revoked. Charges of hidden ownership, the setting up of dummy corporations and numerous other misrepresentations by Rev. James G. Ulmer, former Tyler, Texas, minister, were found valid by the FCC in imposing probable death sentence on KTBC, Austin; KNET, Palestine, and KRBA, Lufkin. Similar action against KAND, Corsicana, KGFI, Brownsville, and KSAM, Huntsville, is anticipated after the Commish has taken a gander at new testimony gathered by Payne and George B. Porter, FCC assistant general counsel, who recently returned from a second jaunt to Texas to gather additional evidence.

Over protests from Rev. Ulmer, who charged that Payne was inspired by 'venom' when he made his findings, Commish concluded that applicants in the three Texas cases had 'failed to make full disclosures to the Commission concerning the financing of station construction and operation, as well as the ownership, management and control thereof' and that 'had the actual facts in this connection been made known to the Commission it would have been warranted in refusing to license these stations.'

Blackout

With still more charges expected to come out of Payne's latest investigation against the three additional Ulmer stations, complete blackout for the Ulmer group is expected. Further hearings on the KGFI, Brownsville, case have been ordered—with Washington, D. C., as the arena—at which heretofore undisclosed files reported in the Commission's possession may be bared.

Modus operandi of Dr. Ulmer, onetime pastor of the First Christian Church of Tyler, Tex., appeared from Payne's testimony to consist of sales talks to prominent Texans who were induced to become 'partners' in the Ulmer radio enterprises. In several cases the Commish found that the individuals were 'led astray,' cajoled into appearing as applicants and licensees of the stations in question and—later—left holding the bag while Ulmer controlled and operated the transmitters. Some times the 'partners' only compensation was the satisfaction of seeing their names on the applications, according to Payne's report.

Denials and squawks were registered by Ulmer when the Payne findings were made public, with the Texan's attorney asserting that 'premature publicity' had destroyed the 'property rights and the good name and splendid reputation of Dr. Ulmer.' 'Twas all a mistake, the attorney declared, and Dr. Ulmer acted in good faith upon the advice of counsel that it was unnecessary to report operating contracts to the FCC.

'The combined attitude of Hitler and Stalin in their most balmy days of power and confiscation of private rights and property do not exceed the attitude and power reflected by the commissioner in his findings in this case,' according to James H. Hanley, former Federal Radio Commissioner and barrister employed by the Texan.

Billy Terry, of WSGN, Birmingham, Ala., is recovering from an appendix operation at a local hospital.

50 Kw in Open Zone

Albuquerque, N. M., May 21.

Grant of 30,000 watts to KOB will give Albuquerque the largest powered station for any city of its size in the country.

The new transmitter will be in operation in five months.

Jay Clark East for L&M

Hollywood, May 21.

Jay Clark, producer of Woodbury Playhouse, goes east this month end to handle air production at Lennen & Mitchell home office.

William N. Robson, newly appointed radio director for agency, takes over the soap show, which summers with Jim Ameche and Gale Page while Charles Boyer siestas.

Sin-No-More Policy at KVOS Coaxes Commission's Compassion

Washington, May 21.

Life of KVOS, Bellingham, Wash., was continued last week when the FCC decided to renew the station's papers because of a sin-no-more policy adopted by the management. Sprightly and somewhat uproarious career of the station—which has been consigned to the Commish doghouse twice in the past five years—is expected to take a more sedate turn with the cessation of a program called 'Newspaper of the Air,' credited with most of the fuss stirred up in the past.

Newest scrap involved the plea of the Bellingham Broadcasting Co. for a new station, taking over the facilities of KVOS. Considerable of the testimony used in the battle between KVOS and the Bellingham Herald was brushed up for the current squabble.

Although admitting that 'there can be no doubt that the licensee prior to July 1937, conducted its station

(Continued on page 44)

IN BALTIMORE IT'S
WFBR
NATIONAL REPRESENTATIVES
EDWARD PETRY & CO.
ON THE NBC RED NETWORK

KSD
ST. LOUIS
Gets
FULL TIME
on 550 Kilocycles
NBC Basic Red Network

In recognition of KSD's long record of public service in the Middle West, the Federal Communications Commission has granted this station full time on the air, effective not later than July 1, 1940, with the privilege of broadcasting at any time during the day or night without interruption.

KSD Also Has Full 24-Hour Associated Press News Service

KSD now has available the full 24-Hour service of the Associated Press News. This is the first time any broadcasting station has had the full 24-Hour rights to Associated Press. A separate wire system is being used, bringing dispatches direct to KSD news editors.

The Distinguished Broadcasting Station
Station KSD—The St. Louis Post-Dispatch
POST-DISPATCH BUILDING ST. LOUIS, MO.
FREE & PETERS, INC. NATIONAL ADVERTISING REPRESENTATIVES
NEW YORK CHICAGO DETROIT ATLANTA SAN FRANCISCO LOS ANGELES

From the Production Centres

IN NEW YORK CITY . . .

Kathleen Burke, formerly in films, made her radio debut last week as Rebecca in the Biblical serial, 'The Light of the World'. While in pictures she was ballyhooed as the 'Panther Woman'. She married three years ago and has since had a child. Her husband, Jose Fernandez (and Montes) opened last week at the Rainbow Room, N. Y.....Basil Loughran has replaced Don Becker as director of 'Light of the World' and Katharine Seymour is now writing the series.

Dorothy Deere, WJJD picture commentator, this week has as guesters Milton Berle, Joe E. Lewis and Jerry Colonna....Dr. Irvin Deer, director of Community Service Dept. of the Motion Picture Producers and Distributors of America, dated for discussion on 'Propaganda From Hollywood' on WJJD....Don McNeill, Evelyn Lynne, Jack Baker, Dinning Sisters, Escorts and Betty set for appearances at Janesville (Wis.) Home Show, sponsored by the Gazette and station WCLO....Frank Chizzini in to head NBC midwest Radio Recording department....Louis Zara, author of 'This Land is Ours,' on Ethel Reid Winser's 'Off the Bookshelf' program on WJJD for interview.

The Revuers will entertain that trainload of congressmen RCA-NBC is junketing from Washington to New York and back....Sidney Moseley, former London radio editor, joined WMCA commentator staff last week ....WINS has news every hour on the hour and the World's Fair's 175 loudspeaker horns are picking it up hereafter.

Doris Sharpe, of Radio Registry, drew a populous turnout for her cocktail party for program directors and producers last Thursday (16)....Joe Hasel describing the Newark International League games for WNEW. Was formerly with WNYC....Group Theatre winds up its contract with the Kate Smith show Friday (24) with its 11th date, a repeat of 'Men in White' ....Sid Morse the new assistant to Sammy Weisbord, of William Morris radio department, replacing Maurice Morton, who shifted to the Coast office.

Among the staff men at NBC that sustainer daytime serial is known as 'John's Other Linda Dale'.....Welbourn Kelley scripts it....Lilian Okun named director of WMCA studio in the Johns-Manville building at the World's Fair....Leila Ray is assistant....Margaret Lewerth wrote the second and final 'We Take Your Word' program of last Sunday (19) over CBS. She regularly scripts 'Gay 90's'....Foreign government censors on the war news broadcasts are now known as 'scrutineers' by radio men. Such officials are making an increasing practice to join in the two-way air conversations between network representatives just preceding the broadcast sessions....Presumably because of the growing shortage of paper, Canadian Broadcasting Co. press releases are now decreased in length and number.

IN HOLLYWOOD . . .

Keith Kiggins and Easton Wooley of NBC touching all bases along the Coast....Tommy Wright motored east to pass the summer at Young & Rubicam home office. He'll be back in September to press-agent the agency's shows....H. N. Stovin, Canadian Broadcasting Co.'s station relations chief, looking around....Rudy Vallee's Sealtest show won't be heard here during the troupe's eastern sojourn beginning June 6. Too much line charge and no market here for sponsored product the reason....Bill Ewing takes Jimmy Newill's singing spot on Union Oil. He's a protege of Mario Chamlee, who is the head song man on the show....Bob Redd writing the originals for Southern Pacific's new drama series on KFI.... John Clark's tenoring now under dog food sponsorship on KNX....Tom Revere flew in for a lookin on Maxwell House show....Lawton Campbell deep in discussions with Edward G. Robinson on fall renewal....Jim Thorpe is making a series of discs for Fred Mertens highlighting his athletic career, which shouldn't lack for plenty to talk about and dramatize ....George Volger upped from page to announcer at NBC.

When you want to
sell Michigan . . .
you want the selling
power of

WJR
50,000
WATTS

[illegible]

The Four A's Forum

Subject
'To What Extent Should Advertising Be Controlled, and by Whom?'

Moderator, George Denny

The Consumers' Team
Donald E. Montgomery
Consumers Counsel, A.A.A.
Colston E. Warne
President, Consumers' Union
Dr. Ruth W. Ayres
Economist

The Advertisers' Team
Stanley High
Editor and author
Fulton Oursler
Editor, Liberty
Anna S. Richardson
Director, Consumer Division
Crowell-Collier

NEW CITIZENS GREETED WITH BIG BALLYHOO

Toledo, O., May 21.

WSPD, Toledo, has inaugurated a new program to be heard at 10:45 a.m., Monday through Friday, called 'His Majesty, the Baby.'

All the new infants born in the city's eight hospitals are heralded with considerable fanfare. . . court musicians, poets, jesters, etc. The program is handled by Walter Patterson.

Ever-Longer Brief Line

Washington, May 20.

Ranks of radio barristers swelled last week when the following Blackstones were admitted to practice before the FCC:

John M. Caffery, Jr., and James E. Murphy, Washington D. C.; Don G. Abel, Olympia, Wash.; David E. Krueger, Brooklyn, N. Y.; Harold W. Lewis, Quincy, Ill.; Edward J. McCabe, Worcester, Mass.; Nathan D. Rowley, San Francisco; John F. Ryan, Indianapolis and Francis Ingraham Tucker, Nacogdoches, Tex.

Sin-No-More

Continued from page 43

in such manner generally as to encourage strife and discord in the community.' Commish decided in its proposed findings that KVOS had 'promulgated regulations' since the last battle which would 'prevent a recurrence of that type of broadcasting.' Also, Bellingham Broadcasting Co. was unequal to the task of proving its financial qualifications as a prospective broadcast station.

Knock-down and drag-out fight first began when L. H. Darwin, intervener, started his 'Newspaper of the Air' broadcast. At that time an employee and stanch supporter of KVOS, Darwin took on the Bellingham Herald—aspirant for KVOS' facilities—in a series of 3½ hour broadcasts which set the town by its ears. One example of the 'frank competition' into which Darwin entered with the local rag was quoted as follows: 'It will be unnecessary for you to look for your newspapers'—a crack which the broadcaster 'frequently' used to conclude the program. Darwin now has turned against the station.

Other cases of 'political embroilment' were cited in the Commish findings, but Rogan Jones—manager and 70% owner of the station—was found to have made some effort to delete some of the political sizzlers from speeches made over his station. In the good old days of 1937, however, plenty of evidence was collected that Jones 'did not enforce the station regulation requiring submission of copies of political speeches in advance.' Result was that statements given by local politicos favored by the station made unusual reading for the Commissioners.

Forgive-and-forget attitude of the Commish in renewing the KVOS license was expressed as follows:

'Recent instances indicate the maintenance of an unbiased attitude on the part of the station's management. Former questionable practices have now been discontinued. In the light of these facts, and since this record does not afford a basis upon which KVOS could be deleted and its facilities licensed to Bellingham Broadcasting Co., we conclude that the public, and public interest, convenience, and necessity will be served by granting the application . . .'

Consumer--Admen Forum

Continued from page 35

reflect, and he spoke of a bewildering 'world of trade names and gangbuster programs.' Product analysis instead of shouting was needed, he said, and he added that the retail customer should face buying with a set of facts before him similar to those of a corporation purchasing agent, who does not buy on a basis of the optical appeal of an advertising model posed for gam exposure on the park fence.

Radio Constructive

Later Stanley High agreed that many of the kid programs on the air were lamentable, but added that attacks on them, to be fair, should acknowledge radio's constructive contributions to modern kiddies. He credited and thanked radio for the familiarity with fine music of his own children.

Fulton Oursler, editor-in-chief of all the Macfadden publications, was the most outspoken 'critic of the critics.' He kept returning to the thesis that the consumer movement was insincere, that it was a smokescreen attack by Moscovites at the whole American system of free enterprise. He rejected, complete and without qualification, the need for or inevitableness of government collaboration with business. (The three representatives of the consumer viewpoint showed resentment of the attempt to link their movement to Communism directly or indirectly. Warne commented: 'A year or two ago we were called fellow-travelers; now it's fashionable to call us the fifth column.')

Missing Link

While conceding that Fulton Oursler and Stanley High were excellent speakers of high skill in debate, some observers at the consumer - admen forum last week regretted that no businessman participated.

It was thought that a manufacturer or distributor, who spent his own or his company's money for advertising, would have been a trump card on the rostrum.

Average advertiser, however, is usually inarticulate.

Donald Montgomery, the Consumers Counsel of the Agricultural Adjustment Administration, spoke just after Stanley High had ridiculed bureaucracy in Washington, the red-tape, the expense, the dimensions of the growth since Roosevelt came in. High had spared no sarcasm that regulation was already itself in need of regulation. It wasn't an easy spot on the bill for Montgomery, but he proved a good speaker, clear, precise, reasonable in tone and, while the gathering did not agree with him, they gave him something very close to an ovation for the sincerity and skill of his presentation.

Montgomery flung a challenge at the advertising fraternity. He suggested that the 60,000,000 underprivileged who have $20 or less a week for family support were being cancelled out of all calculations and that the true promise of good times to come lay in finding some way to bring this neglected half into the advertising market. He suggested that advertising talent was in blind bondage to limited purposes and was 'worrying half a market half to death' with high pressure and doubtful copy practices.

Basically Colston Warne stressed standards and labeling of goods (i.e., packaging), which is close to his interest in scientific testing. He conceded that laboratory analysis was no complete answer on occasion to products concerning whose merits natural disagreements can occur even among scientists. The point was, as he saw it, that a great variety of choice on the grocer's or druggist's shelves was no guarantee to the purchaser if there were no clear-cut gradings and if advertising sales angles were nonsensical, irrelevant, loaded with phoney allure appeals and other factors of confusion. A Department of the Consumer in the cabinet was his hope for the future.

Raleigh Tests Quizzer

Hollywood, May 21

Quizzer based on knowledge of the news was auditioned here last week by Batten, Barton, Durstine & Osborn for Raleigh cigarets. Lee Cooley presided as editor-in-chief and five persons were picked from the studio audience to give the answers. High scorers rate cash and merchandise prizes.

Raleigh now has News Commentator Paul Sullivan on the CBS chain.

ACETATE
Recordings
Processed and Pressed
In Canada
Vertical or Lateral
Also line
Recording of
the highest
Quality
Many
Satisfied
U.S. Clients
Compo Company Limited,
Lachine, Montreal, Canada.
Transcription headquarters
For Canada.

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.D.S.T.
78 Stations Coast-to-Coast

Direction BENTON & BOWLES, Inc.
Management ED WOLF, RKO BUILDING, New York

4 A'S DISCUSS ASCAP-BMI ISSUE

Radio section of the American Association of Advertising Agencies, meeting in convention at the Waldorf Astoria hotel last week, discussed in a closed session the problems presented by the forthcoming conflict between the broadcasting industry and the American Society of Composers, Authors and Publishers over a new licensing contract. All that the group sought to develop from the crosstalk was information and opinions and not to reach conclusions.

The topic as placed before the agency men in the radio agenda was, 'ASCAP's new proposals to networks and stations on materially higher fees.' Also, 'Broadcast Music, Inc.—Is it likely to solve the problem of high music costs.'

Other subjects aired at this panel were:

1. *Rates and rulings of the musicians union.*

2. *What can agencies do to improve relations with the musicians union?*

4. *What can be done about the cost of transcriptions, including off-the-line recordings?*

5. *AFRA transcription code.*

6. *The Radio Writers Guild, recently organized on the West Coast.*

7. *Co-incidental versus Recall Methods of listening surveys.*

Atherton W. Hobler, president of Benton & Bowles, was elected chairman of the association. John Benson was named paid president for another four-year term. Guy C. Smith, of Brooks, Smith & French, became v.p., David M. Botsford, of Botsford, Constantine & Gardner, secretary, and E. DeWitt Hill, of McCann-Erickson, treasurer.

Criticizes Dirty Streets, Buff. Mayor Cancels Station's Privileges

Buffalo, May 21.

Displeased by what he termed 'untrue charges' in a news broadcast, Mayor Thomas L. Holling cut off WBNY's telephone facilities with police headquarters last week. Phone system is a private one, linking precinct stations, hospitals and other key points.

Broadcast in question criticized condition of city streets. Mayor claimed WBNY made no effort to consult city officials about street conditions 'before putting their blitzkrieg on the air, so I decided to do a little blitzkrieging of my own.'

Roy L. Albertson, WBNY owner, called it a 'teapot tempest.' He asserted Sunday (11) station already 'had been approached' toward putting phone back in. Station made 300-400 calls weekly over the city-maintained line.

'All we did was complain of street conditions,' Albertson asserted. 'We didn't blame the mayor but the public works department.' Mayor said he called station after broadcast but was told Albertson 'was too busy to talk to anyone.' Station head said mayor asked for no one in particular, and apologized the following day to staff member with whom he talked. Meanwhile WBNY is checking its news over an outside phone.

WHDL's Stock Increase

Albany, N. Y., May 21.

WHDL, Inc., operator of WHDL, Olean, has increased its capital stock from $18,000 to $60,000, according to papers filed with the Secretary of State in Albany by Hornburg, Andrews & Wade, Olean.

Station is owned by Gannett's Olean Times-Herald.

Russell Gehring, program director of WSPD, Toledo, has been elected v.p. of the Toledo Automobile Club.

WBAL
means business
in Baltimore

Choquette's Air Serial Made Into Stage Play

Montreal, May 21.

Robert Choquette has completed dramatization of 'Pension Veldere' French-language radio serial which has been on air about two years, and is sending legit troupe on road for summer opening at Ste. Hyacinthe, Que.

Author will supervise production and do a little barnstorming when play goes on in nearby towns. Road company of 'Pension Veldere' holds cast of eight including Jeanne Aubourg, Judith Jasmine, Jean Paul Kingsley and Andre Preich.

Long, of WHAM, Killed

Rochester, N. Y., May 21.

John J. Long, Jr., 35, technical supervisor of WHAM, was killed in an auto crash May 9. His car had struck a steel girder supporting railroad tracks.

Robert Hemings, pianist, who was a passenger in Long's car, suffered critical injuries.

Bob Dailey, WTAM publicist, Cleveland, to Hollywood for two weeks.

Do Folks Snub You?

Pall Mall's blurbs, now aired over New York stations in wholesale lots, have become the target of heavy kidding within the trade. The patter, sometimes delivered in an ultra voice, is as follows:

'Cigaret stains on your fingers are not nice. That is why you'll notice where particular people congregate most people smoke Pall Malls. Independent research has proved that Pall Malls produce less finger stains or no finger stains. Yourself, try Pall Mall critically.'

KRSC Due for 1 Kw.

Seattle, May 21.

KRSC, indie, given permit by Federal Communications Commission to increase power from 250 to 1,000 watts, has started construction of new transmitter plant and studios, estimated to cost $20,000. The present 218 foot tower now in use will be moved to new site.

Moves into new set-up Aug. 1.

Mexican Station Builds Itself Entirely As a Service Giving Correct Time

Mexico City, May 21.

XEQK, independently-owned local station, operates on a policy believed to be absolutely unique. During its transmitting schedule from 6 a.m. to 12 midnight seven days a week, the station broadcasts the correct time at one-minute intervals. Balance of the schedule is commercial announcements, news reports, comment and capsule musical 'programs.'

Naturally the station has no steady listeners, as its broadcasts would admittedly drive anyone goofy after a short time. But it's figured that virtually everyone in Mexico City tunes in for a moment several times a day, as local residents have gotten in the habit of dialing that station instead of keeping a timepiece handy. With the schedule loaded with commercial plugs, it's almost impossible to get the time without also hearing at least one blurb.

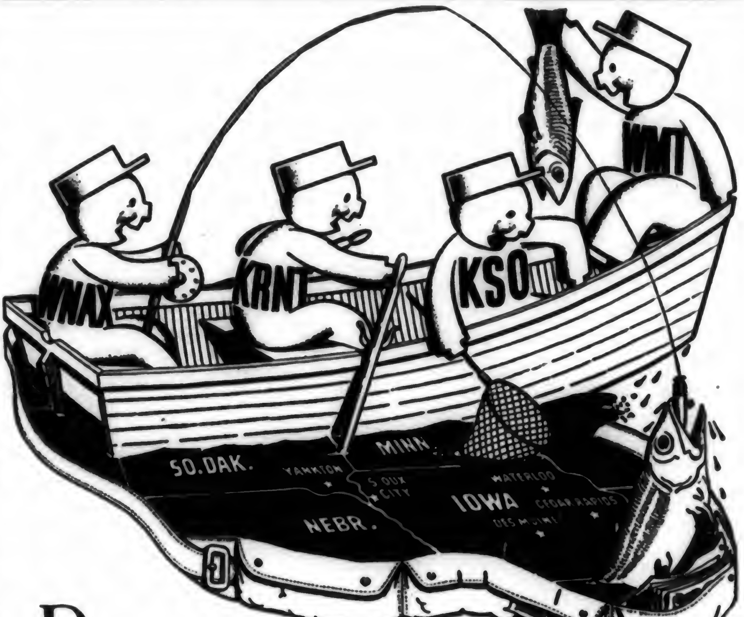
Nazi Hunt On in Mexico

Mexico City, May 21.

Suspicious speed and accuracy with which local Germans learned of the presence at the Canal of the Mauretania and strong suspicion that this dope got to Berlin faster than normally, have prompted the Mexican government to assign G-men to seek a powerful clandestine radio station somewhere along the Guatemalan border; also under cover Nazi ether facilities in and about this city.

The big Nazi station is suspected to be in or about Tapachula, Guatemalan border coffee center which has a large German colony.

Mexican G-men made a thorough search for under cover Nazi stations in this city soon after the war started. But their efforts were fruitless.



Drop your plugs
where you get REAL *strikes*...

..in "America's Money Belt"

It's always "good fishing" in America's Money Belt, where the folks buy what they need *when they need it*. Reason? ... they have "what it takes." The cash spawn of this richest farming section in the country is 17% of the entire nation's farm income!

That money is spent, too. Retailers in the area did a business of more than $1,500,000,000 last year ... which is plenty of fish! You should be getting your share of that business ... you *can* get it in "America's Money Belt" with the help of The Cowles Stations.

You see, we reach 385 counties in our primary area — counties completely covered by no other medium. Every station of our group does a bang-up job by itself, so whether you "spot cast" — troll with a single line — or use our "three-way net," you'll find there's no limit to the catch here.

Want to see our season's record? Just write us, today. We have a string of results of which we're mighty proud ... we like to show 'em off.

The Cowles Stations
WMT · KRNT · KSO · WNAX

Represented Nationally by The Katz Agency

RADIO BOXOFFICE REPORTS

Baltimore

(WBAL, WCAO, WCBM, WFBR)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 18	7,832	5,463	2,331	15,626
May 11	7,785	5,484	2,318	15,587
% change	+0.6%	—0.4%	+0.5%	+0.2%

Everything fairly static hereabouts with little change noted upward or downward. Slight drop in local units occasioned by offsetting time used up for last week's Preakness doings. WCBM sold schedule of announcements to Sterling Products via Blackett-Sample-Hummert.

Considerable summer biz in the making at all stations, but no release dates yet.

Chicago

(WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 18	9,385	5,135	10,109	24,629
May 11	9,385	5,146	10,100	24,631
% change	*	—0.2%	+0.09%	—0.01%

* No change.

Extremely little action in town at present, with a few announcements dropping off or coming on. No question that the war and market situation has really slowed down operations in the agencies and advertisers offices at this time, and those that are on are going along as quietly as possible, while those that are off are assuming an attitude of watchful waiting.

Cincinnati

(WCPO, WKRC, WLW, WSAI)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 18	4,425	8,334	6,006	18,765
May 11	4,485	8,149	5,995	18,629
% change	—1.3%	+2.2%	+0.2%	+0.7%

Upshoot of local units, plus scant gain in national spot biz, overcame slight drop in network commercials last week to register an advance for general results.

WSAI took on station break announcements for the local co-op chain of indie Dot Food Stores, also the Ford Dealers, for a series of 15-minute programs on an every-other-week schedule. Latter account through Cleveland office of McCann-Erickson, Inc.

New WKRC spot accounts were for the Cincinnati Gas & Electric Company and the Schera Awning Company.

WCPO's bulge on local biz, which was rather sharp, included blurbs for two department stores.

Denver

(KFEL, KLZ, KOA, KVOD)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 18	7,300	4,309	1,228	12,841
May 11	7,228	4,298	1,483	12,999
% change	+1%	+0.4%	—17.1%	—1.2%

KLZ new business: Leeman Auto Co., through Max Goldberg, four quarter-hour newscasts weekly; Atlas Finance Co., through Max Goldberg, announcements; Denver Elks Lodge, announcements; Procter & Gamble, through Compton, six announcements; Wright & McGill, seven quarter-hour shows put on by Isaac Walton League; Lakeside Amusement Park, through Curt Freiberger, 52 50-word spots.

KOA new business: Kay Jewelry Co., through Raymond Keane, three quarter-hour 'Morning Melodies' weekly; RCA, through Lord & Thomas, 30-min. weekly, 52 weeks; P. Lorillard, through Lennen & Mitchell, 39 quarter-hours; Red Dot Oil Co., 24 announcements; California Packing Co., through McCann-Erickson, 48 announcements.

KFEL new business included Puritan Pie Co., through Robertson agency, three newscasts weekly, 52 weeks; Baptist Tabernacle, daily quarter-hours, one year; Brookridge Farm Dairy, through Broyles agency, three chain breaks daily; and 10 announcements of each of the following: Success Business College, DeMoines, Aurex Denver Co., Lorber Shoe Co., New York Furniture Co., Milner Schaefer Co., Wienicke Auto Co., Alcott Pharmacy, Huntington Labs, U-Drive-It System, and Conray Realtor.

Des Moines

(KRNT, KSO, WHO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 18	7,440	3,115	4,735	15,290
May 11	7,380	3,272	4,845	15,497
% change	+0.8%	—4.5%	—2.2%	—1.3%

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, WXYZ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 18	8,323	12,090	4,621	25,035
May 11	8,316	12,172	4,652	25,134
% change	+0.1%	—0.6%	—0.6%	—0.4%

Biz continues status quo, slight gains at couple stations being balanced by similar losses at other outlets. Mathew Furniture Co. is bankrolling Italian Amateur Hour over WJBK every Friday evening.

Hartford

(WDRC, WTHT, WTIC)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 18	7,316	2,056	1,399	10,773
May 11	7,457	1,969	1,243	10,669
% change	—1.9%	+4.5%	+12.5%	+0.1%

Kansas City

(KCKN, KCMO, KITE, KMBC, WDAF, WHB)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 18	6,475	6,622	6,786	19,883
May 11	6,535	6,603	6,746	19,884
% change	—0.9%	+0.3%	+0.5%	—0.01%

Fluctuating best describes the K. C. market, but changes slight on all fronts. Two stations reported almost identical figures with those of last week, and others listed nearly same totals with slight change in allocations. Through the week market almost inactive.

Los Angeles

(KECA, KFI, KFWB, KHJ, KMPC, KNX)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 18	10,572	11,381	1,848	23,801
May 11	10,718	11,427	1,782	23,927
% change	—1.4%	—0.4%	+3.7%	—0.5%

National spot only department to show a gain, the others being off slightly. Don Lee's KHJ picked up 38 quarter-hour programs for Union Pharmaceutical, through Sherman K. Ellis; 30 announcements for Schaefer hat works, through R. H. Alber; 52 five-min. programs for Lyon Storage, through Charles Mayne; 13 half-hour programs for Joe Lowe Corp., through Biow Co.; four spots for Sears-Roebuck, through Mayers Co.; 23 one-min. spots for Yellow Cab, through Rufus Rhodes; three announcements for Fifth Street Store, through Mayers Co.; 40 announcements for California Packing, through McCann-Erickson, and six announcements for Convenience, Inc., through Hillman-Shane.

KFI added 13 half-hour dramatic programs, 'All Aboard,' for Southern Pacific, through Lord & Thomas; 13 participations in Bridge Club for Maple Furniture; 40 participations in 'Art Baker's Notebook' for Hendricks Fur Salon, through Nylla Buck. Sister station KECA's additional biz included 65 quarter-hour programs, 'Views and Reviews,' for Bullock's department store, through Dana Jones, and 40 one-min. discs for Del Monte pineapple, through McCann-Erickson.

KFWB picked up five quarter-hour programs and 21 time signals weekly for one year for Davis Bread; six quarter-hour programs weekly for 13 weeks for Budget Finance Plan, and eight announcements for Broadway department store, through Batten, Barton, Durstine & Osborn. KNX sales chart was blocked out for 65 quarter-hour programs, 'Editor's Daughter,' for Globe Milling, through Dan Miner; 39 five-min. Sport Headlines' for Luxury Beer, through Lockwood-Shackelford nine one-min. spots for Broadway department store, through Lee Ringer; 10 time signals for Langendorf Bakeries, through Leon Livingston; 52 quarter-hour musical programs for Marco dog food, through I. F. Wallin; 78 participations in Fletcher Wiley Combination for Hygiene Products, through N. W. Ayer, and six participations in Wiley Combo for May Co., through Milton Weinberg.

New York City

(WHN, WMCA, WNEW, WOR, WQXR)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 18	730	9,616	15,776	26,122
May 11	730	9,028	15,822	25,580
% change	*	+6.5%	—0.3%	+2.1%

* No change.

Salt Lake City

(KDYL, KSL, KUTA)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 18	6,511	2,932	1,345	10,788
May 11	6,577	2,958	1,345	10,880
% change	—1%	—0.9%	*	—0.8%

* No change.

San Antonio

(KABC, KMAC, KONO, KTSA, WOAI)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 18	5,646	7,344	2,280	15,270
May 11	5,778	7,468	2,434	15,680
% change	—2.3%	—1.6%	—6.3%	—2.6%

Biz is down in all classifications this week, with national spot showing the biggest drop.

Davila Glass Co. renewed its weekly hour and a half of Spanish music, and last week celebrated its sixth year on the air. KABC added Household Furniture Co., direct, 65 announcements, and Swift & Co., through J. Walter Thompson, one 30-min. shot on Mutual.

WOAI new biz includes Krisch-Delevan Home Appliance Co., direct, 54 announcements; Pig Stands, direct, renewal of 60 announcements; Walker Furniture Co., direct, seven announcements weekly, 52 weeks; Johnson Beauty School, 18 announcements; Denver Heights Church, 52 Sunday morning quarter-hours; Public Service Co., renewal of half-hour weekly; Western Tablet Co., through Potts-Turnbull, announcements on Leona Bender's 'Women's Page of the Air'; Clyde Smith, candidate for Railroad Commissioner, using half-hour weekly on Texas Quality Network.

San Francisco

(KFRC, KGO, KJBS, KPO, KSFO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 18	8,430	3,267	1,830	13,527
May 11	8,490	3,176	1,791	13,457
% change	—0.7%	+2.9%	+2.1%	+0.5%

Haas Bros. (wholesale grocers), through J. H. Diamond agency, renewed quarter-hour 'Prize Basket' quiz for 13 weeks on KFRC; Gardner Nursery, through Northwest Radio Adv., renewed for 13 five-min. ET's Stayner Corp., through Erwin-Wasey, announcements.

KSFO new biz includes Langendorf United Bakeries, through Leon Livingston, nine 50-word spots; San Francisco Peninsula, 15 announcements weekly; Par Soap Co., through Tomaschke-Elliott, six months' participation in 'Housewives Protective League'; San Francisco County Council Veterans of Foreign Wars, announcements; National Rodeo Association, through Allied Advertising, participation in 'Yawn Patrol'; Guarantee Union Life Insurance, through Edward Stodel, quarter-hour programs, 'It's a Fact'; Kilpatrick Bakery, through Emil Rheinhart agency, three announcements daily.

Seattle

(KIRO, KOL, KRSC, KXA)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
May 18	4,580	9,893	761	15,234
May 11	4,540	9,733	861	15,134
% change	+0.8%	+1.6%	—11.6%	+0.6%

With two stations, KIRO and KRSC, both getting green light from FCC for power boosts, and KOL momentarily expecting Commish okay on construction of new transmitter, Seattle execs are readying sales stories in effort to get more national spot biz.

New biz on KOL included Clipper Gas, three quarter-hour 'Jimmy Allen' ET's weekly; Pool Electric Co., 18 announcements daily; Coe Bros. Furriers, three announcements daily; Standard Service & Tire Co., three quarter-hours weekly; City Light Co., two quarter-hours weekly.

GETS PART OF WJBK, DETROIT

Detroit, May 21.

Art Croghan, who took over sales department of station last September, has purchased an interest in WJBK here, according to Manager James F. Hopkins.

Before joining local 250-watter, Croghan was national sales manager for WDGY, Minneapolis, and sales manager of KWK, St. Louis. Croghan, whose six-year contract still is in its first year, has been given credit for appropriate 50% increase in WJBK's biz since last fall.

Troy.—Cecil Walker, for a time announcer on WOKO, Albany, has come from Syracuse to join the staff of WTRY, Troy.

Sponsor Gets Extra Hour When Rain Delays Game

Cincinnati, May 21.

Rubel Baking Co., which bankrolls a quarter-hour fans-in-the-street series on WSAI ahead of broadcasts of the Reds' National League games, enjoyed an extra hour on the air Thursday (16). The Cincinnati-Brooklyn tilt that afternoon was delayed 65 minutes by rain. Dick Bray, one of the station's sportcasters, who conducts the bread firm's quiz series from the Hotel Gibson lobby, had the green light through the waiting spell and filled the gap considerably.

When the contest got under way, Bray motored to the Crosley studios and, as per daily routine, assisted Roger Baker in a play-by-play account of the game.

HARD TO PLEASE 'EM

'Can't Invent News' Explanation Doesn't Satisfy Canadians

Winnipeg, May 21.

After weeks of comparative stagnation station officials have suddenly found themselves the center of a barrage from listeners howling about newscasts. Current squawk from dialers is that while broadcasts are plentiful there is too much repetition in news. Telling 'em news can't be manufactured doesn't seem to make any difference they still keep dialing and hollering. On the other hand officials are having a tough time on their own trying to revive a schedule already badly peppered with special newscasts both from Canadian Press and the British Broadcasting Corp. Latter organization has increased newscasts to Canada recently.

Mystery Series Ends After Running 7½ Yrs.

Cincinnati, May 21.

'Unsolved Mysteries,' sponsored by the Ken-Rad Tube & Lamp Corp. on WLW for the past seven and one-half years and claimed to be radio's oldest detective mystery program, came to an end Sunday (19) with the broadcast of its weekly 30-minute stanza. Starting May 26 the bankroller will replace with William Hessler, foreign news editor of the Cincy Enquirer, who is a newcomer on the air.

During the run of Ken-Rad's mystery series, Bob Maley and Edward Carder and their successors on the Crosley staff scripted 380 different fictional murders.

Vida Guthrie, from Toronto, in Winnipeg to assist in building shows for Canadian Broadcasting Corp. during summer months.

WIRED RADIO DUE IN JAPAN

Tokyo, May 1.

Wired radio is slated for introduction in Japan's leading cities next year. It will be available through either telephone lines or the electric circuit. In addition to a loudspeaker all that will be necessary for the pickup is a device that can be attached to telephone lines or inserted in a wall socket at a cost of yen 4.00 (92 cents).

The programs will be fed from master receivers in the plant of the telephone or power company. There will also be a recorded service originated directly by the two companies, and radio set owners will be able to get this service through a special attachment to their receivers.

Test operations will be conducted this fall.

WB Allows MCA Back Into Offices But Warns Against Fancy Footwork

The Warner Bros. vs. Music Corp. of America 'feud' was patched up last Thursday (16) with MCA permitted back in WB's booking office Monday (20) 'on probation.' The flareup came about when WB accused MCA of a 'double-cross' because it booked Orrin Tucker's orchestra and Bonnie Baker into the opposition Paramount at a time when negotiations were still on for a four-week date at the Strand, on Broadway.

The pipe of peace was smoked at a meeting between Joe Bernhard, general manager of Warners, and Bill Stein and Charles Miller, MCA execs. Bernhard flatly told the MCA officials that WB was not going to be 'a victim of hiking salaries.' Stein and Miller, however, told the WB official that the entire Tucker-Baker matter was strictly a 'misunderstanding.'

Crux of the battle was Paramount signing the Tucker unit for a total of $30,000 while WB's booker, Harry Mayer, was still carrying on negotiations for a four-week booking at the Strand for a total of $35,000. WB accused MCA with inducing artificial competition between the two houses for the band, while MCA claimed that WB had failed to make good a promise of playing the 'All This and Heaven Too' (WB) film, starring Bette Davis and Charles Boyer, with the band. The film, according to WB, was booked into the Radio City Music Hall when MCA kept stalling a final signature to a contract, with 'Brother Orchid' (WB), starring Edward G. Robinson, substituted in the negotiations. Then it became a question of starting date, WB asking for June 21 and MCA insisting on June 28, because of Tucker's out-of-town-broadcasting commitments, with MCA then setting the Paramount booking.

WB was previously peeved at MCA for booking Horace Heidt into Loew's State, another Broadway opposition house, for a total of $21,000 for two weeks (June 13-20) after stalling the Strand, which was offering $30,000 for three weeks. The Tucker matter came a couple of weeks later and prompted Bernhard's letter to MCA last week barring all MCA bands, acts and other attractions from WB theatres everywhere.

The Tucker-Baker Saga

Pittsburgh, May 21.

Just a little more than three years ago, Orrin Tucker band played the William Penn Urban Roof at just a little above scale and tried to line up a couple of theatre dates in this territory at any price following the hotel engagement. There wasn't a single taker, however. On June 14, same maestro, same band and same gal vocalist, Bonnie Baker, will knock down $10,000 a week at WB deluxer, the Stanley.

Practically same thing is true to band that will precede Tucker at Stanley, Sammy Kaye's. Just two years ago, Kaye was drawing around $600 weekly at Bill Green's roadhouse, where band's climb started as result of extensive air time over Mutual. When Kaye comes back this time, his paycheck will be 10 times the old amount.

Stanley has Glen Gray current, with Jan Savitt following him in Friday (24) and a unit show coming between Savitt and Kaye.

Jimmy Peyton Switches To Nitery Mgr.-Maestro

Pittsburgh, May 21.

Jimmy Peyton, veteran Pittsburgh maestro, has gone into nitery management, taking over active operation of Red Horse Tavern in nearby Steubenville, O., Peyton, however, hasn't given up the baton, installing his eight-piece outfit at the spot he is presently managing.

Peyton was the orch leader at the Plaza Cafe here for three years until that spot had its booze license revoked for sales irregularities a month ago.

Jack Leonard's Discs

Jack Leonard, ex-Tommy Dorsey vocalist currently singing on CBS sustaining shows, has been signed to cut four sides for Columbia records. What label he'll be used on has not yet been determined.

He'll use an eight or nine-piece band as background.

But Not New Waltzes

Talk of the waltz's comeback is all right but the music publishers and songsmiths decry the leaders' lack of courage in plugging new waltz material.

Strauss waltzes and stuff like 'Vienna, City of Dreams' get those performances, and to a publisher that ain't no plug.

MCA AUDITS A PAR, N.Y., LOSS

Music Corp. of America will be stuck for the difference in salary between the bands of Charlie Barnet and Xavier Cugat at the Paramount theatre, N. Y., because its theatre and location department crossed wires and booked Cugat into both the Par and Waldorf-Astoria hotel, N. Y., at the same time. Barnet opens the Par for two weeks today (Wednesday) in place of the advertised Cugat, who was unable to arrange satisfactorily a routine of doubling between the theatre and the hotel. Barnet will, however, double from the nearby Lincoln hotel, where his group is on location.

Par would have paid Cugat $3,250 and it's costing approximately $4,000 for Barnet. MCA will fork up the difference to the Par as well as paying to change the advertising which already had been issued to herald Cugat. Latter band is not out entirely, but will fill the commitment at a later convenient date.

Cugat opened the Waldorf stand last week (16), replacing Orrin Tucker.

Musicians Tilt Scale For Coast Gay Spots

Los Angeles, May 21.

Upward revision of scale for 1940, affecting ballrooms, night clubs and kindred spots, has been put in effect by Musicians Mutual Protective Association, Local 47, to become effective by June 1. Schedules in addition to ballrooms take in all beach clubs, beer gardens, cafes and night clubs, cocktail lounges, dine and dance halls and hotels.

Minimum of $5 per man for one hour single engagements is provided, with price list ranging up to $16 per day for a 12 hour day, comprising four sessions. Overtime is fixed at $1 per half hour or fraction, with after midnight overtime set at $1.50 for like period.

Duchin Greeleying

Eddy Duchin's orchestra shifts coastward in midsummer to open a stretch July 2 at the Cocoanut Grove of the Ambassador hotel, Los Angeles. Duchin is currently at the Plaza hotel, N. Y., where he closes May 29.

Between the band plays dates in the south and midwest. Does two days at North Carolina State, Raleigh, May 20-21; June 4, Hampton-Sydney, Va.; 6-7, Washington and Lee; 8, U. of North Carolina; 11, Oberlin, C., Oberlin, O.; 14, Fordham U., New York; 17, Harvard U., Cambridge, Mass.; and June 21 opens a stay at Virginia Beach.

Stop Negro Tragedy

Memphis, May 21.

Quick action by fire department probably prevented a small-scale repetition of the recent Negro dance-hall disaster at Natchez, Miss., when the local Brown Derby was swept by flames last week.

Blaze destroyed the roof of the negro dance spot, badly damaged the club rooms and ruined the furnishings. No one was injured, the firemen arriving in time to clear exits quickly and permit easy escape by the 100 dancers.

Luna Park Starts Band Policy With Red Norvo

Luna Park, Coney Island, N. Y., amusement reserve starts a name band policy for the summer May 29. First band in will be Red Norvo, set for four days, followed by Gene Krupa for one day June 2.

Date will be Norvo's first with the new nine piece band he recently put into rehearsal.

BANDS ALL OFF IN LINCOLN

Lincoln, Neb., May 21.

Orchestra week was none too good for national names and territorials alike here. First to brody was Duke Ellington (10), who went under the required b.o. need with $715 at $1.10 per person. Next to take the red bath was Tommy Tucker (14), at 85c per, who got only $300. Russ Morgan, normally a solid gater, at $1.25 per, got but $600, shooting from a $550 guarantee to a 60% contract, which barely broke the house even.

All these bands played the Turnpike Casino, R. H. Pauley's out-of-town terpery. Buddy Fisher, at Pauley's downtowner Antelope Park, took it on chin two nights running at 40c.

Attys., Defending Divorce Action, Say Ben Pollack Lost $212 on Inn Date

Chicago, May 21.

Superior Court here last week okayed temporary alimony of $80 weekly for Mrs. Doris Robbins Pollack in her divorce suit against orchestra leader Ben Pollack. Judge also granted her additional sum of $750 for attorney's fees.

Attorneys for Mrs. Pollack, who is suing for divorce on grounds of repeated cruelty, stated that Pollack got $7,000 for his orchestra's four-week date in the College Inn of the Sherman hotel, but Pollack's lawyers came back with yelp that bandleader lost $212 on the engagement.

ARTIE SHAW SOUNDING OUT FORMER BAND MEN

Artie Shaw is mulling the thought of returning to the popular band field whenever a film he is getting set to make for Borros Morros is finished. And if he does he may be at the head of almost exactly the same band that he walked out on last fall.

One of the members of Shaw's outfit, which has been scattered, last week sent wires to every player who was in the band at the time it passed out asking them would they return if the leader wanted to reform the group. He then shipped a letter to Shaw, who's on the Coast, telling him that every man was willing. Shaw's 21-piece outfit, with which he has been cutting records for Victor, was sliced to a 21-piece group for his last recording date.

Only one of the ex-Shaw musicians who didn't get one of the wires re starting anew was Tony Pastor, who has formed a band of his own. It's currently at the Casa Manana, Culver City, Cal.

Steins of MCA See Warner Peeve As Implied Compliment to Office

W. H. Stein, v.p. of Music Corp. of America, takes the attitude, on the Joe Bernhard (Warner Bros.) blast at MCA, that it's perhaps a tribute to his office that talent buyers are peeved through prices going up. The same thought is echoed by J. C. Stein, prez of MCA, who telephoned his N. Y. office from Beverly Hills that the situation whereby Orrin Tucker-Bonnie Baker was the center of a trade squabble between Warners' Strand and the Paramount, both on Broadway, points up the great need for band talent in these days of dwindling grosses.

Both MCA top execs emphasize that the present-day vaudfilmers may be making the same mistakes made by yesteryear's vaudeville moguls, E. F. Albee, et al. Then they refused to recognize the possibilities of radio, and any act doing a turn on a local radio station (this was before commercial guest-shots were a factor) or even if taking a bow in a nitery, could be cancelled summarily.

Talkers thus kayoed vaudeville and now radio has been making inroads on the picture houses. For a time, though, the cinemas saw the wisdom of cashing in on the name values created over the air, and booked name bands with favorable b.o. results. Stein says, 'Why the very issue last week when you recounted Bernhard's peev at MCA, plus your own editorial which likewise didn't put us into any favorable light, you had a front-page feature story emphasizing how effective bands have been for the N. Y. Strand and Paramount.

'Personally,' he continued, 'what it did for these two Broadway houses isn't enough, I think, for the general welfare of the business. Let's forget Broadway. I'd like to see Loew's opening up Memphis, or Warners in Hollywood. Paramount in Atlanta or New Orleans, and the other circuits opening up spots for bandshows in lesser key cities. And I don't mean just for the hot attractions of the moment, such as Orrin Tucker, or the Dorseys, or Glenn Miller. We've a lot of good bands like the Dick Stabiles, the Everett Hoaglands and the Frankie Masters around who could be of value to the boxoffice if given a chance. But no, they all want what is the hottest thing at the moment. They're afraid to give a showcase opportunity to the lesser combinations.'

Loew's State on Broadway is joining the band parade on the heels of the WB Strand and Par success, and this is seized upon by Stein as an indication of possibly extending the vogue and widening the field.

How Bands' % Pays

In line with the editorial in last week's VARIETY, which suggested that the higher-priced bands play theatres on percentage to prove their drawing power, the current gross of Orrin Tucker's orch with Bonnie Baker at the Fox, St. Louis, further indicated the feasibility of such a plan.

Tucker orch demands the same guarantees from theatres as does Kay Kyser, also managed by Music Corp. of America. Kyser played the St. Louis Fox only a few weeks ago and grossed $30,000, getting $19,500 as his share. Currently, Tucker won't top $28,000 in the same house, but still coming out with a healthy chunk of $14,000.

PAUL WHITEMAN SUMMER PLANS

Paul Whiteman's orchestra is currently on two weeks' notice, as demanded by union rules. It will temporarily disband while the leader goes to the Coast to make a film of 'Strike Up the Band' for Metro. He will take five or six of the key men from his outfit with him and fill out a group around them from studio musicians for the picture making. Picture is scheduled to roll about June 5. When the film's completed he'll vacation at his Stockton, N. J., farm until July 8 when the band opens a stand at the Ritz Hotel Roof, Boston.

There's a deal in the works currently for the William Morris Agency to handle bookings for the band, which is now done direct from his own office in N. Y. If such a tieup goes through it's not expected to disturb his personal office setup. Another deal involving Whiteman's leading a studio band out of Chicago for the Carnation Milk radio program is pretty close to being set. That would have a further effect on the Whiteman orchestra.

Jimmy Dorsey Pays Sub At Pennsylvania, N. Y.

Jimmy Dorsey orchestra will double from the Pennsylvania Hotel, New York, into the Strand theatre, N. Y., for three weeks June 7. Outfit will have the Edward G. Robinson film 'Brother Orchid' as coupling. Dorsey himself will pay for a rhumba band which will replace his outfit in the Penn's Cafe Rouge while he's busy at the Strand.

Dorsey's group will probably remain longer than the originally booked 13 weeks at the Penn but will not, though the hotel assertedly desires it, stay all summer. Band shifts to the hotel's roof garden Decoration eve (29).

Clinton, T. Dorsey on 35c (Also 75c) Discs for Jukebox Qualifying

Beginning next month the Larry Clinton orchestra will record for both RCA Victor record labels, the 35c Bluebird and the 75c Victor. Up to now he has been on the 75c platter exclusively. New contract, which calls for his services for both labels, sets a precedent in the platter business and is obviously designed to overcome the problem of a band on the 75c seller getting into the coin machines. Comparatively few are inserted in the juke boxes because of their cost.

Clinton's arrangement with Victor calls for a one-year pact effective June 1. He's to make 26 of his own originals for the higher priced platter and 50 popular tunes for the lower. He will use his full outfit on both. And both are to be sold over the counter in competition with one another. Clinton was originally scheduled to shift from the Victor to the Bluebird marking outright, but the financial details of the change couldn't be worked out to the satisfaction of both parties.

Tommy Dorsey has a similar arrangement, recently made. He also will cut for both labels but he will make only one Bluebird a month and that's to be made with his Clambake Seven, a unit from the main band, while the latter is reserved only for the Victor turnouts.

Hartford Spot Revises Policy, Strictly Local

Hartford, May 21.

Capitol Park Casino has dropped its semi-name policy and is using a local band two nights (Saturday-Sunday) a week. Alvino Ray bowed out on Sunday (12) when an MCA break-in pact was suddenly terminated.

Business has been bad.

Restyled Weeks Opens

Kansas City, May 21.

Anson Weeks inaugurated a new band in his engagement here last week at the Terrace Grill of Hotel Muehlebach. Present crew is sweetly styled and aimed primarily at hotel dates as a direct about face from the former swingy, brass style he used for 15 years.

Biz at the Grill was up somewhat over those of previous leaders, Reggie Childs and Al Kavelin, both of whom garnered favorable returns. K. C. reception taken by Weeks as good omen on his change, and intends henceforth to play only hotels and ballrooms.

Count Basie's Buffalo Date

Buffalo, May 21.

Some 200 whites watched while 1,800 Negroes jived to Count Basie's music at benefit shuffle in Broadway Aud Sunday (12). Ducat tap was 75c pre-sale, 90c at the door.

Proceeds will run summer camp for Negro YMCA.

Bands at the Boxoffice

(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
Larry Clinton	New Yorker (400; 75c-$1.50)	1	†1,400	2,425
Jimmy Dorsey	Pennsylvania (500; 75c-$1.50)	6	1,175	8,945
Eddy Duchin	Plaza (350; $1.50-$2.50)	6	72	4,650
Sleepy Hall	Biltmore (300; $1-$1.50)	13	200	3,900
Frankie Masters	Roosevelt (500; $1-$1.50)	15	475	6,650
Ray Kinney	Lexington (300; 75c-$1.50)	1	1,150	1,800
Charlie Barnet	Lincoln (225; 50c-$1)	3	325	1,050

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† Ice floor show included.

On the Upbeat

Gus Arnheim due at Edmonton, Alberta, early in June for 49th Battalion association.

Americo (Richard) Bono has scuttled band he had at Hotel Statler, Cleveland, and is back in trumpet section of Shea's Buffalo house band.

Gardner Benedict's orchestra is now broadcasting on NBC red via WSAI from Restaurant Continentale, Hotel Netherlands, Cincinnati.

Lee Nine, ex-drummer in Leo Zollo's orchestra, has joined Clarence Fuhrman's KYW house band. He'll be replaced by Ed Casey.

Henry Busse opens June 19 at the Palace Rose Bowl Room, San Francisco, replacing Ray Noble and his orchestra.

Dick Aurandt, KSFO, San Francisco, musical director, repeats his engagement as conductor for the annual pageant and Mission Play at San Juan Bautista this year June 22-23.

Gus Arnheim follows Benny Goodman at the Mark Hopkins, Frisco, June 20 for a two-week engagement.

Shep Fields to follow Eddie LeBaron at Peacock Terrace of Baker Hotel, Dallas, June 27. LeBaron opens the spot May 30.

Anson Weeks in at Plantation Palm Club, Dallas.

Romy Hope and his crew holding forth at new Blue Room, Dallas.

Chase Bickle and orchestra at Kidd Springs, Dallas.

Cecil Kristal to follow Hummell Brothers band at White Rock Showboat, Dallas, May 24.

Club Lido, Dallas, featuring Art Hilton's crew.

Knights of Note (4), with Lady Bonnie, who recently closed a 10-week engagement at the Jefferson hotel, Peoria, Ill., moved into the Hotel St. Paul, in St. Paul.

Dale Shears will play at the Melody Lane night club, on the Youngstown-Sharon, Pa., road, beginning May 28.

Billy Cuffillon is playing at Geauga Lake Park, near Akron, on Saturday and Sunday nights and Sunday afternoons.

Ted King replaced Johnny Strange band Saturday (11) in the Continental Room of the Tutwiler hotel in Birmingham.

Johnny Green starts Steel Pier, Atlantic City, season May 30.

Jimmie Lunceford one-nites May 25 at Ritz Ballroom, Bridgeport.

Larry Kent moves out of the Los Angeles Biltmore, May 29, for a six-week booking at the Hotel Utah, Salt Lake City.

Billy MacDonald and his Royal Highlanders open at the Rio Nido, near San Francisco, May 29, for two weeks.

Doris Day is the new singer for the Bob Crosby orchestra, replacing Marion Mann.

Babe Fabrizi, Pittsburgh drummer, has joined Happy Felton's outfit. He succeeds Dean Ferguson, who was killed in an auto crash near Bradford, Pa., a short time ago.

Wanda and Her Escorts move into the William Penn Hotel's Continental Bar, Pittsburgh, June 1, for an indefinite run, replacing the Billy Catizone foursome, which has been there for a year.

Sam Hiller's band, playing banquet dates in Regina during the winter, moves into the Trianon Ballroom, Regina, for the summer, and Howard Russell's Trianon band goes to Waterton Lakes, Alberta, summer resort.

Andy Kirk has sold the Kansas City Barbecue restaurant he owned in Harlem, New York City. It was run by Kirk's wife and Mary Lou Williams' husband. She's Kirk's piano player and he was once a sax player in Kirk's band.

Andy Weinberger in a car crash in New Jersey last week. Two women in opposing machine slightly injured.

Lee Castaldo's new band set to open at New York Roseland Ballroom in about five weeks. He's trumpet player last with Tommy Dorsey.

Sugar Bowl Dancetoria in Newark, N. J., latest addition to Fiesta Dancetoria, N. Y. copyists.

Enric Madriguera starts new name band policy at Lido Club, Long Beach, L. I., May 29.

There are three brothers in the Glen Garr band, similar to Guy Lombardo's family personnel. Both are sweet groups. Charles and Chet Garr are sax men and leader Glen formerly was a drummer.

Kenny Peaker in the Bessborough Hotel, Saskatoon, during the winter and more recently in Saskatoon's only nitery, The Rainbow Room, goes to Manitou Beach, Watrous, Sask., for the summer. Guy Watkins, in the Legion Hall, Saskatoon, during the winter, goes to the Arena Rink, Saskatoon, for jitney dances thrice weekly this summer.

Ella Fitzgerald band plays the National Air Carnival at Birmingham, Ala., June 1. First time colored band been used on the date.

Spud Murphy now using Kay Lorraine as vocalist on his Saturday morning NBC band sustainers. She was formerly on Lucky Strike's Hit Parade.

George Olsen band shifted from Music Corp. of America to the Wm. Morris agency band dept. Down for three weeks at Elitch Gardens, Denver, starting July 11.

Doris Day took over the vocalist spot with Bob Crosby. She's from WLW, Cincinnati.

Bob Chester does the Fitch Bandwagon air show June 9 or 23. Band opened at Essex House hotel, New York, last week.

Gene Krupa plays the Dancing Campus at the New York World's Fair for two weeks beginning July 2.

Tommy Mack no longer road managing Glenn Miller. His place taken by Herber' Miller, brother of Glenn.

Benton Sisters out of Al Donahue group. Singers only joined Donahue week or more ago.

Charley Spivak back in St. Paul, Minn., ill. Band is in New York after closing at Sign of the Drum, Cincinnati, last week.

Jack Teagarden lost his instrument truck last week near Parkersburg.

(Continued on page 60)

Band Bookings

Will Bradley, June 5, Washington & Lee U., Lexington, Va.; 8, Dorney Park, Allentown, Pa.; July 12, George F. Pavilion, Johnson City, N. Y.; 13, Hershey Park, Hershey, Pa.

Duke Ellington, June 1, Armory, Charlestown, W. Va.; 17, Rocky Mount, N. C.; 21, Met Opera House, Philadelphia; 23, Savoy Ballroom, N.Y.C.; 24, Rocky Spring Park, Lancaster, Pa.; July 3, Grand theatre, Chattanooga, Tenn.; 4, Macon, Ga.

Enoch Light, May 25, Dorney Park, Allentown, Pa.; June 4, Musketeer Club, Cynthiana, Ky.; 27, Trianon B., Cleveland; 19, Hershey Park, Hershey, Pa.

Teddy Powell, May 23, Avon theatre, Watertown, N. Y.; 24; Rialto theatre, Little Falls, N. Y.; June 1, Dorney Park, Allentown, Pa.

Bob Zurke, May 29, Clarksburg, W. Va., June 15, Hershey Park, Hershep, Pa.

Mitchell Ayres, May 26, Crystal Beach, Vermillion, O.; 27, Brownsville, Pa.; 28, Toledo U. hop, Trianon B., Toledo; 29, Swiss Garden, Holgate, O.; 30-June 6, Coney Island Park, Cincinnati.

Korn Kobblers, June 15-July 12, Henry Grady Hotel, Atlanta, Ga.

Jerry Blair, June 15, four weeks, Trocadero, Henderson, Ky.

Woody Herman, May 25, Philmont Country Club, Philadelphia; 26, Pleasure Beach, Bridgeport, Conn.; 29, Nashville, Tenn.; 30, Georgia Tech, Atlanta; 31, Citadel, Charleston, S. C.; June 1, Georgia Tech, Atlanta; 3-4, Staunton Military Academy, Staunton, Va.; Kanoav, Va.; 6, Danville, Va.; 7, V. P. I., Blacksburg, Va.; 8, Hershey Park, Hershey, Pa.; 10, U. of Virginia, Chaarlottesville, Va.; 13, Wooster College, Wooster, O.; 14, week, Westwood Gardens, Detroit.

Music Notes

Dave Bernie has resigned from the professional department of ABC Music.

Victor Young scoring Cecil B. deMille's 'North West Mounted Police' at Paramount.

David Snell handling the musical scoring for Metro's 'Phantom Raiders.'

Songwriter Dave Oppenheim quit town for the Coast in a hurry due to the death, in Los Angeles, of his wife's father. Wife, who's in a Long Island mental institution, hasn't been told of the death.

J. C. Stein and his wife didn't make a Honolulu vacation trip after all. Sudden press of business caused cancellation of plans.

COLLEGE RHYTHM

The eighth of a series of articles on collegiate likes and dislikes as regards dance music and dance bands.

The writers, staff members of publications at their respective schools, have been asked by VARIETY *to give the opinion of the student body as a whole rather than pass personal judgment. Neither has* VARIETY *given further instructions as to what was to be said or how. These articles appear as the undergraduates have written them, with the expressed opinions being their own.*

VARIETY *publishes the series to give music men and band leaders a cross-section of current undergraduate opinion on dance music and bands, with the hope that it will be both informative and instructive. For what the college group has to say about dance music is deemed important in the trade. This is a continuation of a series originated by* VARIETY *in 1935.*

U OF PITTSBURGH

By Richard Kay, '41

(Associate Editor, 'Pitt Panther')

Pittsburgh, May 21

It takes dormitories to make the kind of school most people consider as typical of American college life. Pitt has no dormitories, and that, coupled with the fact that Pittsburgh is a large city, makes for about as cosmopolitan a group of students as can be found anywhere.

This physical setup of a school composed mostly of commuters is apparent in every phase of school life; particularly in the students' choices as to orchestras and types of music. One faction right now idolizes novelty bands like Orrin Tucker, while another, hating the mere mention of his name, are waving the flag for the likes of Charlie Barnet and Jan Savitt. Tastes are bound to vary, but here they are somewhat extreme. Yet one won't find the numerous jitterbugs and hepcats or the 'rah-rah' spirit of the smaller school or of a larger school with a more extensive campus life. There are no swing clubs that meet to discuss, or just plain cuss, the latest records and collectors' items. Those who go for swing seriously partake of their hobby off the campus. As a rule, though, Pittites can take it or leave it alone.

Another factor enters into the choice of a dance band here—Pitt students are slow to react to bands that are riding the crest of popularity. When the eastern schools and other campus colleges were raving over Glenn Miller, Pitt students were just beginning to get the fever. Now he is on the top even here, but it was a tough fight. While Raymond Scott's new band is much the subject of conversation with the small group that takes a great deal of interest in the orchestras, there are a great many more who are unaware that it even exists. Here, even when they have favorites, their enthusiasm is of a subdued nature.

This year dance committees have strived to book Glenn Miller, Orrin Tucker and Bob Chester of the newer bands and Tommy Dorsey, Jan Savitt and Benny Goodman of the group that is pretty well established. Booking of these has been hampered by Pittsburgh's geographic location, where availability rather than demand often is paramount. We get what is available—of the best, of course—but it must be near at hand. We are not in a position to force our preferences in purchases. Pitt is, however, fortunate that it can afford to top name bands when available.

In the picking of bands for the big dances there's been little interest in colored bands, although there is no apparent race prejudice. Colored students are admitted and are free to enter into almost all activities; yet colored music somehow doesn't seem to catch on.

Favors Slow Music

Like everywhere else, Pitt likes the slower, more danceable music for their proms, although the tastes at other times may vary. The students at least profess an interest in sweet music, but of late they have been far more enthusiastic for hot tunes than they once were. Strictly swing bands, however, are definitely out, although this year has seen many more students dancing to the swingeroos and fewer sitting them out. Yet there has been a great deal of criticism of bands that, being apparenly aware of what is demanded in most schools, concentrate on swing at dances. Here they like it hot, but very well mixed up with the ballad tunes.

The dance calendar features four major dances in a year, four minor ones, and numerous small club, fraternity, and organization dances. So far this year the bands have included Glen Gray, Russ Morgan, Dick Himber and Dick Stabile. Last year saw Artie Shaw, Larry Clinton, Kay Kyser and Will Osborne, among others, invading the campus. All Pitt dances are held off campus; usually in hotel ballrooms. This year's dance budgets have tended to be slightly lower than before to avoid small losses that, for a while, seemed the usual thing. These cuts have affected the prices paid for orchestras, and in a few instances other costs have been cut slightly.

Pitt's 3 Local Radio Faves

Among local bands the students prefer the staff orchestras of three of Pittsburgh's radio stations. Probable first choice is Baron Elliott, WJAS (CBS), and his Lombardo-styled boys. Elliott recently received a network wire for his band. Second in popularity is Earl Truxell's Airliners of the WCAE (NBC-Red and Mutual) staff, running Elliott a mighty close second. Of late he has featured straight pops and swing over a Mutual chain. Maurice Spitalny's KDKA (NBC-Blue), third choice, leans more to the semi-classical as well as ballad tunes. The first two have already played dances here this year.

About the only place Pitt students see the top bands outside of school dances is at the local Stanley stage shows. The numerous night spots around town do not feature important bands.

Miller Tops on Disks

Record sales to Pitt students lean strongly toward—you guessed it!—Glenn Miller. Other favorites are Barnet, Crosby and Savitt. Among the 75c recorders about the only band that will make the boys and girls give out with their dough is Tommy Dorsey. Fewer Goodman records have been bought lately. Lombardo just doesn't sell at all.

Around at the fraternity houses the guys and gals have been slipping a lot of Bob Crosby's Dixieland numbers on the turntables. Among those who are interested, and most of the fratfreres are, there is a great curiosity as to the outcome of Artie Shaw's new venture with strings. For the ballads Dick Jurgens records, with Eddie Howard's vocals, are extremely popular. A few houses favor Harry James. Bob Chester is popular with some while at others he is an unknown quantity. Kay Kyser is not particularly favored at the houses and Horace Heidt has a few fans.

For feature soloists and small groups Bing Crosby and the Andrews Sisters top the list. Crosby causes the sorority girls' hearts to flutter while the Andrews gals are well entrenched in every fraternity hereabouts. The Merry Macs and the Smoothies have their favorites, and to a lesser extent Dinah Shore, Ginny Simms and Dick Todd come under the wire.

(Next Week: U. of Washington)

TED
LEWIS
WEEK MAY 17
FOX, DETROIT
Personal Management:
MILTON PICKMAN

"Gabe" The Master
GALE, Inc., Presents

Tuxedo Junction
Erskine Hawkins
and his Orchestra
Featuring
VOCALS BY
DOLORES BROWN

"PLATTER CHATTER!!! JIMMY DORSEY'S band is not only packing them in at the Penn but at the platter counters as well with his new DECCA diskings of 'Madame La Zonga' (3152) and 'The Breeze and I' (3150). Helen O'Connell sings the first, a conga to end all congas, and Bob Eberle sings 'The Breeze and I.'"
NICK KENNY, DAILY MIRROR, May 17.
JIMMY DORSEY AND HIS ORCHESTRA
DECCA RECORDS EXCLUSIVELY

15 Best Sheet Music Sellers

(Week ending May 18, 1940)

Playmates	Santly
Woodpecker Song	Robbins
Singing Hills	Santly
With the Wind and the Rain in Your Hair	Paramount
*Little Curly Hair in High Chair ('40 Little Mothers')	Feist
*Say It ('Buck Benny Rides Again')	Famous
*When You Wish Upon a Star ('Pinocchio')	Berlin
A Lover's Lullaby	Jewel
*Angel in Disguise ('It All Came True')	Witmark
Imagination	ABC
*Alice Blue Gown ('Irene')	Feist
Shake Down the Stars	BVC
God Bless America	Berlin
Apple Blossoms and Chapel Bells	Remick
In an Old Dutch Garden	Harms

*Filmusical

Marlo, Now BMI, Resigns From Union

Contactmen Do Not Accept Resignation But May—Creates Odd Predicament

George Marlo, who recently joined the anti-ASCAP Broadcast Music, Inc., as professional manager, submitted his resignation as president of the contactmen's union to a meeting of the latter's executive council Monday night (20) but the council deferred accepting or rejecting the resignation until the next meeting. Marlo's retention of the office had been under fire from some members who have contended that if Marlo succeeds in his job at BMI it would mean the wholesale displacement of contactmen employed by firms allied with the American Society of Composers, Authors and Publishers.

The union's executive council at this same meeting voted to stand pat on its refusal to issue a membership card to Milt Stavin, who joined the professional staff of Shapiro, Bernstein & Co. several weeks ago. The reason given for this action was that Shapiro-Bernstein had failed to scan the union's unemployment list before engaging Stavin, who previously had been with Consolidated Radio Artists, Inc., as a booker. Jonie Taps, professional manager of Shapiro-Bernstein, who appeared before the council in Stavin's behalf, declared that such list of unemployed had been issued to him along with other professional managers some time ago and that he had, after scrutinizing the list, decided to bring in Stavin.

Stavin had obtained a temporary card when he went to work for S-B, but this became invalid when the union's council refused his application for membership.

The union is understood to be preparing to lodge a protest with CBS against the network's new policy of barring information about remote band programs to contactmen employed by ASCAP firms.

A. P. WAXMAN AS ASCAP P. A.

After sporadic attempts at public relations, the American Society of Composers, Authors and Publishers seems committed to having a full-time press-agent on its payroll. A deal is being set and the likely incumbent will be A. P. Waxman, veteran show biz exploiteer.

Final details have been in the process of negotiation for several weeks. Waxman looks set to start next Monday.

Glom ASCAP Terms

Radio committee of the American Society of Composers, Authors and Publishers has received from the latter's general council copies of the proposed new contract for broadcast licensees.

The committee proposes to make some recommendations in the form since it feels that though the legal phraseology may be all right there are certain business angles that ought to be clarified.

Symph's Femme Mgr.

Cleveland, May 21.

Youngest femme business manager for any symphony outfit in the States is Elizabeth Strauss, 32, who has quit Artur Rodzinski's Cleveland Symph staff here to become manager of Buffalo's Philharmonic.

For the last four years she doubled in brass for local orchestra at Severance Hall as assistant publicity director and assistant supervisor.

FOREIGN COIN FROZEN BY WAR

While the music business remains good in England, American publishers have reconciled themselves to the loss of practically all income from Europe. Even in markets that haven't been shut off by the Nazi invasions, nations have tightened up on the sending out of money for unessentials.

The elimination of this European income won't, it is generally believed in the industry, cause any hardships but it was money that came in handy when firms figured possible velvet should they fail to do better than break even on a number in the domestic field. So far there are no signs of readjustments in operating setups being made to balance the foreign situation.

Jack Davies Sets Plaza Date for Gasparre; MCA Long Had Spot Tied Up

For the first time in around five years, Music Corp. of America has failed to spot one of its own bands into the Persian Room of the swanky Plaza hotel, New York. Outside orch going in is Dick Gasparre's, which replaces Eddy Duchin (MCA) June 1. Jack Davies set the Gasparre booking.

One of Davies' artists, Paul Draper, has been repeating in the Persian Room for several seasons and is now current.

Springfield, Mass., Spot Revitalizes After 6 Years

Riverside Park, Springfield, Mass., a one-night bandstand that hasn't been operating for about six or seven years, reopens May 29. Horace Heidt orchestra tees off. Between $15,000-$20,000 is supposed to have been spent refurbishing the spot.

Heidt follows the Springfield date with a week's stand at Keith's, Boston, another starting date as the theatre has not had stage shows for some time.

Mrs. Bernstein Dies

Mrs. Enid Bernstein, wife of Louis Bernstein, head of Shapiro, Bernstein & Co., died May 19 in her New York home after a lingering illness. Mrs. Bernstein, who was personally well known to the publishing trade because she frequently accompanied her husband at band opening-night events, had been subject to severe heart attacks for some time. Surviving also are two daughters, Lillian Kelton and Elaine Voltter, a son-in-law, Richard Voltter, a member of the S-B firm, and two grandchildren.

Bernstein has left for a resort to recover from the prolonged strain, and will likely be away from business for a minimum of two weeks.

JUSTICE DEPT. BLITZKRIEG ON ASCAP MUST OVERCOME WASHINGTON SNAG

Federal Action in Camphor Since 1935 Due for Revival—Would Supplement Radio Industry's 25-Odd State Actions

Washington, May 21.

The United States Department of Justice is clearing the path apparently for another attempted blitzkrieg against the American Society of Composers, Authors and Publishers. This was seen here as the clear import of the quiet flank movement in New York City recently where D. J. subpoenas were sought from a Federal judge in order to gain possession of ASCAP files.

Radio industry allies of the Department of Justice are keen on slapping any kind of a 'criminal' action on the Society. The arrest of Gene Buck in Arizona during the winter at the behest of the Montana clique of broadcasters was an omen of this spirit. It is clearly recognized by the radio strategists that if the Department of Justice or any Federal agency will act against ASCAP this is a great improvement over, and a natural complement to, the 25-odd state actions which broadcasters have gotten started in recent years.

The prospective revival of the D. J. suit which has been in abeyance since 1935 implies a clear redrawing of radio vs. music battle lines on even broader terrain. Washington observers remark the considerable skill of the broadcasters in steaming up action against ASCAP but against this they recall that ASCAP has not neglected its Washington defenses. That the issue might produce a big melee cutting across major party lines is thought likely.

Filing of subpoenas in New York was hushed at this end for fear of starting political furnaces. Broadcasters appreciate fully that the heat will be turned on and are anxious to make the maximum headway before they begin running into barriers in the way of protests from boasting first-name acquaintances with important personages in this town.

Possibility of a new attack on ASCAP was seen nearly a year ago when Justice Department lawyers found encouragement in the dissenting opinion of Supreme Court Justice Hugo L. Black in the Florida litigation. While the majority remanded the tiff for further proceedings, Black condemned ASCAP as a 'price-fixing combination' which because of its position 'wields the power of life and death over every business...dependent upon copyrighted musical compositions for existence.'

Galvanized

There is no doubt among watchers here that the D. J. anti-trust division finally has been galvanized and wants to bring about a final determination whether the copyright pool is violating the anti-trust laws. After several weeks studying additional information and reviewing the data assembled for the case shelved in 1935, Robert Cooper (now with the FCC) submitted a strong report last fall recommending revival of the equity suits and criminal prosecution, as well. More recently, Victor Waters, another special aide detailed to pick up where Cooper left off, has made a very intensive study and reached the conclusion that there is material to justify new action.

Use of the subpoena technique was a major surprise. It had been taken for granted that the Government was considering only a move to get a new trial date for the old equity complaint. Just why criminal steps were taken—aside from the fact that Attorney General Jackson feels strongly that fines and jail sentences should be imposed generally on anti-trust law violators—remained unexplained. Surprise was heightened by knowledge that Jackson—although he favored a hard-hitting policy when he bossed the anti-trust division—never was enthusiastic about the fight on ASCAP.

With the passage of time, details gradually have become known that make the Justice Department's sudden move hard to comprehend, even taking into account the changed conditions and personalities. When the New York case was taken off the calendar in June, 1935 a few attempts were made to stipulate the basic facts; one 72-page proposed stipulation prepared by Government lawyers came back expanded to three times its size and containing everything except the daily weather forecast.

Wants to Check Up

Issuance of subpoenas is described as a 'preliminary' move, importance of which is said to have been exaggerated. Officially, it is said the D. J. merely wants to gain access to files and records that never have been examined by Federal sleuths and see whether the copyright holders are telling the truth or whether there is factual basis for the allegations of music users, notably the broadcasters and hotel men.

The 'preliminary' appellation to the skeptics means the trust-busters hope they can go about but are afraid they will be called off as happened five years ago. Even if the motion to quash is denied following arguments scheduled for Wednesday (22), there is no assurance that the Government will go forward either criminally or civilly.

If there are no political obstructions, the Justice crew is in a much stronger position than ever before. Besides the additional yowls from ASCAP licensees, potential evidence now includes sworn testimony in various state suits, notably those in Nebraska and Florida. Transcripts in both of these proceedings—plus the Nebraska opinion in which three judges denounced ASCAP as a monopoly even while holding the state law unconstitutional — have been read thoroughly and numerous statements extracted and then followed up.

ASCAP to Battle It

While the American Society of Composers, Authors and Publishers has declined to make any public statements on the efforts being made by the anti-trust division of the U.S. Department of Justice to subpoena the Society's records and files for examination, it was disclosed Monday (20) that ASCAP will stage a bitter fight against the move. Federal Judge Henry W. Goddard had tentatively set today (Wednesday) for a hearing on ASCAP's motion to quash the subpoena, but the indications are that argument will be put off for at least a week.

The action of the Department of Justice revives something that the Government department itself shelved in 1935. With the same judge (Goddard) presiding, the Department that year put ASCAP on trial as an alleged monopoly and conspirators in restraint of trade. After the trial had gone along a couple weeks, the Government's trial counsel on the case, headed by Andrew W. Bennett, suddenly asked for and obtained an adjournment. The trial was never reopened.

Within ASCAP the attempt of the Justice Department to start a new probe of the Society is construed as another instance of the U.S. Attorney-General's office lending itself to broadcaster pressure while radio and ASCAP are engaged in a fight over a new contract. The last trial occurred six months before the termination of the contract existing then between ASCAP and the broadcasting industry.

Grand jury subpoena which has been served upon ASCAP gives no intimation of whether the Justice Department proposes to proceed along either criminal or civil lines. Victor Waters, Special Assistant Attorney-General, has charge of the present probe. His predecessor on the ASCAP case, Bennett, later represented the National Association of Broadcasters in anti-ASCAP legislative matters and was frequently on the sidelines while ASCAP sought to have some of these state laws invalidated by the courts.

A 'Plugger's Diary

Following is a day in the diary of a song plugger as printed on penny postalcards and mailed to the trade:

'Dear Diary:

'Just came back from Yuma, Arizona, where I married the gal of my heart—signed a contract with 'Wolfe' Gilbert—and my first assignment is to exploit a song I'm crazy about.

'I read the book 'My Son, My Son.' Saw the prevue of the picture 'My Son, My Son.' One night I heard Horace Heidt on 'The Pot of Gold' show with Henry Russell singing, 'My Son, My Son.' I said, 'There's the kind of real song I'd love to work on.

'All my best wishes came true in one day. This is a red letter day for me, dear diary, what a wedding present, 'My Son, My Son.'

Frank Kelton,
General Manager, L. Wolfe Gilbert Publishing Co., Hollywood, Calif.'

Discs' Self-Identification New Slant to Ballyhoo Bands in Nickel-Slotteries

Several recording bands and artists on the Columbia and Vocalion record labels have started using identifying talking lines at the beginning or end of their platters. Idea is based on the theory that when a record in a juke box in a public spot or eatery, etc., is played, only the person who inserted the nickel knows who's stuff is grooved into the cutting. With the spiel everyone within range is informed.

Frankie Masters started it by opening each recorded tune with 'This is Frankie Masters, etc.' Barry Wood is impressing the opening spins of his Columbia pieces with a spiel similar to what heralds him on the Lucky Strike Hit Parade. Horace Heidt will reverse the procedure by telling listeners who and what they were listening to after the recording of each tune has run out.

FEIST-KENNY SUED ON 'LITTLE SKIPPER'

Harry Von Tilzer Music Publishing Co. and Harry Von Tilzer filed suit Friday (17) in the N. Y. federal court against Leo Feist, Inc., Nick Kenny and Charles Kenny, seeking an injunction, accounting of profits, and damages for the alleged plagiarism of the plaintiff's song, 'All Aboard for Blanket Bay,' in 'Little Skipper.'

Plaintiff claims that he and Andrew B. Sterling wrote 'All Aboard for Blanket Bay' in 1910, and that 'Little Skipper,' published since Jan. 1, 1939, by the defendants, uses much of the music of the former song.

Grossinger's Resort Sets Stuart Allen Orchestra

Stuart Allen, ex-Dick Himber vocalist, now heading his own band, gets the Grossingers (N. Y. country club) band berth this summer, booked by Frederick Bros.

A contender for the same berth, and possibly coming in later, is Jack Pettis, sax-man with the original Ben Bernie band. Pettis is doing a comeback, having been inactive in California.

Milton Berle in ASCAP

Comedian Milton Berle was admitted to membership in the American Society of Authors, Composers and Publishers last week on the strength of six popular tunes he wrote or collaborated on. They're 'My Darling,' 'Give Her My Love,' 'I'd Give a Million Tomorrows,' 'So Good Night,' 'Your Eyes Are Bigger Than Your Heart,' and 'There's Green Grass Under the Snow.'

MILLER-MACK APART

Pittsburgh, May 21.

Glenn Miller revealed here a few days ago, while on a college date, that he and his manager, Tommy Mack, will soon part company and that band-leader's younger brother, Herbert Miller, from Greeley, Colo., was coming east to take over that post.

Mack is making a connection with another name outfit.

Night Club Reviews

GLEN ISLAND CASINO
(NEW ROCHELLE)

Bobby Byrne Orch (14) with Dorothy Claire, Jimmy Palmer.

Of the summer stands for semi-name bands, Glen Island Casino is the most coveted. It has been the stepping stone for more semi-name outfits into top-flight b.o. bands than any other spot, numbering among its powerful pull graduates Glenn Miller, Jimmy Dorsey (then the Dorsey brothers), Larry Clinton, Glen Gray, etc. Bobby Byrne's bunch, which isn't even in existence a year, sort of puts the inn's rep as a builder on a spot, not to mention jeopardizing the b.o. Leader is out of the Jimmy Dorsey trombone section, having joined the latter at this same Casino, replacing Tommy Dorsey when he left his brother to build his own band.

Potentially an exceptionally good band, Byrne's bunch has suffered by being pushed in here without the proper preparation. It's stiff and demands a great amount of further rehearsals before its best points can come out. Even then it seemingly will never approach the success of its predecessor of last season, Glenn Miller. It isn't fair to judge Byrne's group by comparison with Miller's and it shouldn't be done because of the more advanced stages of Miller's combo, but Glen Island patrons are bound to draw an analogy. Too, Byrne is also a tromboning leader, which will further stimulate comparisons.

Byrne's arrangements run from good to fair, a few arousing a good reaction in patrons when caught. In all fairness it should be mentioned that when the band was reviewed, the night after it opened (Thursday), a heavy rainstorm kept customers away in droves, only about 25-30 turning out—no incentive for any group and forcing it to hold up for fear of blasting too strongly in practically an empty room. It will be reviewed again later.

At the moment the weakest point is its drummer, a youngster who has never played with a dance band before. He's steady enough, but is colorless and needs experience. Byrne's soloing is another thing that could be improved. That, of course, doesn't include his playing, which is far better than average tromboning, but he tries to do a bit too much. Dorothy Claire, singer, doesn't make her Betty Huttonisms, conservative as they are, look convincing. Jimmy Palmer's the male vocalist. He handles his assignment easily, but has to contend with a public address system that's none too good, the last being also true in hampering Miss Claire.

Originally a 12-piece setup composed of two trumpets, two trombones, four sax, and four rhythm, besides himself, Byrne has since added a third trumpet and has made at least eight changes since the band was formed. Last shift was a forced one, Jack Yelverton, sax, having been beaned with a golf ball. He's still in a Massachusetts hospital, his place being taken by Hank Damico, who recently left Richard Himber to build his own band and who will, instead, join Bob Crosby shortly. *Wood.*

VOGUE ROOM, CLEVE.
(HOTEL HOLENDEN)

Cleveland, May 17.

Arlene and George Colston, Beverly Kirk, Ted Lester, Ray Buechner, Romany Three, Sammy Watkins Orch; minimum, week ends, $2; other nights, $1.50.

A bit too long on the vocal side, the Vogue Room's first summer floor shindig still packs three good wallops plus one haymaker in its acts. They not only get the nod but also set up this spot as the only hostelry in town dishing up fast, live talent, a monopoly that's got plenty of b.o. power.

Two dancing Colstons, Arlene and George, breeze through this edition. Landing here in time to cash in nicely on their double-spread feature in current Pic mag, team's terping travesty is clever enough to eclipse anybody glimpsed here since the Hartmans. Arlene's smacking falls, slap-happy spins and neck-holds on her deadpan brother have a hilarious freshness that loosen up the most hard-boiled ringsiders.

Ray Buechner, young singer new to DeWitt hotel chain sells himself nicely on bow here. Columbus (O.) lad has rich baritone, but is too stiff and too concertish. While well liked, he gets a not-so-good billing break since Beverly Kirk also sings ballads, and does them smartly with a high, swingy voice. Conflict is eased when she shifts to tunes on order of 'My Thrill' and 'Tale of Vienna Woods' in swing-time. Ted Lester's versatility on half-dozen instruments is as neat as Helen Forrest's contortionistic stuff on a revolving chair. Romany Three stroll while Sammy Watkins' crew pitches dance rhythms that are up this room's alley. As a show-cuer, Watkins is still considered among the town's best. *Pullen.*

RITZ ROOF, BOSTON

Boston, May 15.

Ruby Newman Orch (15), Dinorah Rhumba Band (6), Gerardo's Conga Dancers (6); $1.50 minimum at all times, $1 cover after 10 p.m.

If any proof of Ruby Newman's popularity in this town was needed, it was there at this layout's opening night, when the ropes went up at 7:30; and, incidentally, there was no advance publicity on his 'homecoming' at this smart summer spot.

Newman is w.k. in the society party field and, of late, has been doing more of this unpublicized, but lush, biz than nitery work.

Mostly on the sweet side, boys can also swing it when they're not smoothing out some very danceable Viennese waltzes. Two pianos, bass and drum give the band a solid lift; three trumpets (often muted), two trombones and four saxes provide a variable finish. It's an ideal outfit for this nitery, which invites and gets the bulk of the class trade. Mention of Sparky Tomaselli, a new arranger and trombone-guitar player with Newman, goes with a special nod to him for a new jump piece, 'Back Bay Station,' which they have written together. When caught, this number was enthusiastically received by the midnight crowd.

Marion Shaw, until this week with Richard Himber, is an auburn-haired looker with a sweet contralto. She alternates with George McFarland, who does a rich tenor ballad. They're both assets.

Newman airs coast-to-coast on the NBC blue for 30 minutes Tuesdays at midnight and Saturdays at 7:30, plus three local, earlier shots, Mondays, Thursdays and Fridays.

Dinorah conga-rhumba band, fronted by a girl, takes over the rostrum when the Newman band rests, providing a desired contrast for the dancers and listening elbow-benders.

Gerardo's Conga Dancers fill the bill for the floor show. Three Cuban boys and three American girls, all smartly costumed, first demonstrate, via a commendable routine, the slow, medium and fast conga, then lure the customers onto the floor for a conga line. This sort of audience participation is more the exception than the rule in the Hub, so the act enjoys that novelty touch which makes for a word-of-mouth buildup. Pupy Camellia, in a sort of eccentric conga, is the only solo dancer in the troupe, and his brand of soft-shoe terps is unique.

Newman is in for at least two weeks. Later in the season he reopens his own casino in Magnolia, Mass., on the north shore. *Fox.*

RAINBOW ROOM, N.Y.

Ben Cutler orchestra (12) with Beverley Whitney; Jose Fernandez & Monna Montes, with Raymond Sanchez; Paul Rosini, Lysbeth Hughes, Fritz Prospero orchestra (8); $1 and $2 cover.

Only a class nitery like the Rockefellers' Rainbow Room could, should and/or would essay a cafe divertissement of the calibre of Jose Fernandez and Monna Montes. Ballet in a nite club? But it's very effective here, getting over in great style, due to a showmanly presentation. He's of the American Ballet which recently commanded so much attention at the Center theatre in Rockefeller Center, and Miss Montes has toured with the Metropolitan Opera ballet, so there's no gainsaying their plastic toe ability. They insure themselves for supper club work with an interesting repertoire that is marred only by maestro Ben Cutler's necessity to read from his notes on the themes and titles.

Opener is a flirtation number. Next specialty by Fernandez is a shawl routine to a theme from Bizet's Serenade, both returning for the finale with a double number.

Lysbeth Hughes, alumna of Horace Heidt's organization when at the Hotel Biltmore, N. Y., is a singing harpiste of charm and personality who is given extra values here as she circuits the room on the slowly revolving dance floor which, somehow, is never used otherwise. Milli Monti and Lucienne Boyer used it in the past as they slowly traversed the room, and other piano specialists, or instrumentalists like Miss Hughes, similarly make capital use thereof. Presumed hazard from the moving floor, no matter how retarded its revolution, is the probable cause for its disuse.

Paul Rosini is a somewhat too energetic magico for the environment, but gets over nicely. His business with 'a tiny waltz,' his poise and surety, plus some effective tricks with palming, tied-thumbs and hoops illusion, egg trick, etc., get over nicely. He could border on being a bit too fresh, but seemingly picks his audience sides well. Especially in a room like the Rainbow, he must be particularly circumspect.

Miss Hughes plays stuff like 'Isle of May,' 'Caminito,' 'Balalaika' and 'Alice Blue Gown.'

Ben Cutler is an even zingier combination now with a team of 12, not too brassy, keeping that instrumentation down, and featuring the fiddles. His new singer, Beverley Whitney, is adequate. The Fritz Prospero congarhumba band is actually a unit from the main Cutler combo. *Abel.*

Cocoanut Grove, N. Y.
(PARK CENTRAL HOTEL)

Del Courtney Orch. (12), Augusto Orch (7).

As a hotel rooftop eatery the Park Central's refurbished Cocoanut Grove is strictly for out of towners looking for a bit of homey divertissement. With average-priced dinners, suppers and refreshments, patrons get a generous helping of honey-coated music from the Del Courtney band and a chance to toss a hip or shoulder to the relief latin outfit headed by Augusto. Several whacks at cuffo dinners and quarts of champagne via numerous gags and contests are other lures.

The redecorating job on the Grove retains the palm motif and has lent a gayer note to what was formerly too heavy surroundings. But it has been overdone. Such things as the simulated thatch hut doorways over each window, along with the numerous other palms, etc., which emphasize the atmosphere, overdress the room and make it less attractive than formerly. Courtney originally opened two weeks ago tonight (May 8), but the teeoff session was ruined by bursting steam and water mains outside the hotel, and so a second opening was arranged for a week later.

Last appearance in New York for Courtney was early this year, at the Ambassador hotel. His is a strictly sweet aggregation that puts it on plenty thick, featuring saxes above an unusual setup. Instrumentation cuts in two trumpets, one trombone, organ, piano, accordion, string and brass bass, electric guitar, three saxes, one of which occasionally switches to clarinet, and the other two to soprano saxes of different keys. Its stuff is something on the order of 'Stop and Go Rhythm' used by many of the current sweet outfits.

None if its output is too clean and it gets plenty sloppy on an occasional semi-hot tune. On the latter the three brass are more guilty of meandering off the track than the rest of the band.

Augusto's Latin group does well. It runs through various tempos with nice push. Unbilled girl handles maracas and songs, latter rather poorly.

Spot runs several contests a night for dinners and champagne prizes. They're handled with little finesse, but their purpose is achieved—making one big happy family of a good dinner crowd when caught. First test is switch on a musical quiz. Dancing pairs are numbered and eliminated as they fail to correctly label the name of the tune the band is playing. Test tunes run back pretty far in some instances, but are more or less well known standards.

Second contest entails passing a package, the one who has it when the music halts being eliminated. Third gets rough and isn't handled correctly. Bunch of balloons hang from the ceiling with prizes inside. They start downward toward the waiting crowd and when almost within reach are jerked up again. Result is the waiting mob starts jumping for 'em, generally mussing up themselves and opponents.

Wood.

McHugh Square

Boston, May 21.

Songwriter Jimmy McHugh, local boy who made good, will have a local square, which faces his parents' home, dedicated to him, according to an announcement by Mayor Tobin last week.

Composer, who wrote the music for the new Shubert musical, 'Keep Off the Grass,' opening Thursday (23) at the Broadhurst, N. Y., is due back in Hollywood June 3.

PANTHER ROOM, CHI
(HOTEL SHERMAN)

Chicago, May 19.

Stuff Smith Orch (8), Bud Freeman Orch (8), Lee Wiley, Alice Kavan, Bill Russell, Paul Egan, Jitterbugs (8), Carl Marx.

The Sherman hotel brings in two small jam organizations for the dance rostrum, and from business indications things should continue satisfactorily. The Sherman has been gradually building in this downstairs spot. Not only has it given more attention to the music setup but has even been putting more effort into booking a floor show with improved entertainment items. Just a few months ago the show here was purely nominal, consisting of maybe a dancer or a singer. But the trend is towards a show that has solid elements.

Stuff Smith orchestra is a colored jam group that has a natural sense of blitz rhythm highly suitable for the jitterbugs. Never paying any attention to melody, the orchestra just pounds it out solidly. Backed by a strong cornetist and Smith's own novelty electric fiddle, outfit has plenty on the dansapation ball.

Bud Freeman's group attempts to be more classy about its jamming, but somehow fails to make it come off. Freeman's group belongs in small nitery rooms rather than in a spot as big as this. While indicating a sense of good musicianship, arrangements of the orchestra miss the mark. At no time is there any sense of authority about the unit.

On the floor is Lee Wiley with her pop warbling. She didn't impress when caught. The tonsils were strictly so-so and the delivery was without particular flash. Bill Russell also tosses off some vocalizing in addition to his work as m.c. and turns in a satisfactory job on both counts, even getting away with 'Chloe' as a vocal bit.

Alice Kavan, holding over from previous show, scores impressively with her excellent dance solo. Instead of repeating the first show's routine, Miss Kavan comes up with some fresh ideas which she executes neatly.

Impersonator Paul Egan has remarkable control of his tones and gives splendid vocal copies of the standard headliners of show business, especially those in radio and pictures. But though his impersonations are faithful, the act itself lacks basic entertainment in that what Egan has to say is not particularly funny or clever. Egan has a good foundation in his solid vocal control; now he must go out and get himself some material.

Still around are the Jitterbugs, four girls and four boys doing big apple stuff in already dated fashion. There are many young customers here who can spot these jitterbugs a half-dozen steps and out-jit 'em. Also here is Carl Marx in his nth year in the joint. He walks around and his nose still lights up. *Gold.*

MONTE CARLO, N. Y.

The Hartmans (2), Christina Lind, Ted Straeter (10) and Ray Morton (5) orchestras; $2 cover.

Fefe's Monte Carlo is aping El Morocco and is now 'informal,' with summer drapes up and formal evening attire no longer a must. Also, in trend with the times, Felix (Fefe) Ferry is spending money for an attraction, the Hartmans, whose satirical ballroomology is perking business considerably.

It's somewhat extraordinary that the dancers, still in the cycle that's been worn pretty thin, remain on top, due of course to a constant search for the novel and an embellishment of the basic pattern. Instead of the usual hokum that now fools nobody, their lampoons satirize situations. It's more than the mere idea of promulgating a ballroom team from a dignified entrance into a prattfall.

For example, those Arthur Murray dancers who do exhibitions and then solicit pupils 'in our convenient studio on the mezzanine floor' of hotels scattered all over the land, are the basis of a strong routine. The 'Play Fiddle' pseudo-romanticism, and then of course the usual travesty on the pashy type of ballroomologists, including Paul Hartman's hoke magico and the like.

The Ted Straeter band remains a snappy class combo of 10 alternating with Ray Morton, sax-maestro of an equally snappy quintet. Christina Lind (New Acts) and o.k. Cover has been cut from $2.50 to $2. *Abel.*

BERLIN·BULLETIN

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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 (May 13-19). 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
Make Believe Island (4)	Miller	38
Woodpecker Song (12)	Robbins	37
Say It (6)...*Buck Benny Rides Again	Famous	32
I Can't Love You Any More (3)	Olman	31
Too Romantic (12)...*Road to Singapore	Paramount	29
With the Wind and the Rain in Your Hair (14)	Paramount	28
Little Curly Hair (5)...*40 Little Mothers	Feist	27
Where Was I? (7)...*'Til We Meet Again	Remick	27
From Another World (9)...†Higher and Higher	Chappell	26
Shake Down the Stars (9)	BVC	26
Imagination (6)	ABC	24
My! My! (7)...*Buck Benny Rides Again	Famous	23
Let There Be Love (9)	Shapiro	22
Sierra Sue (2)	Shapiro	22
When You Wish Upon a Star (16)...*Pinocchio	Berlin	20
It's a Wonderful World (5)	Robbins	18
Playmates (8)	Santly	18
Say Si Si (18)	Marks	18
Where Do I Go from You? (5)	Mercer	18
Yours Is My Heart Alone (2)...*Land of Smiles	Harms	17
Danny Boy (16)	American	16
Hear My Song, Violetta (2)	Crawford	16
Breeze and I (3)	Marks	15
You, You Darlin' (11)	Harms	15
Ain't You Ashamed? (3)	Broadway	14
Angel in Disguise (6)...*It All Came True	Witmark	14
Apple Blossoms and Chapel Bells (12)	Remick	14
Sky Fell Down (7)	Witmark	14
How High the Moon (17)...†Two for the Show	Chappell	13
You Little Heartbreaker, You (10)	Red Star	12
Castle of Dreams (6)...*Irene	Feist	12
Good Evening (12)	Bob Miller	12
Singing Hills (14)	Santly	12
A Lover's Lullaby (2)	Jewel	11
Charming Little Faker (5)	BVC	11
I've Got My Eyes on You (19)...*Broadway Melody	Crawford	11
Little Girl (7)	Olman	11
Ma! He's Making Eyes at Me (17)	Mills	11
Meet the Sun Half Way (2)...*If I Had My Way	Santly	11
You're Lonely and I'm Lonely (1)...†La. Purchase	Berlin	11
Blue Lovebird (1)...*Lillian Russell	Feist	10
My Wonderful One Let's Dance (5)...*Two Girls	Feist	10
So Far, So Good (10)	Miller	10
Tennessee Fish Fry (1)...†American Jubilee	Chappell	10

Inside Stuff—Music

American publishers do not expect to get much in the way of possible song hits from British writers for some time to come. The latter are practically all devoting themselves to war hits, and that's something that can't be plugged over the air in this country. One of the firms feeling the results of this situation is Shapiro, Bernstein & Co., which has been getting a row of hits through its contractual relations with the London firm of Peter Maurice, Ltd. The hit producers for Maurice have been Jimmy Kennedy and Michael. The duo have been responsible for 'Red Sails in the Sunset,' 'Harbor Lights,' 'Cinderella, Stay in My Arms,' 'My Prayer' and 'South of the Border'. Shapiro is now working on one that the team wrote some time ago, 'Her Name Was Rosita'.

'Tuxedo Junction,' the rhythm tune written by Erskine Hawkins which skyrocketed to success in recent months, has started a cycle of similar writings. All originals, the tunes are built along the same lines, rhythmic jump numbers with little melody.

Soon after 'Tuxedo' Gene Krupa's band started using a tune called 'Manhattan Transfer'; Bobby Byrne cut 'Slow Freight'. Benny Carter recently recorded something similar called 'Fish Fry' and Woody Herman has a piece also related.

'With the Wind and Rain in Your Hair' was originally a 1930 copyright by G. Schirmer, as a high-class ballad, until Jack Lawrence picked up the original Clara Edwards composition and fixed it up into a 'popular' treatment. Paramount Music now publishes, by arrangement with Schirmer. Lawrence ditto'ed with 'Ciribiribin,' taking that Italian folk song and pepping it up into a swingeroo.

Paramount and Famous Music companies devote the back covers of their song publications to a series titled 'Follow Your Leader,' giving capsule biog space to the topflight maestros. It's a switch on the distinction of featuring a bandman's likeness on the title page as payoff for featuring or having introduced a certain song.

Jerry Vogel, in a blind ad in the N. Y. Times, is looking for the heirs of Jack Drislane, George Cooper, Hugh Morton and John Stromberg. He wants to effect copyright renewals with them on old tunes whose original copyrights are now running out.

Mose Gumble and Jules Von Tilzer, the first two presidents of Professional Music Men, Inc., were made honorary and permanent presidents of the music men's organization. Rocco Vocco, incumbent chief officer, is the third prez of the outfit.

YESTERDAY'S HIT
TODAY'S REQUEST

LOVER COME BACK TO ME

ONE KISS

Both featured in the score of the M-G-M Film "New Moon" with Jeanette MacDonald and Nelson Eddy.

HARMS, INC.
RCA Bldg. New York, N. Y.

Byrne's Forced Landing

Bobby Byrne nearly missed his scheduled opening at Glen Island Casino, New Rochelle, N. Y., last Wednesday (15) due to a mishap to the motor of his plane which forced him to make an emergency landing in a field outside Atlantic City, N. J. Byrne and his wife flew down to Virginia Beach, Va., the previous Saturday (11) for a belated honeymoon and were on their way back. Byrne is a licensed pilot.

Repairs to the engine held the leader up several hours. He was supposed to be at the Casino at 2 p.m. for a broadcast balance test but didn't arrive till after five. Neither he or his wife were harmed by the forced descent.

Ted Wolf new drummer with Howard Woods band.

British Best Sellers

(Week Ending May 5)

(6d (9c) Numbers)

'Arm in Arm'	Wood
'Boy on Leave'	Maurice
'You Made Me Care'	Norris
'Oh Johnny'	Day
'Moonlight Avenue'	Gay
'Let Curtain Down'	Cinephonic
'Rainbow Valley'	Sun
'Mocking Bird Lane'	Worldwide
'No Souvenirs'	Wright
'17 Candles'	Wright
Shilling (18c) Numbers	
'Over Rainbow'	Day
'Wish Upon Star'	Chappell
'Little Rain'	Connelly
'So Deep is Night'	Prowse
'In Dutch Garden'	Alliance

Band Reviews

SKIPPY ANDERSON ORCHESTRA (10)
With Jock Robertson
Pla-Mor Ballroom, Lincoln, Neb.

Skippy Anderson, diminutive baton swinger, came up as a reed man with a voice for romancy song, branching out on his own some time ago. Style is oompah rhythms, a cinch for the dancer to align himself with for maple-gliding purposes.

One of the best dressed of the territorials, the Anderson entourage makes a neat picture on the bandstand. Outside of the songs by leader and Jock Robertson, there's little in the special feature line, outside of the normal take-off stints by designated members of the troupe, or a trio or duo stand-up for an instrumental try.

Slip horn handler Billy Little, with a GF range, does the brass section proud, alongside Robertson, and Eddie Mannus, trumpets. Slim Harding, Owen Larsen, and Art Pray fill in on the reeds, and rhythmers are Gordon Smith, bass; Wendell Carlson, piano, and Bob Crosley, drums.

Art.

JIMMY JAMES ORCHESTRA (12)
With Pat Herman
King's Ballroom, Lincoln, Neb.

Not to be confused with WLW's standby, Jimmy James, formerly from the Pacific northwest, is making ballroom trek into the upper mid-west, guided by Howard White's bookery of Omaha. James is a trombone man, five years in the biz, recently making the hop from sideman status to fronter on his own.

On the whole, the orchestra hasn't any particular style wallop, and music is delivered unpolished. Gang seems to lack inspiration, and passes the same feeling on to the patrons. Dancehalls are the only chance for the lads in present state, and then only those off-key spots.

James likes trombones, keeps his own at hand all the time, asks for his voicer, Pat Herman, to augment himself and the regular brasser, Don Dethlefson, for a trombone trio for some interludes, and hardly ever lets a number slip away without at least two of the horns riding on it. Trumpets are Frank Uhlig and Evan Humphrey; reeds, Florian, Heintz, Paul Lenk, Joe Boatman, and Earl Lemmond; and rhythm, Scat Adkins, drums; Virgil Gross, Bass; Jack Alexander, piano.

Art.

BERNIE SANDLER ORCH (12)
With Eleanor Powers
Glen Ballroom, Williamsville, N. Y.

New outfit is playing to packed floors at this pop dance spot outside Buffalo. Counts heavy following among collegians hereabouts, although music doesn't stick to jive side. It's a solid unit with lots of triple-tonguing that gains the tag, 'staccato rhythm.'

Instrumentation is four sax, three brass and four rhythm, with Bob Stevens' electric guitar in latter section getting big workout. Leader handles em-cee and vocals. Brass drives smoothly and well, with solid saxes backing them up. Tenor saxist Vince Ryan is strictly hep.

Sandler, trumpeter Dick Maurer and pianist Bob Weiser work up arrangements, which are versatile and well-staged. Weiser also is something of a French horn virtuoso, being considered for local Philharmonic. Band is good on show stuff and being young outfit, puts lots of pep into what it does. *Betz.*

War Clips Bands

The European situation which kayoed the stock market naturally has its repercussions right down the line, and among the biggest sudden stalemates are the hotel and band bookers, in and outside of New York. The N. Y. zone is a keynote in that the Fair was counted on to stimulate talent bookings into hotels.

Where there have been no outright cancellations, the attitude is to wait and see just what happens in the next week or two.

RECORD REVIEWS

Bob Chester 'My Wonderful One'—'We Met in a Dream' (Bluebird 10686)

Chester's reed team gets ample room to move in the 'Wonderful' arrangement and it shows up in neat style. Equally efficient brass isn't lost however, trumpets and a piano doing some solid work before and after the okay Dolores O'Neill vocal. Trumpet break gives it a healthy kick. Reverse is slower and also spotlights the powerful saxes. Tune itself is interesting fare and Chester's arrangement and playing give it a likeable showing.

Benny Goodman 'Yours is Heart Alone'-'Old Mill Stream' (Columbia 35445)

Goodman's writing of 'Yours' is a sock arrangement. It rolls at healthy pace spotlighting some smart clarineting over a late trumpet break. Band is solid all the way. Helen Forrest vocals. Treatment of the reverse standard is not particularly auspicious. It's played as driving piece and the kick drives off a lot of the tunes appeal. Clarinet, sax, and trumpet break it up.

Lionel Hampton 'Flying Home'-'Save It Pretty Mama' (Victor 26595)

Originally a click piece with the Benny Goodman sextet of which Hampton is a member, 'Flying Home' also serves Hampton's small combo to advantage. Most of its members are from Goodman's band. It's a hopping piece embellished with trumpet and socko sax bits besides Hampton's top vibe hammering. 'Mama' is slow paced, picking out the same breaks. It's okay.

Joe Sullivan 'Can't Give Anything But Love'-'Lady Be Good' (Vocal'n 5496)

There's a market for this kind of stuff but it's limited. Both are standards but unrecognizable melodically and of interest to few except more intense jazz fans. Band sounds good on both sides, the first to be made by the group. Trumpet bit and Sullivan's piano backing stand out on 'Love' while Joe Turner vocals. Reverse is a wilder piece that buries the melody under a jazzy surge.

Tony Pastor 'Let's Have Another One'—'Alegre Conga' (Bluebird 10670)

Good and bad. First spotlights some smooth, clean sax team stuff. Band jumps solidly before and after a Pastor personality vocal. Reverse 'Alegre' is a welter of conflicting noises in latin tempo. Drummer's work alone stands out; rest making up an unattractive piece.

Orrin Tucker 'Not Yet'-'Where Do I Go From You' (Columbia 35452)

'Not Yet' is designed as a followup to 'Oh Johnny'—a sort of boost to bolster the effect created by the tune that started Bonnie Baker on her way. It fails because it hasn't the rolling flow of the first hit and the lyrics aren't as punchy. Reverse is okay, a better tune than the first side. Tucker vocals.

Tommy Dorsey 'Imagination'—'Charming Little Faker' (Victor 26581)

Dorsey starts out in the usual way with a silky toned trombone solo which points up the fine melody of 'Imagination.' His platters are becoming a bit too stereotyped with the solo-vocal-band-solo routine used over and over. Frank Sinatra's handling of the vocal stands out. 'Faker' gives the band more chance; it shows up okay under a lilting arrangement. Muted trombone solo comes in midway before the Pied Pipers' ordinary vocal. Clear trombone, semi-hot and good, finishes.

Bobby Hackett 'Clarinet Marmalade'-'Singin' the Blues' (Vocalion 5493)

Hackett's trumpet and band shows 'Marmalade' as a fine piece of lively tempoed jazz, not wild enough to go over the head of the average fan. Leader's horn work is plenty appealing, seconded by a good hot trombone and a piano break. 'Blues' is a good coupling. It's at slow speed again featuring the socko trumpet which even on a record sounds effortless.

Extra!
SANTLY-JOY-SELECT NEWS
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PLAYMATES
Saxie Dowell's successor to "Fishies"—A Dynamite Novelty!

Trocadero, Hollywood, Under Hammer; Brings 10c on the Dollar

Hollywood, May 21.

Jaded beauty sold at 10c on the dollar when the dusty shell that once was the Cafe Trocadero was auctioned for $25,000. In their flossy youth, the furnishings cost $250,000. A dead night club, like last year's straw hat, is a hunk of junk.

The $25,000 came in dribs and drabs under the auctioneer's hammer. Nobody answered the first offer to sell the whole joint at 10% of its original cost. Professional sharpshooters picked off their bargains one at a time. They had no ambition to run a nitery, which is a hazardous occupation in Hollywood.

Fine maple went into the construction of the dance floor, on which the high and low heels of Hollywood had bumped each other's bunions for many a year. It cost $2,000 and sold for $40 as old lumber. Another $3,000 item, a chaise lounge, covered with the native overcoats of Polar bears, was tossed to the wolves for $190.

A concert grand piano on which many a virtuoso has lashed the ivories, went for $417.50 to an agent for an actor who dropped nickels in the slot before he acquired enough dough to build a hacienda in the valley. Original cost $2,100. Those silken ropes, once a Maginot Line to hold back the common people, cost $100 apiece and were raffled for $2.20, less than half of what Joe Public used to hand to a waiter for the privilege of being insulted in a swank dump.

Among the mourners was Hy Hoffman, one of the partners who opened the club in 1934, when it cleared more than $80,000 above expenses, with grosses on special nights running from $7,500 to $10,000. Those were the nights when Hollywood biggies strutted their stuff and the Troc was the last word in social, artistic and financial news, with vintage wines flowing like the Los Angeles River at flood tide.

The buyers at the auction guzzled soft drinks and devoured redhots.

Saranac Lake

By Happy Benway

Saranac, May 21.

Highlights of the Colony: J. Arthur Clark, musician, was handed his okay papers and left for a nitery job in Cleveland. Did the trick in a year and a half. Irene Bennett, an off-spring of the Bennett Family act, in from Hollywood as a new arrival at the Will Rogers. Fred Smith, Jr., after three years in Rio, took time out to mitt his exmates of this Colony. Jack Dagastine, from Bayonne, N. J., is a new arrival. Don Dickerson, formerly with World of Mirth carnival, in plaster cast as results of a spinal ailment. Sol Drutz, new Exalted Ruler of the local Elks, was once a 10-20-30 dramatic actor. Finley Witherspoon, ex-ozoner, now a salesman with headquarters here. Phil Noyer, ex-flash act vaudevillian, is a newcomer at the Rogers. Lillian Mansfield penciled in for operation number five. After years of tedious training, Hazel Smith's canary now eats off the same plate with her at the Will Rogers. Jackie Roberts, ex-N.V.A.ite, vacashing and flashing a mess of added poundage denoting a permanent comeback. Another strictly in bed inmate to hit the up and slight exercise routine is Paul Welsh.

Charles Diego, formerly with Radio City Music Hall, is new ozoner at the Rogers.

Floridel Club skedded to open May 25 with floor show.

Thanks go to Clyde and Frank E. Lee, musicians, and Ernest Drowlette for entertaining this gang.

Write to those who are ill.

•15 YEARS AGO•

(From VARIETY)

'Abie's Irish Rose' broke the American run record for a legit show. Comedy, at the Republic theatre, entered its fourth year on Broadway. Anne Nichols show broke the mark formerly held by the John Golden production of 'Lightnin'.'

The Theatre Guild season was winding up $100,000 in the black. Success due principally to the Sidney Col. Howard play, 'They Knew What They Wanted,' playing at the Klaw theatre, N. Y. The production was another big money-maker for the Guild.

Alice Lloyd, finishing a world vaude tour, was going to the states for additional dates. Besides the host of songs that she made popular, she also was going to include many made famous by her sister, the late Marie Lloyd.

Bert Lytell, screen player, and Claire Windsor, also of films, wed in Juarez, Mexico. The second marriage for both, each having had their first severed by divorce. (He since married Grace Menken.)

An original story of bandit love was to be Rudolph Valentino's next film. Rupert Hughes was doing the adaptation, Hans Kraely the continuity, and Clarence Brown handling the direction.

'Rose-Marie' was topping the Chicago grosses with $35,000 at the Woods theatre. It was in its 15th week there. Other good runners were 'The Green Hat' and 'Student Prince.'

'Rain,' opening at the Garrick, London, was strong but not the sensation that it was in its New York debut.

Colored entertainment was expected to have its best season in 1940-41. Burlesque, vaude, niteries and musicals expected to boom.

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Unit Review

SCANDALS

(PARAMOUNT, LOS ANGELES)

Los Angeles, May 15.

Ben Blue, Ella Logan, Ann Miller, Billy Rayes, Craig Mathues, Kim Loo Sisters, Ross Wyse, Jr.; Knight Sisters, June Mann, Fred Manatt, Fran English, Leila Hayes, Marie Fry, Elinor Counts, Olga Gorey, Shirley Avery, Cecile Ames, Jimmy French, dancing-singing chorus (24); 'The Farmer's Daughter' (Par).

With only Willie and Eugene Howard eliminated from the cast, George White's 'Scandals,' after a week's break-in at the Fox, Oakland, opened for seven days here yesterday (14) in condensed form, providing an hour and a quarter of stage diversion at regular house prices. Unit, as pruned for the picture houses, is in some respects a better show than that recently presented as a full-length revue at the Biltmore here at $3.30 top.

For one thing, abbreviated running time has resulted in a faster-moving unfoldment, and while there is plenty of near-nakedness and a few off-color gags, opening-day audiences were liberal in their approbation and received the offering with welcome arms.

Ben Blue provides most of the comedy, although others of the principals inject nonsense here and there. Ella Logan is all through the show with her inimitable singing and Ann Miller electrifies with her stepping. Ross Wyse, Jr., no stranger to Paramount audiences, is given excellent support by June Mann, an elongated dancer with plenty of comedy injected into her offering, and the Kim Loo Sisters are spotted every few minutes. Billy Rayes adds comedy with his juggling turn while Craig Mathues carries the bulk of the straight operatic work.

Song, 'Are You Havin' Any Fun,' is featured at start and close of act, being built up to a big finish, aided by Miss Logan. Most of the numbers have been lifted intact from the legitimate stage version of 'Scandals,' but the several blackouts in which the Howard brothers participated have of necessity been eliminated. They would be somewhat out of place with the Paramount regulars.

Cut down to its present form, 'Scandals' is a big show for any picture house stage, and presented at prices running from 40c to 55c regular admission and 75c for loges, is a corking buy for any entertainment seeker. *Edwa.*

Driving Fuehrer

Continued from page 1

200,000. Can't you sleep? Let's continue:

'Your victims in Czechoslovakia, 800,000 . . . 900,000 . . . and those in Poland, 1,000,000, 2,000,000, 3,000,000 . . . victims, Mr. Chancellor. You have certainly earned the right to sleep after that . . . You must have a tranquil conscience. Sleep well and pleasant dreams. Good night, Adolf Hitler.'

Ophuls has also produced 'New Horst Wessel,' which is an imaginary parade of SS and SA men who died for Germany before 1939 fighting against the Bolshies, and 'Child's Play,' which is a sketch based on the alleged training of children in the Third Reich to denounce their families to authorities for lukewarmedness to the regime. One point is allowed for a sister, two for a brother, three for a mother and four for a father.

Doug, Jr.-Hecht

Continued from page 1

ership and release. Perhaps, it was said in New York, arrangement might even be made by which release is effected through the estate so that it might profit by young Fairbanks' work.

In the latter case or in the event of transfer of the stock to Doug, Jr., approval of the four other UA stockholders would have to be obtained. An informal poll of company execs and several of the stockholders last February revealed Junior's acquisition ownership a wholly satisfactory idea. It is felt he has the proper background, training and name to be an asset to the setup, which may be further proved by the present Columbia deal. This is for only the one picture. Hecht, as a partner to Fairbanks, it is said, would also be looked on with favor.

New Acts

RUTH TERRY
Songs
12 Mins.;
State, N. Y.

Ruth Terry has been out of vaude for a shot at Hollywood for the past two years and returns this week to the State with her first picture, 'Slightly Honorable.' Prior to the turn in pictures, she had been in vaude for nine years, or since she was 10 years old. She played this same theatre just four years ago with an N.T.G. unit.

Long stage background quickly tells in Miss Terry's case; she is completely at ease, plus having a chassis that makes of her a Petty drawing in person.

Turn opens with some tomfoolery with m. c. Jerry Lester and then Miss Terry goes into vocals. Although drawing a heavy reception, there's much she can learn about singing. Her phrasing is particularly poor and robs much of the quality from a naturally good voice. She also tries too hard to sell, in the manner of a kid too recently out of dramatic school. Nevertheless, she'll do well in both theatres and niteries if she's not picked up for further screen work. *Herb.*

BEN YOST'S NEW YORKERS (12)
Singing
4 Mins.; Full
Roxy, N. Y.

Ben Yost has a number of warbling troupes and several have appeared at various times in New York. This group is a combination of singers from other Yost formations and some new ones.

Six boys and six girls in tails and evening dresses make a pleasing picture, which, in fact, outstrips their vocal work. They make their appearance with brief ballroom terping on the full stage and then group around the mike.

Arrangement of the tunes is good, with opportunity given for excellent solo work to break up the choral effect. Solos, particularly by several of the boys, hypo the effect. Among the tunes are 'Wind and Rain in Your Hair,' 'Ma, He's Making Eyes' and 'God's Country.' In addition to its own spot, brief in this short show, group makes effective background for other portions of the presentation. *Herb.*

THE SHYRETTOS (3)
Bicycling
6 Mins.; Full
Roxy, N. Y.

A European act, the Shyrettos prove themselves the epitome of turns of this type. Comprising two men and a blonde looker, who maintains dignity while revealing amazing ability on a bike as well as plenty of her epidermis; it's a Joe Jackson with sex.

Trio first makes its appearance on two-wheelers, jumping over handlebars and over each other, riding sideways, backwards and upside down and doing scads of other acrobatics. The two men then do a short drunk routine on high unicycles, followed by the threesome dancing in rhythm, doing kicks and other hi-jinks, on the yards-high single-wheeled machines.

They climax with one of the men exchanging his bike for another that almost puts his head in the Roxy fly space, while the femme appears on a tiny little one. They were undoubtedly held down in number of tricks, however, by the fact that the Roxy's entire stage show currently is running only 22 minutes. *Herb.*

JEANNIE LANIGG
Singing
2 Mins.
Roxy, N. Y.

Billed as from musical comedy, work of this midget songstress has been confined to out-of-town as far as can be ascertained. Short show at the house gives her opportunity for only one number, 'Woodpecker Song,' which she does okay.

She's four feet or less in height and is given plenty of production effect, both in choral singing work behind her and by the Roxy line on stilts to bring out her tiny stature. Pipes are high but pleasant, and she sells well. Also makes good appearance in top hat and tails to blend with rest of the production. *Herb.*

CHRISTINA LIND
Songs
10 Mins.
Monte Carlo, N. Y.

Christina Lind is quite a blonde beaut, and withal effective as a chanteuse. She has a very fetching vocal style, opening with a blend of 'Embraceable You' and 'Of Thee I Sing,' then 'Mad About the Boy,' 'How High the Moon' and 'Never Entered My Mind.' Repertoire is class song material, with accent on the torch.

A special table card bills Hattie Carnegie as Miss Lind's couturier, but on the night caught she wasn't in her best ensemble. The dress seemed the wrong type for Miss Lind. She's okay for class niteries. *Abel.*

SIX COTTON CLUB BOYS
Dancing
8 Mins.;
Apollo, N. Y.

This is the break-in vaude date for these six Negro tappers from the recent legit musical 'Hot Mikado.' It's the usual setup, with the lads doing a precision number, then a slower number with challenge bits and a brief fast tap for the close. Nothing startling yet, but presumably they haven't had time to work up any fireworks.

They wear yacht-clubbish costumes and tend toward the military idea in routines. *Hobe.*

LUCILLE PAGE
Dancing
4 Mins.
Roxy, N. Y.

Once with the comedy terper, Buster West, Miss Page is now going it solo. She's given effective production backing at the Roxy and clicks neatly in dancing and looks.

Her work is a combo of acro and cooch with some contortions tossed in, all done rather artistically. She scores strongest with an exhibition of her acrobatic suppleness and her apparently boneless and jointless arms and legs. *Herb.*

Hugh Studebaker

Continued from page 1

to Chicago in 1933 from Kansas, broke and unknown. He quickly made friends in the trade and from them was able to borrow just enough to keep himself fed and his room rent on a token basis. When he finally got some work it was as the 'message bringer' on the Willard's Tablets announcements. This job required that he skip from station to station all over Chicago at all hours of the day and night so that he would be on hand when the announcer would remark, 'And now we bring you Willard's messenger of relief.'

In due time Studebaker got into dramatic acting. Within a few years he built up quite a reputation for versatility on daytime serials. He became a lead player much in demand, and then began that treadmill life that resolved itself into getting on the job at 6:30 a.m. and hopping from one studio to another, working three broadcasts each on several series and not coming out of the ether until about 8:30 that evening. And as if that load weren't enough, he took on m.c. assignments on evening commercials.

Two years ago, after his earnings had mounted substantially, Studebaker bought himself a farm in Indiana with the idea of retiring to it periodically. It remained an idea.

Meanwhile, Studebaker's sleeping habits went bad and he grew increasingly nervous. Between broadcasts he tried the elbow-bending exercise as a palliative, but that seemed to make it even worse.

Couldn't Quit

For months he had been trying to gather enough determination to call it quits, but that also remained an idea until something happened to him on the initial program of Brown & Williamson's 'Show Boat' over the NBC-blue a week ago last Friday (16). Studebaker was at the mike with his script. The line called for his introducing Virginia Verrill and her number. Studebaker got as far as the name of the singer when he found that his mind was in a haze and he couldn't talk. Bob Strong, the program's maestro, sensed there was something wrong and he waved the band into the opening strains of the tune. When Studebaker came to, Miss Verrill had already started on her lyric, but by an automatic reaction he cut in with the title of the song.

Then and there Studebaker realized that he had to walk out of it all, or take a chance of winding up with a nervous breakdown.

A doctor the next day suggested New Mexico and a minimum of six months.

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WALTER (Dare) WAHL

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AQUACADE

AGVA Causes Further 4A's Friction In Coming Out for Neely Bill vs. SAG; Sees Pic Measure as Vaude Hypo

American Guild of Variety Artists has come out in support of the Neely bill, anti-block booking measure pending in Congress, and has thereby renewed the friction within the ranks of its affiliated unions in the Associated Actors & Artistes of America. Screen Actors Guild, whose members would presumably be affected by passage of the Neely bill, is officially opposing it.

Last issue of the AGVA magazine carried an editorial stating that the 'question of supporting the Neely bill should be immediately taken up by AGVA locals with consideration of a campaign to inform the public and legislators of the injury which actors are now suffering as a result of motion picture practices.' Piece also expressed the view that block-booking and blind-selling have been 'responsible in large measure for the decline of vaudeville' and added that 'the elimination of these practices stand to give vaudeville the greatest single impetus it has received in years.' AGVA theory appears to be that elimination of block-booking would result in fewer pictures being made, thus eliminating double-bills and in many cases the substitution of stage shows.

SAG's Opposition

With AGVA and SAG thus openly espousing opposite sides of the question, Mrs. Florence Marston, SAG's eastern representative, last week sought to have the Four A's board pass a resolution supporting the screen union's opposition to the Neely measure. After a lively discussion, the matter was turned over to a committee for study. Angle of the SAG move is the fact that many of the organization's eastern members believe that passage of the legislation would benefit them, since it would presumably stimulate film production in the east. Eastern membership of the union is composed of extra players, who have no direct vote on organization policy. They elect an advisory council, which may merely make suggestions to the board in Hollywood.

Matter of reviving vaude or otherwise increasing employment of its membership is one of the major objectives of Hoyt Haddock, AGVA executive secretary, and other leaders of the union. Various proposals have been advanced with the idea of improving the situation. One such suggestion, of which nothing has been heard recently, was that the union offer to grant concessions regarding minimum pay, number of shows per week and possibly on the 5% booking fee to the major vaudeville circuits in return for, agreements by the latter to institute stage presentations at various key houses in outlying districts.

Figured such an idea might be tried on an experimental basis, possibly with the co-operation of the American Federation of Musicians, which would be in line for any increased employment involved. Plan might work in only a few spots, but even that much added playing time would presumably bring profitable activity for many AGVA members not now employed.

Another idea said to be contemplated by AGVA would be for the union to open its own night clubs in various cities where it has active local chapters. It's admittedly a nebulous proposition so far, but the aim would be to use such spots as break-ins and showcases for AGVA members who figure they could get regular employment if their acts were seen by vaude and nitery operators and agents. Figured a couple of name acts would be needed to draw attendance in each spot, but that such headliners might be persuaded to take the assignments, if only to help out the minor performers. Idea would be to avoid competing with already-established niteries wherever possible.

Burley's Folderoo

Youngstown, O., May 21.

After three attempts in as many months to revive stock burlesque here, the Grand finally gave up and will remain dark indefinitely.

When the boxoffice draw wasn't profitable enough to keep the house running a full week, policy replaced by three-day trial, Friday through Sunday, but then patronage dwindled.

Graduates From Bar

Pittsburgh, May 21.

Joe Sela, for last 15 years head bartender at Nixon Cafe, will shortly step out as a night club operator on his own. He's taking over the Plaza Cafe, which was operated by Freda Pope and Eddie Hess until they lost their liquor license recently, and plans to open around July 1.

Sela, a Cuban, is turning the downstairs spot into a Spanish-type place and will feature rum-style drinks after the manner of the new click spots in the east. Room will be entirely remodeled and it's understood Sela is sinking his own coin into the spot without any outside backing.

LYMAN REFUSES TO LET ROSE FIRE HIM

Complications with Abe Lyman's orchestra over his contract, plus the discovery that he could put in a circular bar at his Barbary Coast, at the N. Y. World's Fair, decided Billy Rose not to fold the spot this past weekend. Instead, work started immediately on a setup, akin to the 'musical bar' at the Hickory House, N. Y., wherein a couple of acts will perform all through the day, and thus catch drop-in business before dark, as well as in the evening.

Meantime Rose put Lyman on his notice, effective June 1, which the maestro refuses to recognize. In addition, he claims breach of contract in that an NBC wire wasn't installed from the opening day. It still isn't in. A condition of Lyman's booking with Rose was the wire.

When Rose saw how well the next-door spot, Monte Proser's Zombie, was doing, sans any costly show, the showman decided that something was wrong; that seemingly, for once, nostalgia doesn't pay dividends, as well as it has and still does at Rose's Manhattan nitery, the Diamond Horseshoe. The Barbary Coast's current revue is virtually the same show, from the Horseshoe intact, where it ran a year and a half, save for Frank Libuse, who was shifted into Rose's Aquacade. A new revue, meantime, was put into the Manhattan boite.

Nicky Blair, in the absence of Rose in Frisco, where he is supervising the forthcoming Aquacade at the S. F. Expo, opening May 25, is looking after the streamlining of the Barbary Coast. It will include, among major renovations, a more honky-tonk atmosphere, consistent with the B. C. billing.

Lyman's decision to 'play along' with Rose, despite the absence of NBC wire, stems from the fact that both he and several of his boys took houses on Long Island for the seeming duration of the Fair's run.

RKO BOOKS BOB HOPE, TUCKER ORCH IN CLEVE.

Cleveland, May 21.

Vaude outlook for the Cleveland RKO Palace, which was forced into a summer film policy a fortnight ago because of scarcity of acts, is looking a bit brighter, with two June bills bagged by Nat Holt on his trip east.

Division manager has Bob Hope's radio troupe, including Brenda, Cobina and Jerry Colonna, dated for week of June 14. Preceding Hope, who is a former Clevelander, Palace will play Orrin Tucker and Bonnie Baker week of June 7.

Hope's Detroit Day-Dater

Bob Hope has been booked into the Michigan, Detroit, the week of June 7, when he'll day-and-date with his latest film, 'Ghost Breakers' (Par).

The week previous to Detroit, he plays Loew's State, on Broadway.

Sammy Walsh Doubles In Brass for Cleve. Club

Cleveland, May 21.

Mounds Club, the most exclusive nitery in this section, had its shutters taken off Thursday (16) by Sammy Walsh, spotted as m.c. and front-man for the summer.

Comic triples in brass by also handling all booking, putting in Jeanne Traverse, Three Idlers, the Los Rhumberos troupe and Sid Troussin's orch for the housewarmer.

Sid Cohen, department store man, is jumping back into the nitery game by becoming the angel as well as manager of the 3000 Club. Spot is opening Thursday (23) on the site of Daffy & Lenny's Club, formerly the Chateau, which fell on its kisser early this spring.

Colonial, Detroit, Drops Vaude Until Fall; Bowes Shifted

Detroit, May 21.

With the Colonial, which on the downtown fringe kept vaudeville alive during the past season, discontinuing vaude after the current appearance of Maxine Sullivan, the Bowes unit, booked earlier for the house, will come in to the Easttown, one of the bigger nabes.

Ray Schreiber, manager of the Colonial, will close the second-run house for three weeks during the summer to remodel, and will resume with its present policy in the fall.

Recently the two biggest picture houses in the downtown sector returned vaudeville, and announced an intermittent policy of stage shows. The Michigan opened up with the Marx Bros. and has booked Orrin Tucker's orchestra and Bobe Hope. The Fox opened May 17 with Ted Lewis.

Margery Daye

Continued from page 2

ance in an anniversary performance of 'Widow.' Arrangements were made to get a release from Les Ambassadeurs for the one performance, and she and her mother went to Marseilles to take a plane to Stuttgart, Germany, the nearest airport of Munich, where Fritz Fischer, the producer of 'Widow,' met her with a car to drive them to the theatre. She absolutely denies that Hitler sent a special plane for her or that she had any idea that Hitler himself was in the Gaetner Plaz that night.

Following the performance, she and her mother went to a restaurant known as the Kunsler Club, a theatrical hangout, for dinner. Hitler was sitting at a table with some men, and Fischer brought her over for an introduction. She spoke a few words of greeting in English; Hitler spoke in German briefly, but she didn't understand him, and believes that he didn't understand her. Evidently Hitler had stepped out of his Napoleonic character that night, for, she says, he was in tails.

The following afternoon Miss Daniels was back in Cannes, from where she went to the Bal Tabarin, Paris, for a six-month run that lasted until Sept. 1, when general mobilization was ordered by France, and she ordered a ticket back to America.

Arived in N. Y.

She arrived in New York early last October, but the publicity had evidently hurt plenty. None of the bookers would take a chance and play her, and she laid off in the metropolis until January, when she decided to return to Beverly Hills and a strictly home life. Mark Leddy, her agent, took a last stab and coaxed Jesse Kaye, of Fanchon & Marco, to book her into the Roxy under the name of Margery Daye. There Leon Leonidoff, of Radio City's Music Hall, saw her and engaged her for his house. She's been working around since then in different spots until the Paramount date, which lasted four weeks, without anybody on the outside getting hep to her real name.

She hasn't got anything to say for or against Hitler, claiming she's 'a dancer and not in politics,' but hopes that nobody introduces here to any more dictators. It was her first appearance in Europe, being only 19, and she intimates a strong liking for the French, who, in all her six months in Paris after her supposed putsch of Hitler's affections, never once gave her an unkind spoken or printed word that she knew of. She understands only a smattering of French.

Bill Brandt Plans 10-Wk. Indie Vaude Circuit in New York for Fall Season With Aid of Other Theatre Operators

Bill Brandt, although his three New York vaudfilmers have dropped stage shows for the summer, is already looking towards the fall season. The Flatbush, Brooklyn; Windsor, Bronx, and Carlton, Jamaica, will reopen, but Brandt is now ambitiously thinking of a 10-week indie vaudeville route for shows playing his theatres.

According to Brandt, he has received sufficient inquiries from other indie theatre operators to make such a route feasible. Last year, however, Brandt solicited a number of theatres to assume such policies, but the replies were said to have been negative.

In a letter to one vaudfilm theatre operator last summer, Brandt pointed out not only the advantages of such a route in getting name bands and acts for lower salaries, but also the probable profits from operating a mutual booking office with a strictly salaried booker. Arthur Fisher buys the shows for the Brandt houses.

This theatre owner conferred with Brandt, but flatly stated that he not only would insist on his own booker as the show-buyer, but also that the booker get the full booking fees. This operator pointed out that a salaried booker would be less likely to have the theatres' interests at heart; also that all theatre operators should be concerned with is the successful operation of their theatres rather than a booking office.

Whether Brandt's ideas have been altered to conform with this is not known, but he stated Monday (20) that, if a route eventuates, he would insist that each theatre post a bond sufficient to pay for two weeks' shows. Even without cutting into booking office profits, the idea of a 10-week route could benefit the Brandt houses via better deals for bands and acts than can be had with just an offer of two and a half weeks' playing time.

Laurie's Close Call

Pulling a Schnoz Durante, Joe Laurie, Jr., said, 'I'm not in the mood to dicker,' when the doctor ordered him to St. Clare's hospital, N. Y., two weeks ago. But the pint-size comedian-author went to the cutting room ahead of schedule, which was fortunate since infection had set in around the region of his appendix.

For several days he was in serious condition but a drain was removed last Thursday and he was permitted to be taken home Sunday (19). He must convalesce for a week or more before moving about.

Lambs club bunch sent the patient a round-robin telegram, copping one of his cracks, 'Don't take too big a cut'.

BEACHCOMBER SUIT RULING HELD BACK

Boston, May 21.

Arguments were closed yesterday (Monday) in Suffolk County Superior court and Judge J. J. Walsh has reserved decision on a triangular suit involving the use of the name 'Beachcomber' in the restaurant biz here. Brought into court via the fair trades practice route, the case arose in connection with the opening of Monte Proser's Beachcomber bar and restaurant on Boylston street. Ruby Foo, Inc., which operates The Den here and in New York, is suing the Niles Cafeteria, Inc., which operates a drinkery called Beachcomber Hut on Huntington avenue, and the Niles management is suing Monte Proser, Tom Maren, et al.

Ruby Foo claims priority to use of the name Beachcomber over its use by The Oasis (Niles), and the latter claims that opening of Monte Proser's new nitery has sliced into its business.

Proser remained in town after the new Beachcomber opened May 13 and was in court one day, but was not called to the stand. Tommy Maren, his partner, testified that he closed a 'deal' with Proser in Miami last February, but that details were not straightened out until this spring. Maren testified that a $3,000 marquee had been erected in front of his restaurant in such a hurry that he had no time to see an advance design of it, and that the name 'Monte Proser' had been revised to more prominence than 'Beachcomber' in a replacement marquee which he demanded from the sign company.

Maren declared that he had spent $30,000 to open the Commons Restaurant earlier this year, that the new Beachcomber decorations were copied from Monte Proser's N. Y. nitery, and that his restaurant now serves only Tahitian food, prepared by Chinese cooks brought in from New York.

CHI AGVA LOCAL ELECTS OFFICERS

Chicago, May 21.

Regular slate for officers and board of the local American Guild of Variety Artists was elected last week in general membership balloting. In office are: Jack Irving, president; Willie Shore, first v.p.; Sandy Lang, second v.p.; Billy Carr, third v.p.; Boots Brae, fourth v.p.; Bernie Green, fifth v.p.; Chuck Wilson, recording secretary, and Vincent Gottschalk, treasurer.

On the board are Bruce Jorden, Karl Marx, John Armstrong, Winnie Hoveler, Bert Nolan, Margaret Faber, Ralph Cook, Cookie Seidel, Connie Fanslau, Jack Dwortz, Jack Warner, Molly Manor, Bill Baird and Bill Talent.

HIRST WINS $15,000 ON CANCELLED LEASE

Pittsburgh, May 21.

Izzy Hirst, theatre owner and burlesque circuit chief, won a $15,000 judgment in Common Pleas court here last week for damages resulting from a cancelled lease on the old Variety theatre, which was torn down to make room for a parking lot. Hirst had sued E. D. Stair, owner of building and until recently Detroit newspaper publisher, for $50,000.

Under a lease of Jan. 2, 1936, made with Stair when George Jaffe, veteran burley operator here, gave up the premises, Hirst ran the house for 11 weeks, when the big March flood came. He claimed a right to its use until May, 1937, but the defense contended he abandoned the lease by suspending use of the theatre after the washout. Hirst said he intended to reopen in the fall.

When a contractor began razing the site in September, Hirst got a temporary injunction, which later was dissolved by agreement. In handing down the decision favoring Hirst, Judge M. A. Musmanno, who heard the case several months ago, said 'the act of Stair in wrecking the leased premises constituted a breach of the lease and made him personally liable for resulting damages.'

Booker Beefs to AGVA Over Atwell's Missout

Eddie Sherman, New York booker of the Tower, Camden, N. J., has filed a complaint against Roy Atwell with the American Guild of Variety Artists because of the failure of the stuttering comic to show up for a three-day date at the house starting last Friday (17).

Atwell couldn't be located, but on Monday (20) his agent, Al Rickard, came up with the alibi that Atwell's sister was seriously ill somewhere. Sherman refused to accept this, telling Rickard that the telegraph and telephone companies were in operation and available to Atwell, unless his sister was living in some wilderness.

STRAND, N. Y.

Sammy Kaye and Orchestra (12) featuring Tommy Ryan, Charlie Wilson, Jimmy Brown, Clyde Burke, 3 Kadets; Diamond Bros. (3), Walton & O'Rourke, Rita and Ed Oehman; 'Torrid Zone' (WB), reviewed in VARIETY *May 8.*

Combination of Cagney plus some oomph via Ann Sheridan on the screen, and swing-and-sway Sammy Kaye on the rostrum, insures healthy boxoffice for the Strand at a psychological turn in public thought when every factor is necessary to attract theatre business. They're currently quipping c'est la guerre, but that's more truth than casual ad lib, because of its mental repercussions and attendant negative effect on amusements. At some other stage of wartime thought, it works the other way and all forms of show biz boom, whether due to war industry prosperity, escapology, or what. Right now the mood is on the downbeat.

Yet, despite the negative factors, the combination of a somewhat lusty 'Torrid Zone' on screen and a zingy stage show is pacing promisingly for b.o.

Sammy Kaye, recently closed at the Hotel Commodore, N. Y., and now well established on the air and via Victor records, batons his smooth orchestra suavely. He has an intelligent style of announcing that doesn't patronize, and even the jitterbug element opening day, which almost wrecked the schedule of running time, was cognizant and appreciative of the high-grade manner of presentation. Unlike the scat stuff that usually creates impromptu hand-clapping and rhythmic tapping, Clyde Burke's sugary belladeering ties it up into a knot, so much so he was forced to encore "Love Is a Cheat" after "Say It" and 'Take a Letter Miss Brown.' Tommy Ryan, the guitarist who sings the titles, later whams with 'Do I, Do I?' and in between Charlie Wilson and Jimmy Brown contribute vocally.

Kaye's setup is four brasses (three trumpets and one trombone), three reeds, guitar, bass, percussion and two pianos (one of them Burke), with Kaye later essaying a snatch on the licorice stick. But in the main he emcees and participates in a hokum Rubegoldberg comedy piece of business with the madcap Diamond Bros.

The three freres are easily the comedy half of the proceedings with their knockabout acro-hoke that leaves the auditor almost as limp as the Diamond trio. Their energetic zanyisms brook for no stalling, and they've been doing it for quite some time, improving with the seasons.

First specialists with the band presentation are Rita and Ed Oehman, introed as twins. The gal has a smile that would slow up a blitzkrieg, and he is also somewhere in the proceedings. That is, he does the legit hoofing, and she could fake almost anything once she turns on the molar display. True, her 'Irish Eyes Are Smiling' is more of a personal theme song, and it's only saved by the postscripted swingeroo treatment. Forepart sounds as if she's kidding, excepting that she isn't. Nonetheless, a photogenic song and dance specialist like Rita Oehman can get away with plenty. Neat of gam, she's expert on the hoof.

Other interlude is Walton and O'Rourke, marionet male duo, working in 'exposed' style. They don't endeavor to camouflage the mechanics. Their skeletons do a weird conga; there's a Gypsy Rose Lee stripper routine; a honky-look colored pair to 'St. Louis Blues,' and an ice-skating duo for an encore. Act would be OK for cafe floors.

Kaye in between harks back to 'Little Grass Shack' for an Hawaiian interlude, wherein a barefooted native dancer doing the rice-and-poi business; introes a new 'Tough Hombre' number, well done; and for finale 'Bye Bye Blues,' nearest thing to a git-off specialty. Show is a brisk 60 minutes flat. *Abel.*

LYRIC, INDPLS.

Indianapolis, May 17.

George Olsen Orch (12) Bachelors (6), Jean Blair, Harrison Sisters, Ronnie Mansfield, Conville & Dale; 'Saps at Sea' (UA).

George Olsen band does so many specialties it comes dangerously close to losing sight of the fact that people pay to hear a pop outfit play pop tunes. Action is fast, and with specialties good, the customers at show caught were satisfied to skip the tunes and watch the antics of the band.

When Olsen introduces each member of the band to open on 'That's How We Make Music,' the pace is too slow, for after three rhythm, two trombones, two trumpets, and four sax have taken their bows, no more attention is paid to them in running of bill anyway. Ronny Mansfield does two vocal solos nicely, 'Concentrate On You' early in bill and returning for 'All Things You Are' later.

Harrison Sisters win nice plaudits with their spirited harmonizing of 'Ma' and 'Oh Babe.' Band has nice novelty spot when audience is asked to call out notes. At show caught they got E sharp, B flat and A natural, which they worked into a song pattern on the spur of the moment. Standout of bill is performance of six members of band who sing under the label of the Bachelors. They do a parody on most of the pop tunes of the day, also a clever routine on a platform as midget rebel soldiers, coming back later to do a slang version of 'Rigoletto' and imitating a run-down phonograph playing a cracked record.

Herb Harris, band drummer, is on the jive side with a skin session on 'I Got Rhythm,' really going out of this world for an encore on a crashing assortment of sound effects which has no distinguishable melody. Holding down the better-music department is Jean Blair, who closes bill with an operatic number and 'Ciri Biri Bin,' neatly done.

Only outside act is Conville and Dale, who get plenty of laughs out of a new approach to the boy-girl routine. Conville wins heavy chuckles with his impression of Charlie Chaplin in a dime-a-dancery. At show caught, 54 minutes' running time seemed short, but take away the opening, and add a few tunes from the Hit Parade, and it's a good buy for anyone's entertainment outlay. *Kiley.*

STATE-LAKE, CHI

Chicago, May 19.

Joe E. Lewis, Mildred Bailey, Happy Felton Orch (14), with Billy Gilbreath, Louise Dunne; 'Ghost Goes Home' (M-G).

It's a war of comedians in the Loop currently, with Joe E. Lewis, here, battling Bob Hope, at the Chicago, and Milton Berle, Oriental.

Lewis gives a comedy concert, being the only real monologist in the business at present. He just gets up there and talks. It's talk that is subtle and quiet for the most part, and the State-Lake audience is not exactly the right audience for him. He needs a wiser and smarter group of listeners to get his sly humor. But despite this handicap, Lewis scores solidly on his showmanship and generally shrewd handling of people.

Practically born and bred in nite clubs, Lewis has developed a unique style and personality, and his monolog comparing the money-talents of Ted Lewis, Harry Richman and Lawrence Tibbett with his own is a nifty.

Only other outside specialist on the show is Mildred Bailey, who evidenced considerable trouble with her tonsils when caught, especially with the top notes. Also appeared lax in her three numbers and failed to sell them properly. She messed up a single ballad she attempted, but managed to salvage something of her warbling turn with her 'Rockin' Chair' encore.

Backing up the show is the Happy Felton orchestra, which continues to be sloppy and helter-skelter. It tries everything and fails to do anything satisfactorily. Felton goes in for doggerel rhyming in announcements and routines. The orch itself hasn't got it, and finally falls back on such moth-eaten stuff as giving impressions of well-known bands.

Two solo singers are good and corny and sing tunes that are pretty safe for this mob. Louise Dunne does 'Italian Street Song' and Billy Gilbraith can't miss with 'Mother Machree.'

Business strong at last show Saturday (18). *Gold.*

FOX, DETROIT

Ted Lewis Orch with Dennis Sisters (3), Radio Aces (3), Betty Jane Smith, The Hackers, Marie Hollis, Charles 'Snowball' Whittier; Harry Loeb's pit orch; '21 Days Together' (Col).

It was smart operating at the Fox, dark on vaudeville for more than a year, to reopen with a vet showman like Ted Lewis. Opening setup flowed like a seventh day, without a rough spot in the 60 minutes and, greeting again a guy they've seen innumerable times, audiences were in a mood to match Lewis' well known sentimentality about anything with the same mood. He softened them up in a hurry for a smooth, pleasant hour bringing variety back into Detroit's biggest theatre.

Entertainment, heavy on the song and dance, registers chiefly through Lewis' ingratiating personality.

The Dennis Sisters (3) oversell slightly on 'Little One' while the Radio Aces go punchy with their song numbers. Lewis sprinkles his three dance acts discreetly through the revue, with Betty Jane Smith pert and catchy in her tap and toe numbers; Marie Hollis registering with an acrobatic dance, and the Hacker duo getting top salvo with dance travesty.

Band is unobtrusive during the specialty proceedings, the biggest appreciation going for the leader's time-tested business. In fact anything he does is o.k. and the audience goes overboard on his turn with Charles 'Snowball' Whittier, even for such a well remembered bit as their 'Me and My Shadow.'

Business at the opening show away above average. *Pool.*

STATE, N. Y.

Eddie LeBaron Orch with Morris King, Ruth Terry, Jerry Lester, D'Avalos (8), Five Elgins, Sunny Rice; 'Slightly Honorable' (UA), reviewed in VARIETY *Jan. 10.*

Neat lineup gives the State a strong show from the entertainment standpoint this session, although absence of an outstanding marquee name appears to be taking its toll at the b.o. House apparently figured to compensate by its use of a first-run picture instead of the usual second-run, but a kicking around of the film by the reviewers and absence of star names made that just wishful thinking. Additional hypo is the presence of Ruth Terry (New Acts), featured in the film, in a personal. But inasmuch as 'Slightly Honorable' is her initial film break, her name can't be expected to count for much.

Heaviest part of the fun is taken care of by Jerry Lester, who m.c.s. He's a topper at wheedling a laugh with fast, unforced humor and deserves plenty of plaudits for the general success of the show. His roguish personable smile and slightly unkempt hair nicely skirt him around the wise-guy danger. In addition to grin-snagging introes, he sings some screwy parodies, does nit-wit imitations and works well with Miss Terry in her portion of the proceedings.

Eddie LeBaron's crew, recently featured at the Rainbow Room, N. Y., provides excellent rhythms in both its own specialties and in backing up the turns. Music is principally in the Latin-American idiom, in which LeBaron at one time specialized completely. He now, however, does almost equally well with jive. Combo consists of three brass, three reeds, two fiddles, an accordion, bongo, maracas, piano, bullfiddle and traps, which is a switch on the makeup when it was at the R. R. Morris King, fiddler, does a specialty on 'Beguine.' He's an adept technician, but goes so far to prove it the beauty of the tune is almost lost. Also serves to slow the proceedings.

Taking advantage of LeBaron's employment of the south of the border rhythms, State has imported a conga troupe (8), much in the manner that Big Appiers were brought in when that was the vogue a couple of years back. Tagged D'Avalos, they operate in typical fashion and make for a colorful finale. Whole cast joins them for a moment of hip-swinging before the travelers come together for an effective blowoff.

Sunny Rice, a nifty terper, is on earlier. A looker in spangled pajamas, she's tops with her taps. Has excellent routines, climaxed by a long twirl that wins strong handpatter. Femme's clever use of her hands, too, aid in selling, and her litheness often gives almost a ballet effect to the bell-clear toe work.

Five Elgins, on after the teeoff band number, are three men and two women jugglers who have long since become standard. Their rapid-fire work witht strawhats and Indian clubs is plenty corny. *Herb.*

APOLLO, N. Y.

Cab Calloway Orch (16), Avis Andrews, Stump and Stumpy, Mathews and Young, Six Cotton Club Boys, House Line (16); 'Young As You Feel' (20th).

Several redeeming moments in this bill, but too many interminable stretches make the general result merely so-so. Comedy and dance pair Stump and Stumpy, singer Avis Andrews and, at times, Cab Calloway's band contribute entertainment, but the shoddy mixed house line clutters up the stage too frequently. Also, the dancing Six Cotton Club Boys (New Acts) are not yet smooth enough, and Mathews and Young provide noise instead of comedy.

Stump and Stumpy, on last, are the real sacks of the bill. Act has been around some time and consists of two colored boys with incendiary hoofing skill, a crazy brand of rough-house comedy and goofy personalities. They're a click for any spot, but would be even better if they'd pull the routine together into more compact form. However, it's all distinctive material.

Miss Andrews has an excellent voice, lively personality and an expressive, forceful manner of singing. But tastes may differ as to her material and the way she handles it. Audience at the show caught last Friday night (17) noisily enthused, which is apparently the important thing. However, Miss Andrews uses the most obvious tricks to get applause. Ballads such as 'Man I Love,' 'Summer Time' and, to a lesser extent, 'Lover Come Back' are best when done simply. By hoking them up with operatic doodads and using that ancient device of building up a loud orchestral climax, she evokes immediate applause. But in doing so she ruins the numbers, because her 'interpretation' is contrary to the mood of the song.

Calloway band, consisting of six brasses (evenly split), five reeds, bass fiddle, guitar, drums and piano, has the leader in front in his usual white tails and continuing his familiar antics. It has added up to a successful combination for several years, and still does. Brasses are stressed in the arrangements, with Cozy Cole also getting numerous breaks on the skins. Except for a tendency to blare, the crew is satisfactory, particularly on the hot numbers.

House was about three-fourths full at show caught. *Hobe.*

HIPP, BALTO

Baltimore, May 19.

Bert Wheeler with Francetta Malloy and Hank Ladd, Lewis and Van, The Smoothies (3), The Three Nonchalants, Phil Lampkin House Orch (12); 'Irene' (RKO).

Perfectly at home in present company, Bert Wheeler takes hold of this layout and makes it click from curtain to curtain. A standard in the hey-day of vaude, he retains a sure sense of timing and pace and has selected his material knowingly. Assisted by Francetta Malloy and Hank Ladd, and working throughout the entire doings besides holding down two potent spots of his own, his presence on this well-selected layout lifts it to sock proportions.

On rather cold to offstage intro, comic gags adroitly, easing himself into a double emcee routine with Hank Ladd, introduced as the assistant manager. Bring on Lewis and Van, fast tapping twosome, who employ a pair of miniature steps for effective routine followed by rapid challenge. Lads give bill a fast start more than ably held by The Smoothies in the deuce.

Trio of two nice appearing lads and a gal wag out swing vocals of 'Say Si Si,' 'Playmates' and 'When There Ain't No Swing,' the latter a nice workout of oldies for contrasting style and directly in the groove for stubholders on show caught. Encore with 'Woodpecker Song,' okay. Make spot for extended comedy business by Wheeler and Ladd, with vocalizing bit good for ample laughs.

Three Nonchalants follow with strong hand-to-hand stuff, made effective by comedy talk and knockabout. Youthful topmounter has good sense of comedy and adds considerable stature to acros which build to strong finishing trick of a three-high from a backbend.

Back again for another spot, Wheeler works with Miss Malloy, a tough-talking dame, etching out more laughs and earning a return for some funny inside stuff about his sides. Draws a rousing response and a series of legit curtains. Should build on effective word-of-mouth here, where it doesn't take long to spread the word. Extra strong pit support to the 55-min. doings by Phil Lampkin's house orch.

Biz okay. *Burm.*

KEITH'S BOSTON

Boston, May 17.

Four Novas, Betty Tanner & Buddy Thomas, George Prentice, Steve Garay with Robert Burton, Billy House with Danny Drayson, Lynn Owen and Milton Rosen, Larry Flint House Orch; 'Grandpa Goes to Town' (Rep) and 'Tomboy' (Mono).

Current bill is rather mild. Billy House comes in with a new routine which seems not quite set, although the formula is right. Opens alone, then he's bothered by a stooge who walks across the stage and heckles him from the floor. House invades the orchestra himself to do a hokum skit with Lynn Owen, who remains onstage. Something about the breeze whisking off four of her seven imaginary veils. A recitation about 'Take Your Time' is a pale number by the big House, but a dance challenge with Danny Drayson at the finale gets a good response. One of the vet's bedtime stories might give the act a lift, but practically all the old act has been dropped.

George Prentice, puppeteer, clicks, as usual, offering a boxing match bit as the only new touch to the act since his last visit. Prentice gets close attention all the way because of good routining and zippy performance.

Steve Garay, impersonator, closes layout with the swell Hitler impression he did in 'Folies Bergere' and he's assisted by Robert Burton in another turn from the same show, which played the Opera House earlier this year. Burton plays an English announcer at a prizefight in which an Italian fighter is trimmed by a Britisher. Garay is the excitable Italian radio announcer getting the English viewpoint of the battle.

Four Novas open in teeterboard acrobatics that feature three girls and a man. A tall girl as topmount adds interest to an otherwise conventional turn. Tanner and Thomas act spotlights Miss Tanner, a midget, and pivots on her ballroom dancing with her normal-sized partner. Girl's singing is below par. Dancing of duo is a novel idea, but below the par set by Buster Shaver-Olive and George, similar act which has been a standard sockeroo for years.

One more weekend of vaude here, then a full week of Horace Heidt, starting May 30, will close stage shows for the summer. *Fox.*

ROXY, N. Y.

Ben Yost New Yorkers (12), Lucille Page, Shyrettos (3), Jeannie Lanier, Gae Foster Girls (24), Paul Ash House Orch; 'Lillian Russell' (20th), reviewed in this issue of VARIETY.

Length of picture this week and the desire to squeeze in as many shows as possible have resulted in a briefie stage presentation, only 22 minutes. What it lacks in length, however, it more than compensates for in quality. It's packed with pay-off entertainment value.

Opening is unique. Tremendous reproduction is lowered of a page from Harper's Bazaar picturing a gal in a nifty-looking colored shawl. Off-stage femme voice, unbilled, explains that shawls are the big thing for the femmes this season (Life mag's cover last week took the same theme). As the picture from Harper's is withdrawn into the fly, the curtains part to reveal a flesh-blood and textile reproduction of it.

The Gae Foster gals come on draped in the same type shawls, which are lemon colored with a red lining, making a colorful scene. Dresses are also tricky, very fluffy skirts with separate bras. Excellent precision work with the shawls scores heavily. Still using the shawl scheme, with the line seated in a semi-circle around her, dancer Lucille Page (New Acts) appears.

The Shyrettos (New Acts) top European bicycle turn, follows. Comprising two men and a highly attractive blonde femme, trio's ability on both bicycles and unicycles of various heights is breath-taking.

Ben Yost's New Yorkers (New Acts), mixed warblers, look better than they sing, but click well with old and new tunes. They also provide a vocal framework for Jeannie Lanier (New Acts), pint-sized chirper, whose smallness is further accentuated by the line's final appearance on stilts. An old gag, the gals togged in white tie and tails on the sticks make an effective picture with their precision work. *Herb.*

TOWER, K. C.

Kansas City, May 18.

Rex Weber and Lee Leonard, Bob Easton and Onee Odette with Doris Keyes, Ginger Wagner, Lester Harding, Harry and Darlene Wigham, House line, Herb Six House Orch; 'In Old Missouri' (Rep).

Wide diversity of acts assembled under title of 'Rhapsody in Feathers' is dealt out this week over the usual 45 minutes. By stretching a bit, bill hits average pace. Music and dancing are supplied by the house regulars, while imported acts furnish the novelties.

Film is the draw this week, confirming previous results on Weaver Bros. picture and tagging them as b.o. naturals for this type of family trade. Stage bill thus has only to hold its own after the flick gets them.

'Feathers' title gets the house girls away waving ostrich plumes to precede a kick specialty by Ginger Wagner. Lester Harding takes over as m.c. from here and introduces Harry and Darlene Wigham as his first chore. Pair of kids (10 or 12-year-olds) have a seven-minute act built around their full-sized accordions. Boy m.c.'s turn and duo get off cavalcade of circus tunes to appropriate commentary. Then it's team-work on specially arranged tunes, even running in vocal accompaniment on 'El Rancho Grande.' Shortcomings on stage presence can be checked off to their youth, but two have possibilities of good opening or novelty act.

Harding's highly acceptable singing of 'Wind and Rain in Her Hair' is contrasted by 'Melancholy Baby' and receives the regular heavy and deserved applause. Bob Easton follows as the first standard act with his Lilliputian partner, Onee Odette, and Doris Keyes as foils. Three feet tall, Miss Odette is perfectly proportioned and works well in a baby buggy comic skit and in a song and dance with Easton. While Easton is personable, his monolog midway doesn't take as does his work with the tiny miss.

Line director Mary Graham Minor pulled one out of the pre-1930 portfolio, with her girls individually costumed to various characters of 'Story Book Ball.' Harding vocals to background this bit of production, which highlights the line's work.

Rex Weber exhibits his standard ventriloquism a bit differently in his satirized romantic ballads. Facial contortions and nasal twang minus any visual speaking movements carry off 'If I Love Again' and 'Cheek to Cheek' for good response. 'Brother Can You Spare a Dime' is done straight. Lee Leonard, the missus, stooges lightly at the close.

The golden dancer, Romaine, billed as the highlight of the show, is merely the finale. The Wagner girl of the opening number, braless and gilded tip to toe and blue-spotted, terps on exotic routine following line's modern sendoff to 'Strange Enchantment.' Not outstanding as a nudie act, but winds show neatly. *Quin.*

Wintergarten, Berlin

Berlin, May 4.

Walter Voight and Wintergarten Orch, with Maxel I & Co., Tommy Dale, The Veronas (3), Rolly and Arry, Ban Choppi, Wang Hong Schu (5), Claire Schlichting, The Guidos (4), Chefalo, Bladel and Bladel, Grita Gelin, The Original R. Porro Troupe, Bernt, Gloria and Lindy; Newsreels.

In spite of no marquee lineup this week, response is booming, the pleasure-desperate stubholders grasping at any straw for a titter.

Bill is teed off by Maxel I and Co. in a lukewarm potpourri of hurdling indulged in by a lamb, poodle, two donkeys and a monkey. In the deuce is Tommy Dale, kid looker, well togged out and socking plenty ginger into his xylophone ticklings. After two snappy turns with the hammers, he switches to buck and tap, the latter a wowier, and he has to beg off. Next niche taken by the 3 Veronas in some okay roller-skating. While guy goes into rapid-fire whirls with femme hanging onto cord around his neck, she does a wee bit of spinning on her own.

Rolly and Arry, Esthonians in ill-fitting getups, fill the next groove with a barrage of hoke and mugging that socks them across. Bill takes a slump with the next act, Ban Cheppi, Hungarian terper, revealed in a minimum of sequins on an illuminated, revolving glass pedestal and vacillating from backbends to splits and back again. Descending to terra firma, she offers acros with a definite smacking of the amateur, but wins her quota of palm-smacking nevertheless. The Five Wang Hong Schus follow in the classical conglomeration of plate balancing, floor work and chinning, going over excellently. Claire Schlichting, rigged up to represent anything between a washwoman and a Dutch Gretchen, continues to dish out her most unpalatable indigo. Her fourth local repeat in two seasons is a graphic indication of the dearth of material. First bracket closes with another Esthonian turn, the Guidos in a balancing act. While one guy, in soup and fish, reclines, balancing a ladder, another scampers up and does a headstand. In a flash he is replaced by one of the femmes doing backbends on the top rung. Finish has the boy headstanding it on top while the gals are posed horizontally on either side. Their stuff, delivered with ease and skill, gets them off to plenty of bends.

Chefalo, the Italian magician, successfully takes over 30 minutes of the next half. He has personality and showmanship, but is inclined to overdo and resort to tricks unworthy of his ability. The suspended body gag should be left alone, as the wires are most visible to the suspicious eye. His closing stunt with the seven metal hoops, done in the aud, is tops and carries him off to big applause.

Bladel and Bladel, a thumbs-down male-femme duo, slacken the works with ineffectual clowning on the clarinet and give way to Grita Gelin, warbling on a steed. White horse is a stunner and femme's vocal rendition of 'Rose-Marie' clicks somewhat. Quadruped whams 'em with a waltz at the finish. The original R. Porro troupe from Esthonia is on next-to-closing, attired in Cossack garb and whooping things up with Russian bells, knife-throwing and whatheveyou.

Show ends with Bernt, Gloria and Lindy, a one-man-two-femme combo, doing a first-rate strong-arm turn with plenty talent plus looks and grace. All done in silhouet, effects are corking. Blonde looker, in a one-foot stand on partner's head, is a stunner. Get big salvo.

ORIENTAL, CHI

Chicago, May 19.

Milton Berle, Lillian Carmen, Honey Family (6), Four Steps; 'If I Had My Way' (U).

For general all-around clowning and fast gagging Milton Berle is among the tops in the comedian parade. He is back in town for the reopening of the indie Oriental as a vaudfilm spot after 16 weeks of 'Gone With the Wind.' With first-run pictures, the house has upped its prices and is setting to establish itself as a competitor to the Chicago rather than the lower-priced State-Lake.

It will be a three-way battle, with the Oriental hitting for trade from the Chicago, with a 65c top against the Chicago 75c top, and angling for the State-Lake's 40c mob with a lineup of names and stronger pictures. Vaudeville must come out of the battle as the winner, for vaudeville has always built on competition. Similarly competitive situations in other cities may bring back the field to its former glory.

Berle is headlining and accounting for a fine money week. He has a solid following in this town, and is worthy of it, being an indefatigable worker and having a sure sense of popular entertainment. He can keep going at a remarkable pace throughout and is never at a loss for a gag to fit any situation. For his wind-up he comes back to the trick of parodying popular songs for a running gag story of his sad experience with a married femme. It typifies the surefire approach that Berle has to popular vaudeville taste.

After years of talking about his mother, Berle brings her to the stage this week and does a nifty job of making the interlude solidly entertaining as well as sentimental. Comedian also works in with the other acts, clowning with the Honey Family in some hoke acrobatics, getting off some hoofing with the Four Steps and using Lillian Carmen for a fall for some chatter.

Honey Family goes better than ever with its acrobatics, the girls especially clicking with their duties as under-standers, a job usually assigned to the male portions of acrobatic turns. Four Steps are a good-looking colored male hoofing set who fail to work up any enthusiasm until they get into the challenge wind-up, which finally manages to interest the audience.

Miss Carmen is an interesting warbler of swingeroo tunes. She comes up with some clever novelty arrangements and delivers them with a voice which is different enough to hold attention.

Business capacity at the supper show Saturday (18). *Gold.*

EMBASSY, N. Y.

(NEWSREELS)

War subjects consume over half the running time of this week's link of newsclips but little of it treats of actual hostilities. But that little is harrowing enough. The scenes deal with the evacuation and burning of Namsos (Fox) and the panicky flight of the people from Oslo as the Nazis approach. The latter clip includes a closeup of the swastika imprinted on the armband of a 'fifth columnist' (in civilian clothes) as he stands directing traffic.

All newsreel companies draw heavily on their libraries for features, sidelights or comments on the European conflict. One of the most trenchant and impressive of these is Paramount's compilation on the topic, 'Well, Are We Going to Get Into It?' The Dutch and Belgian ambassadors to this country express assurance that their respective countries will fight on, a glimpse is shown of the American fleet on duty off Hawaii, there's an interlude involving the Pope and the commentary is rounded out with excerpts of President Roosevelt's talk before the Pan-American scientists' congress (10).

Another deftly contrived follo comes from Metro. The caption is 'Awake, America,' and the subject is the need for preparedness. This would have been hot stuff earlier in the day (Thursday), but by the time the clip reached the screen President Roosevelt had already delivered his defense program message to Congress and the radio-listening public had gathered from the cheers that greeted the message that the program would be pushed through with all possible speed. Even though the rush of events has dated this compilation, the latter contains an item of deep human interest. In this clip the late General William Mitchell predicts the dominant part that the airplane will play in war and urges that this country concentrate on building its air power. That was in 1929.

Against this background of horror, havoc and panic, there's much surcease to be derived from such clips as those showing the opening of the New York World's Fair (RKO), the running of the Preakness (Fox) and the surprising Brooklyn Dodgers.

At the runoff caught the anti-Britishites in the audience were anything but timid about showing their sentiments. They applauded when Raymond Gram Swing, in his weekly bit of oracular pontificating, remarked that England was due for invasion for the first time since 1066. There was no vocal or physical reaction to this applause. *Odec.*

Late Blitz Reels

First newsreel pictures of bombed Belgian villages and fleeing refugees, taken by Paramount newsreel and rushed into the Embassy since the above was reviewed, sketch sharply the desolation caused by the Nazi bombers. The newsreel editors have pointed up the whole story by depicting it as the tragedy of the human race. They also have skillfully inserted a newsreel shot of Belgian refugees back in 1914 seemingly trudging down the same road headed for France and possible safety. Only this year, the narrator cites, they were not safe from the scourge of the sky.

Par claims to show only a cross section of 2,000,000 fugitives. Schools, homes, etc., are pictured after the visit of Nazi planes, even down to closeups of how autos were machine-gunned by the Germans. Reel vividly pictures the damage caused in three different cities, with the actual names clipped by the military censor. Long lines of trucks, motorized units, tanks and soldiers are photographed.

Par also rings the bell with its exciting pictures of the actual fight between Nazi bombers and British cruisers and planes off the coast of Norway, as the Allied expeditionary force quit that country. Arthur Menken, Par cameraman, who obtained unusually good pictures of the German invasion of Norway several weeks ago, was aboard one of the British cruisers leaving the country and got the pix as bombs were dropped. *Wear.*

CHICAGO, CHI.

Chicago, May 18.

Bob Hope unit with Dolores Reade, Jerry Colonna, Brenda & Cobina, Bill Goodwin; Four Comets, Georgie Tapps, Lou Adrian House Orch; 'Doctor Takes a Wife' (Col).

Bob Hope is blazing hot, and the king can do no wrong. He can come in with last year's gags; can stall, forget his gags—and yet the audience laps it up. Comedian has a splendid manner; makes a great appearance and handles an audience with the assurance born of years of experience. The boxoffice is whirling itself dizzy.

Anything that Hope says or does seemingly is a howl for this mob. He only just started to introduce 'two glamour girls' and the audience broke out into a roar before he could finish the introduction. The very mention of 'Yehudi' rocked the house. It is a sample of spontaneous public exuberance that fires every gag, every bit of mugging, every gesture, walk-on or walk-off into something that might be construed as brilliant.

Hope lies down on the stage, crosses his legs and lifts his trouser to expose his garter, and the audience practically tears up the seats in appreciation.

He's on and off throughout, m.c.ing and working with all the acts with the exception of the Four Comets, a clean-looking skating turn, two men and two women, with some neat stunts that satisfy.

Only other non-radio act on the bill is Georgie Tapps, hoofer who comes over after a date in the local Palmer House. Tapps is less effective than formerly, his work evidencing a tendency towards affectation. Hope finishes with Tapps in a bit of time-step hoofing.

Brenda and Cobina have some comedy talk with Hope, do some cross-fire about man-trouble on their own, and wind up with some parody singing. They are smash with this audience, using gags which never used to get such laughs. But such is the power of Hope's star. More solid in ability and comedy sense is Jerry Colonna with his burlesqued baritoning, but the time holds him to a couple of short renditions, though he could remain much longer. Dolores Reade (Mrs. Hope) is the bright eyeful of the show, and warbles a couple of songs to the satisfaction of the audience, who particularly like Hope's clowning during her second number.

For the finale, headliner drags out the hotel-clerk sketch that served him well on his personals here last year. For the wind-up he has a telephone monolog bit at the footlights on his own; he could have stayed on all night, when caught, with the mono. Bill Goodwin, announcer on his radio program, is on for some of the to-do with Hope.

Business was just what it was figured to be at the last show on Friday (17)—capacity. *Gold.*

SAVOY, SAN DIEGO

San Diego, May 16.

Clarence Stroud, Lew Hoffman, Evers and Dolores, Rube Wolfe Orch; 'Son of the Navy' (Mono) and 'Main Street Lawyer' (Rep).

Bryan Foy gave borderites a taste of how they do it in Hollywood, with mikes, arcs and personals baptizing his new vaudfilm venture here tonight (Thursday). Three leading opposition houses, Fox and California (Fox West Coast) and Spreckels (Metzger) rushed in 'studio previews,' but failed to dent the mob which formed line several blocks long hours before opening.

Near riot ensued inside theatre when fans discovered film luminaries in audience, and they streamed from seats for autographs. Mob was dispersed by start of performance, however.

Nearly everybody ignored, during first half of show, juggler muffing one trick twice in row and Rube Wolfe introducing acts out of turn only to be corrected by loud hissing from his own orch. Manager George Caldares also applauded himself while being introduced. Audience entered into spirit of thing, easing initial nervousness on stage.

Guesters taking bow included Edith Fellows, Francis Robinson, Jean Parker, Dick Purcell, Frankie Darro, Lon Chaney, Jr., Ronald Reagan, Jane Wyman, James Dunn, Martin Spellman, Eddie Albert, Victor Jory, William Lundigan, Patricia Ellis, Henry O'Neil, Mona Barrie, Jeffrey Lynn, Marco of F&M, Prince Mike Romanoff and Foy himself.

Although billing it vaudeville, house is using regulation Fanchon-Marco units, which faded from FWC houses here several years ago. Opening lineup topped by Clarence Stroud, who's split from his twin brother, whose dry patter is well received. His type of act is too unfamiliar here to wow the locals at first contact, but he got over solidly anyway at this show, aided by Francis Urban, acrobatic violinist.

Lew Hoffman, juggler, working with balls, hats and cigar boxes, seemed nervous and had to repeat several tricks but audience was with him all the way. Evers and Dolores, wire-dancing act, offering toe, hula, Russian and other numbers, got by without a slip though working under difficulties. With quarters too close to permit drawing curtain, act had to set up gear in view of audience with Wolfe at the mike. Line of 12 girls wins itself ovation with Scotch, rhumba and jive routines.

With stage-starved villagers in mood of kids at circus, Foy's venture generally opened auspiciously. Henry O'Neil, vet character actor, broke away from routine 'glad-to-be-here' to point out Foy is from oldtime vaude family and pleaded for support of live talent. House beat its palms to pulp, indicating they'll be back. Theatre will use two features in addition to acts at 40c. top. *Wern.*

EARLE, WASH.

Washington, May 17.

Six Hoffmans, Gower and Jeanne, Lowe, Hite and Stanley, Red Skelton, Sixteen Gae Foster Girls,' 'Typhoon' (Par).

Red Skelton, who played four weeks here before going into his recent six-week N. Y. Paramount run, is back for two more. That means all house has to do is book enough acts to fill the bill and turn Skelton loose to present 'em along with his own specialties. That's what the boys have done and again it's paying off with a swell little revue, 'Funny Side Up.' Only special gag this week is an elaborate fashion show number, a tieup with the local News on National Cotton Week, and an imposing 'King Cotton' overture.

Overture, arranged by Freddie Clark, is roundup of Dixie melodies, with Clark playing spot's seldom-used organ. Show proper gets under way with gals trouping out in cute gingham kid dresses and hair-ribbons, chorine Eileen Ritter, warbling 'He's the Boy,' bringing on Skelton. Gals sit in semi-circle of stools as headliner welcomes all hands as usual and goes into a routine burlesquing 'the way movie stars die,' best being gangster George Raft, hero Errol Flynn and cowboy Bill Boyd. Gals and Skelton get off and Six Hoffmans take over full stage. Three men in tails and three gals in evening gowns do smooth, action-filled succession of Indian club tossing, including effective bit with two of four tossers standing atop other pair's shoulders; six-way hoop throwing, a neat solo hat juggle stunt and the transitions covered with clever tumbling and flash acrobatics.

Skelton back, this time with Edna Stillwell, for some incidental gagging. He turns doings over to chorine Ritter, who works mike half-way up center downstairs aisle for running commentary, brightened with song snatches, as other 15 gals parade in 16 kinds of cotton ensembles, from bathing suits to evening dresses. Dames go for the whole stunt and the males like the s.a. part of it. Gal closes her spiel with introduction of Gower and Jeanne, girl in blue net and boy in wine-colored ballet tux. Pair are good-looking, young and enthusiastic and house apparently agreed with Skelton's calling them (during their bow) 'the best young dancers in America.' Stuff is strictly ballet style and they don't play down to the mugs, but it's crisp, rhythmic and, if the interpretative pantomime went over the customers' heads sometimes the payees still gave sock applause to the way they went about it. Pair did three routines at show caught, all in same general mood.

Skelton follows with his major specialty, Miss Stillwell helping him analyze drugstore etiquette of both clerks and customers, including the bashful guy and the lady pharmacist. It rolls 'em in the aisles. Line follows with brief hoofing bit, each gal with two semaphore flags, and Lowe, Hite and Stanley, the giant, the middle guy and the midget, get the usual giggles by comparing hands, changing coats and mixing it up a la slapstick. Midget does a good standard tap on a drum and all three finish okay with standard tapping. Gals provide colorful finale with individual three-step staircases, which they shift for formation tap bits, and finish by making runway for acts to walk down for bows. Skelton steps through curtains for another of his 'thank you' speeches, this time announcing he's going to the Coast for film work, getting a bona fide hand.

Biz neat at show caught. *Craig.*

H'wood Flyers

Continued from page 1

L. A. Chamber of Commerce and the aeronautic authorities, the flyers were instructed to fly wide of the orange colored balloons. Now the aviators claim they can't see the balloons, which generally hang in the air about 500 feet above the studios. Planes are required by law to fly at least 1,500 feet above the city. From that height, they contend, the orange markers are too low to be noticed. They want the studios to park their signals at the 1,000-foot mark.

STANLEY, PITT

Pittsburgh, May 17.

Glen Gray Orch (16), Fred Sanborn, Cass Daley, Doris Dupont, Charles Lawrence, Kenny Sargent, PeeWee Hunt, Cy Baker, Murray McEachren; 'Saturday's Children' (WB).

It's easy to understand why Casa Loma has been a standard brand for more than a decade now. In Glen Gray's band, there's something for every musical taste. One of the most versatile outfits extant, equally at home in sweet or swing, crew is peopled by flock of crackerjack instrumentalists, can bounce a ballad or jump a jive and carries singers both scat and soft. All adds up to clicko.

Makeup is three trumpets, three trombones, five saxes, piano, guitar, bass and drums, with the saxes plenty potent in the lush sections of the repertoire, and horns and slides getting their inning at the opposite side of the fence. Following themer, Gray cracks out with swell arrangement of 'Woodpecker Song' and Doris Dupont steps on at its finish for a corking tap. Gal does her first number sans musical accompaniment and mops up adding two more routines which are all high-class bullseyes. Hunt steps down next for 'Sweet William' and 'Alexander's Ragtime Band' for his typically swell sales job and McEachren keeps it going with his sock specialty, in which he toots the trombone, tenor sax, clarinet. The hot session winds up with a torrid 'No Name Jive,' featuring the trombone trio, and then orch's a sweet outfit with entrance of Sargent.

Band's featured warbler balladeers 'em into raptures with 'Too Romantic,' 'Wind and Rain in Your Hair,' 'For You' and 'I Cried for You,' and could stick around ad infinitum. Mob this afternoon couldn't get enough of him. Show's ripe for some comedy at this point and Fred ('Pansy') Sanborn, making his first appearance locally in years, comes on and whams the mob with his nutty pantomime and xylophonic wizardry. Using a straight man now, Charles Lawrence, who paves the way for some of Sanborn's best bits. Little fellow has a lot of new material since his last time around and it's all surefire. Baker steps down from stand for a trumpet exercise on 'Honeysuckle Rose' that's out of the world, and he kills 'em with his high notes.

Cass Daley fills the next-to-closing spot. Gal has the customers eating out of her hand with those wild facial contortions and her uninhibited physical comedy. Lot of sameness about Miss Daley's stuff although nobody seems to mind and she mops up. That number of hers, in which she sings a story made up of a flock of song titles, is a bit too long and could wisely be shortened.

Band gives out with a hot one for the finish and is going to town at the curtain. Gray himself is doing no instrumental work at all, sticking to his baton and straight announcements. A big, good-looking guy who fits well out front, he might unbend just a trifle more when the orch's swinging out.

Opening show about 10 minutes overlong, result of too many encores which Gray can hold down with a little maneuvering. Usual overture by Max Adkins' house crew was out at getaway performance.

Biz just fair, cold weather and parking strike still taking their toll. *Cohen.*

STRAND, SYRACUSE

Syracuse, May 20.

Whitson Bros., Oscar Davis, Paul Molan, The Digitanos (4), Deep River Boys, Claude Bortelle House Orch., 'In Old Missouri' and 'Fugitive at Large.'

This is the last of the Strand's stage presentations for the season, the house closing for the summer. Judging by this week's offering, it's maybe just as well.

Greatest and obvious weakness of the show is the lack of the feminine touch. There are only two girls in the production. Show leans to comedy, but is badly hampered by Oscar Davis, who combines m.c. duties with his tap dancing. Davis is able at hoofing, but the verbal corn he dishes out is ancient.

The Whitsons are a neat turn, keeping up a running fire of gags during their juggling to open the show and pave the way for Davis. Paul Molan, too, works comedy into his juggling specialty with considerable niftiness.

One of the new numbers on the bill which doesn't bank on comedy is the Digitanos, three men and a girl, in a well-received adagio. The other is the Deep River Boys, who really slug it out, scoring heavily with 'The Tailor's Song' and 'Shadrach.'

Biz n. g. *Sof.*

Antone Carel and his six-man combination succeeded Gerry Gerard at the Tallyho room of Hotel Ohio, Youngstown. The outfit formerly was under the leadership of Claude Hoagland, who has retired from the business to become a hotel manager.

Variety Bills

THIS WEEK (May 17)
NEXT WEEK (May 24)

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
State (16)
Christiani Tr
Siegel & Merrill
Blake & Dally
Clyde McCoy Orc
NORFOLK
State (21)
Blue Barron Orc

Wells & 4 Fays
Johnny Woods
WASHINGTON
Capitol (24)
Rhythm Rockets
Mac & Gang
Cyril Smith
4 Greys
Frank Gaby
Helene Denizon

Paramount

NEW YORK CITY
Paramount (22)
Tony Martin
Charlie Barnet Orc
Franklyn D'Amore
Jane Frazee
Danny Kaye

CHICAGO
Chicago (24)
Hal Kemp Orc
Shea & Raymond
Gower & Jeanne
State Lake (24)
Duttons

3 WIERE BROS.
APPEARING AT
SAN FRANCISCO
EXPOSITION
VIA
MARK J. LEDDY

RKO

BOSTON
Keith (24-26)
4 Farrells
Deep River Boys
Lorraine & Ashbur
Oscar Davis
4 Wanderettes

(17-19)
4 Novas
Tanner & Thomas
George Prentice
Billy House Co
Steve Geray

Warner

NEW YORK CITY
Strand (24)
Sammy Kaye Orc
4 Diamond Bros
Walton & O'Rourke
Rio & Ed Osborne
Mayme Holt
PITTSBURGH
Stanley (24)
Jan Savitt Orc
3 Sailors
(17)
Glen Gray Orc
Doris Dupont

Cass Daley
Penny Seeborn
WASHINGTON
Earle (24)
Gae Foster Gls
Ward & Van
Ruby Ring
Ben Beri
Vola Gall
(17)
Red Skelton
6 Hoffmans
Gae Foster Gls
Gower & Jeanne
Lowe, Hite & Stan

Independent

NEW YORK CITY
Music Hall (16)
Frank Condos
Jan Peerce
Allan Stanley
Hilda Eckler
Nicholas Daks
Rockettes
Corps de Ballet
Erno Rapee Symph
Roxy (24)
Lucille Page
Shyrettos
Ben Yost Co
Jeanne Lanier
Gae Foster Gls
Paul Ash Orc
BALTIMORE
Hippodrome (24)
6 Hoffmans
Winfield & Ford
Billy House Co
6 Virginians
State (26-29)
Birdland
4 Renns
(One to fill)
(23-25)
Loretta Gray Co
Rochelle Rev
(One to fill)

CAMDEN
Towers (24-26)
6 Lucky Gls
Carr Bros
Polly Jenkins Co
George Beatty
Hattie Tr
HARTFORD
State (24-26)
Cab Calloway Orc
PHILADELPHIA
Carman (24-26)
Jim Penman
DeVal, Merle & Lee
4 Canstrellys
(Two to fill)
PITMAN
Broadway (25 only)
Birdland
4 Ryans
Great Paludye
(One to fill)
WILLOW GROVE
Willow Grove
(26 only)
Jim Penman
DeVal, Merle & Lee
Great Paludye
(Two to fill)

London

Week of May 20

Dominion
Harold Berens
Rapid 4
CAMDEN TOWN
Gaumont
Swain & Swing Sis
Valmar 4
Scott & Foster
HAMMERSMITH
Gaumont
Billy Pedersen Co
Malis & Page

Robert Ashley
HOLLOWAY
Gaumont
Scott-Coomber Co
Sutherland Felce
4 Spallas
Doreen
ISLINGTON
Blue Hall
Jack Stocks
4 Adairs
Marie Wilson

Provincial

Week of May 20

DUNDEE
Palace
Harold Ramsay Co
Terry Wilson
EDINBURGH
Royal

Jack Anthony
Bond Rowell
B & A Pearson
Henderson 3 & B
Robert Wilson
Bertha Ricardo
Maidie Dickson
Elsie Percival
Chesty Mullett
Jay Merville
Lafelle Gls
Helen Campbell

LIVERPOOL
Shakespeare
Betty Jumel
Sonny Doyle
Michel & Arnova
Alec Pleon
John Coleman

Cabaret Bills

NEW YORK CITY

Armando's
Frank Mandel's Or
Pedrito Orc
Adelaide Moffett
Barney Gallant's
Ann Palmer
Irene Hanley
Nellie Paley
Carter & Bowie
Virginia Gibson
Dorothy Blaine
Loretta Lane
Freda Sullivan
Billy Cagwin
Russell & Farrar
Bill's Gay 90's
Charles Strickland
Gus Wicke
Ethel Gilbert
Billy Lorraine
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer
Cafe Society
Joe Sullivan Orc
Hazel Scott
Albert Ammons
Pete Johnson
Joe Turner
Chateau Moderne
Trent Patterson
Mlle Jacqueline
Toni Wood
Internationals
Gabriel
Club Caravan
Joe Collins Orc
Arthur Barnett
Rita Renaud
Ruth Winter
Chiquita Venezia
Club 47
Hot Lips Page Orc
Jack Laurie
Paris Green
Club Gaucho
Don Miguel Orc
Maria del Carmen
Nedra Madera
Jacqueline
Cotton Club
Andy Kirk Orc
Bonchito Orc
Buck & Bubbles
Tip, Tap & Toe
June Richmond
Vic Tyrell
Allen Drew
Tommy Wilson
Edna Holley
Sister Tharpe
Cuban Casino
Consuelo Moreno
Los Ojedas
Dolores Laurell
Don Casanova
Diamond Horseshoe
Noble Sissle Orc
Lou Martinez Orc
Blanche Ring
Gilda Gray
Eddie Leonard
Julian Eltinge
Pat Rooney
Harland Dixon
Prof Lamberti
Wini Shaw
Lane Bros
Marion Sperry
Dave Mallen
El Chico
Hugo Mariani Orc
Dorina del Sol
Bella Estrella
Dorita & Valero
Carlos Salazar
El Morocco
Dick Gasparre Orc
De Marcos
Lois Elliman
Famous Door
Red Nichols Orc
Doris Rhodes
Bea Kalmus
Glen Island Casino
(New Rochelle, NY)
Bobby Byrne Orc
Greenwich Village Casino
Diane Del Rio
Ruth Kidd
Mary Jane Brown
Linda March
Frank McCormick
Sylvia Berry
Havana-Madrid
O De La Rosa Orc
Juanito Sanabria Or
Alberto Torres
Lita Mora
Mona Lisa
Lola Rijos
Hickory House
John Kirby Orc
Hotel Ambassador
(Trianon Room)
Larry Siry Orc
Vincent Bragale Or
Rosalean & Seville
Hotel Algonquin
John Buckmaster
Karel Bauer
Odette Aiken
Hotel Astor
Tommy Dorsey Orc
Callahan Sis
Top Hatters
Hibbert, Byrd & L
H'tel Belmont-Plaza
Basil Fomeen Orc
Robinson Twins
Grace Drysdale
4 Musicaleers

Hotel Belvedere
Ben Perry Orc
Hotel Biltmore
Sleepy Hall Orc
Oscar Diaz Orc
Corinna Mura
Phyllis Jeanne
Johnny Cook
Paul Dillon
Fred Harrison
Artini & Consuelo
Hotel Bossert
(Brooklyn)
Eddie Lane Orc
Hotel Brevoort
Geo Lloyd
Paloma
Sam Ray
Vera Nasoff
Hotel Edison
Gray Gordon Orc
Hotel Essex House
Bob Chester Orc
Dolores O'Neill
Al Stuart
Jack Kerr
Hotel Lexington
Lani McIntire Orch
Honolulu Maids
Hotel Lincoln
Charlie Barnet Orc
Hotel McAlpin
J Messner Orc
Jeanne D'Arcy
Beachcomber
Sonny Kendis Orc
Faith Little
Juanita Rios
Chacon Orc
Bill Bertolotti's
Don Sylvio Orc
Angelo's Rh'mba Bd
Marion Wilkins
Hotel New Yorker
Larry Clinton Orc
Bellita
Alfred Trenkler
Nathan Walley
Edith Dustman
Roberts & Farley
Rose Marlowe
Hotel Park Central
(Cocoanut Grove)
Del Courtney Orc
Mara & Martinez
Helene Standish
'Scat' Powell
Charley Bourne
Gypsy Lee
Danny Howard
Hotel Pennsylvania
Jimmy Dorsey Orc
Helen O'Connell
Ray Eberle
Hotel Plaza
Eddy Duchin Orc
Jane Robbins
Jane Pickens
Crawford & Caskey
Hotel Roosevelt
Frankie Masters Or
Hotel Savoy-Plaza
Emile Petti Orc
Hildegarde
Hotel St. George
(Brooklyn)
Don Arthur Orc
Tommy Taylor
Hotel St. Moritz
Eddie Varzos Orc
Emile Boreo
Gonzalo & Christine
Margaret Scott
Glenn Pope
Hotel St. Regis
Mal Saunders Orc
Waldorf'ns Rhumba
Mary Parker
Billy Daniel
Carolyn Crossly
Kay Snell
Elizabeth Dow
Rita Lupino
Virginia Duff
Barbara Woods
Hotel Taft
Ben Bernie Orc
Hotel Waldorf-Astoria
(Starlight Roof)
Xavier Cugat Orc
Raul & Eva Reyes
Hurricane
Eddie Bush Orc
Armando Castro Or
Eloise & Ida
Harrison & Fisher
Sara Ann McCabe
La Conga
Nano Rodrigo Orc
Eliseo Grenet Orc
Diosa Costello
Desi Arnaz
Rosita Rios
Poppy Campillo
Cesar & Rosita
Aldo Alvarez
Florence & Alvarez
La Marquise
William Palermo O
Muriel Welch
Frances Connelly
Jeanne Jordan
La Martinique
Val Olman Orc
Fausto Curbello Or
Carol King
Jerry Lester
Yvette
Larue
Eddie Davis Orc
Joseph Smith Orc

Le Coq Rouge
Michel Raymond Orc
Jose Marion Orc
Tindals 3
Le Ruban Bleu
Rocha & Mirbe
Paula Laurence
Sylvia St Clair
Morley & Gearheart
Leon & Eddie's
Eddie Davis
Lou Martin Orc
Kent Coleman Bd
Rosita Royce
Caryl Gould
Lee Sullivan
Tondelayo & Lopez
Pat Cooper
Geraldine & Joe
Jack Hilliard
Hatchmark & Farrar
Monte Carlo
Ted Straeter Orc
Ray Morton Orc
P & G Hartman
Christine Lind
Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent de Costa
Art Tubertini
Tino Donelli
Queen Mary
Joe Ritz Orc
Consuelo Flowerton
V McNaughton
Juanita Miller
Mercerbach & Farrar
Rainbow Grill
Barry Winton Orc
Marlynn & Michael

Rainbow Room
Ben Cutler Orc
Felix Ferdinando Orc
Beverly Whitney
Lysbeth Hughes
Fernandos & Montes
Paul Haakon
Riviera
Ft. Lee, N. J.
Leo Reisman Orc
Valdez Orc
Raye & Naldi
Danny Kaye
Tamara
Amos & Arno
Russian Kretchma
Dora Boshoer
Sergei Ignatenko
Klubatchmoff
Simeon Karavaeff
Nadia Morova
Nastia Poliakova
Michel Michon
Misha Usanoff
Volodia Kuzov Orc
Stork Club
Ernie Holst Orc
Ann Kloss
Versailles
M Bergere Orc
Panchito Orc
Ann Francine
Carmen Miranda
Village Barn
Jack Dennis Orc
Elaine & Barry
Sam Franklin
Albanico
Jo Ann
Sons Purple Sage

LOS ANGELES

Beverly Wilshire
Matty Malneck Orc
Biltmore Bowl
Stanley Hickman
Eddy Rio & Bros
Fred Scott
Helena's Marionettes
Grace Poggi
Elizabeth Tilton
Larry Kent Orc
Year
Fetch & Deauville
Cafe La Maze
Greta Keller
Helene Carroll
Mary McIndre
Tommy Howard
Club Bali
Bruz Fletcher
Nellie Lutcher
Cocoanut Grove
Ira Vantine
Joe Reichman Orc
Earl Carroll
Bob Bromley
Bob Williams
Red Dust
Miller & Reading
Werner Sis
Bill Brady
Lottie & Ardo
Nelaya
Joan Tighe
Frakson
Edward Aguilar Or
Manny Strand Orc
Florentine Gardens
NTG & H'wood Rev
Bob Roberts Orc
Geraldine Ross
Taylor & Ross
Chiquita
Sugar Geise
Elinor Troy
Grace Hayes Lodge
Charlie Foy
Joe Frisco
Estera & Borgia
Peter Lind Hayes
Sammy Wolf
Jeffrey Gill
Johnny Black Orc

It Cafe
Daryl Harpa Orc
La Conga
Kosta & Talya
Paul Neighbors Or
Phillip Lopez Orc
Paris Inn
Norman & Beverly
Mason & Page
Dorothy Heller
Dominic
Marg'rite & M'ttinez
Ken Henryson
Eric Mooney
Henry Monet
Helen Miller
Chuck Henry Orc
Seven Seas
Hawk Shaw
Lillian Gibson
Bob Methona
Puanani
Sam Koki Orc
Slapsy Maxie's
Lewis & Moore
Margie Gerstone
Dubois & Lamp
Maxie Rosenbloom
Ray Dudley
Jerry Brandow
John Scott Orc
Somerset House
Harry Ringland
Una Wyte
3 High Hats
Lou Salles Orc
Swanee Inn
Cleo Brown
Charlie Moore
Topsy's
Valentinos
Lynn Sterling
Sara Lee
Joe Herrea Bd
Sterling Young Orc
Victor Hugo
Henry King Orc
Jerry Lester
Dwight Fiske
Wilshire Bowl
Don & Beverly
Phil Harris Orc
Ruth Robin

CHICAGO

Ambassador Hotel
(Pump Room)
Fabian Andre Orc
Virginia Hayes
Bismarck Hotel
(Walnut Room)
Rodney Gls
Art Kassel Orc
Marion Holmes
Nell & Nelton
Blackhawk
Bob Crosby Orc
Marion Mann
Vahl Allen
Orrin & Betty
Blackstone Hotel
(Balinese Rm.)
Dale Evans
Pilmer & Karl Orc
Brevoort Hotel
(Crystal Room)
Florence Schuman
Carlie Pittman
Jane Taylor
Vito Mancini
Bill Hinside
Broadmoor
Jack Farrell
Patsy Gale
June LaVonne
Joan Talbot
Danielle
Herb Rudolphs Orc
Chez Paree
Georges & Jalna
Sophie Tucker
Everett West
Kramer Gls
Mimi Kellerman
Lou Breese Orc
Club Alabam
Ethel Brown
Marion Moore
Sadie Moore
Bernard & Henrie
Bernie Adler
Effie Burton
Paulette La Pierre
Dave Unell Orc
Dorothy Dale
Edgar Roth Orc
Club Minuet
Patsy Mae
Betty Eaton
Mickey Sheridan
Joanne Bell
Sherry Wynn
Phyllis Noble
Annette Kennedy
Art Fischers Orc
Del Estes
Colony Club
Carmen Miranda
3 La Playas
Bobby Ramos
Carlos Molina Orc
Colosimos
Jack Prince
Billy Gray

Jerry Bergen
Inga Borg
Weber Sis
Prosnoph Gls
Club Delisa
Darien Bradley
Sam Theard
Marion Abernathy
Wesley Long
Chippie Hill
4 Jitterbugs
Rhythm Willie
Charles Isom
Pertelle Gl
Red Saunders Orc
Congress Hotel
(Glass Hat Rm)
Johnny Banga Orc
(Peacock Rm)
Joe Vera
Edgewater Beach Hotel
(Beach Walk)
Fred Martin Orc
R & Verne Pickert
Clyde Rogers
Glenn Hughes
Doreen Gls
Herb Foote
885 Club
Don Aria Orc
Pura Reyes
Johnny Honnert
Frankie's Casino
Mary Camp
Diane Clifton
Dee & Lee
Kay Karrol
Helen Fox
Buddy Kirby
Dick Conrad
Bob Tinsley Orc
Gay 90's
Harriet Norris
Tonya
Juanita Willis
Gloria Knight
Ginger Woods
Bob Danders Jr Or
Graemere Hotel
(Glass House Rm)
Hal Munroe Orc
Wynn Faire
Nord Richardson
Harry's New York
Ralph Cook
Margie Kelly
June Glory
Hart & Allison
Alan Rogers
Dorothy Johnson
Mel Cole Orc
Three Talents
Hoosier Gls
Hi Hat
Willie Shore
Mary McCormic
Mary Grant
Conway Sis
Karston Gls
Jimmy Cassidy Orc

Iceland
Ali Kar 4
Al Trace Orc
Holly Swanson
Helen Sumner
Al Vetra Orc
L'Aiglon
Marc W Kilpatrick
Rosalie Conradi
Don Quixote Orc
Kostia Bologuini Or
Hotel La Salle
(Blue Plush Room)
Jack Chapman Orc
Liberty Inn
Valerie
Noona
Ann Helm
Idalita
Jack Taylor
Don Dunn
Jimmie O'Neill
Karl Wiley Orc
Millionaire
Flo Whitman
Nina Lou
Sherone Stringer
Patsy De Rose
Genevieve Val
Muriel Joseph
Rae Collins
Bob Wray Orc
Morrison Hotel
(Boston Oyster House)
Manfred Gotthelf
Old Heidelberg
Old Heidelberg Oc
Murray Orbell
Rosel Moerow
Kelly Sherrat
Helen Westbrook
Herbie Orc
Palmer House
Empire Room
Hal Kemp Orc
Smoothies
Nan Davis
George Tapps
Bob Allen
Janet Blair
Jack Le Mare
Abbott Dancers
Phil Dooley Orc
Sherman Hotel
(Celtic Cafe)
Gene Kerwin Orc
Jerre De
(Panther Room)
Ben Pollack Orc
Alice Keyes

Alex & Santos
Bill Russell
Armida
Jitterbugs
Gloria Faye
Carl Marx
Silver Cloud
Jimmy Ames
Lee Polk
June Vell
Mignon
Rebelle Gls
Ray Bieber Orc
Elmer Daniels
Hazel Zaine
606 Club
Billy Carr
Margret Faber Gls
Jean Dare
Lili Dawn
Maxine De Shon
Carol Chappelle
Roberta Roberts
Joel & Annette
Bernice Lind
Don & Betty Lynne
Pharone
Renee Burns
Dolly Sterling
Alyce Carr
Carrie Finnell
Sol Lake Orc
Tripoli 3
Stevens Hotel
(Continental Room)
Griff Williams Orc
Walter King
Bob Kirk
Buddy Marino
Studio 'Q'
Dick Buckley
Bill DeWitt
Crystal Cook
Jerry Gerard
Red Wilson Orc
Swingland
Johnny Long Orc
George Gould
Pops & Louie
Butterbeans & Sue
Nick Brooks Gls
Thompson's 16 Club
Ray Reynolds
Steve Stutland Orc
3d Rail Twins
Louise Shannon
Thelma Morland
Pat Thomas
Marsh McCurdy
Yar
Darius Wittich Orc
Janina LaBeda
Claudia Corelli

PHILADELPHIA

Arcadia
Bill Shannon
Pryde & Dell
Fonda & St Clair
Teddy Hinsworth
Gloria Dixon
Johnny Castle Orc
Burgundy Room
Bellevue-Stratford Hotel
Dick Wharton's Orc
Fred Nordland
Cadillac Tavern
Tom O'Hayle
Eddie Thomas
Smiles & Smiles
Grace O'Hara
Chadwicks
Darlene
Hendriques & A
Billy Hayes Orch
Cedarwood Cabin
(Malaga, N. J.)
Pat Powell
Nikki Nikolai
Betty Williams
Frankie Schluth
Walt Temple Orc
Club 15
Debonaires
Dick Thomas
Nikki Roberts
Billy Hock
Joe Smythe
Jerry Delmar Orc
Club Ball
Monteiro & Cordova
4 La Conga Dans
Crane & Dano
Nat Brandwynne O
Peter Sis
Johnny Howard
Don Renaldo's Orc
Cotton Club
Myra Johnson
Bobby Evans Orc
Rede & Curley
Moore & Morse
Winfield & Ford
Beachcombers
May Joy
Wendell Moore
Covered Log Cabin
(Gloucester Hghts. N. J.)
Joe Kraft Orc
June Eldridge
Sterba & Dame
Beryl Walker
Dubin's Rathskeller
3 Trumpettes
Buddy Lewis
Jose & Julie
Frances Dove
Irving Braslow Orc
Embassy
Geo Clifford
Mae Carlyle
Betty Carlyle
Mildred Fenton
Cliff Hall
Adele Norville
Vivienne Vestoff
Judy Harrell
Molly Maples
Curt Weller Orc
Virginia Renault
Kay Keeny
Stephanie Snyder
Carmen Montoya
Mary Williams
Trudy Martin
Eddie Brown Orc
Evergreen Casino
Lola Rose
Kay Allen
Romero & Rosita
Dorothy Mae
Jerry Tomas
Jimmie Reye
Pat Shevlin Orc
1523 Locust
Pala Montoya
Beth Challis
Muriel Harrison
Sue & Pepper
Helen Wilson
Bubbles Shelby
Evelyn Bradley
Betty Stone
Betty McKee
Kay Laverty
Kings of Swing Or
Hotel Ben Franklin
Garden Terrace
Val Ernie Orc

Gay 90's
Chic Williams Orc
Princess Manola
Jenny Day
Agnes Tovere
Helen Wilson
Coron & Coron
Gruber's Hof Brau
Johnny Bauer
Mona & Videll
Nadine
Maura Alba
Gruber Hof Brau O
Marie
Hearl's
Andre & Frances
Ray O'Day
Al Black
Ernie McGee
Chas Verne's Orc
Hildebrand's
Leslie Sis
Mette & Therese
Billy Brill
Pete Hayes
Lydia White
Blossom Gls
Abe Sherr
Maurice Belmont
Bobby Lee Orc
Hildebrand 3
(H Walton Roof)
Vincent Rizzo Orc
Jimmy Blake
Herbie Dubrow
George Jessel
Leon & Mace
Bob Russell
Buster Shaver
Olive & George
Baronova Cirkley
Glamour Gls (14)
Nell Fontaine Orc
Jam Session
Joe Verrecchio
Freddie Kornfeld
Tommy Packer
Horace Lowenthal
Max Specter
Jim Thorpe
Hotel White Way
(Atco, N. J.)
Page & Cody
Garvey
Dottie Small
Johnny Kraus Orc
Latimer Club
Michael Travis Orc
Eleanor Obold
Vinda Sterban
Evelyn Laurhein
Joanne Sherer
Lexington Casino
Charlie Gaines Orc
Rube, Johnnie, Ed
Cookie Costello
Frank Ponti
Pete Hayes
Wilford Mae Trio
Lexington Trio
Bobby White
Tiny Morris
Mike Jeffree
Lido Venice
Don Perry
Jule Ella
Takayama
Carmen Torrente
La Vedis
Giants of Rhythm
Johnny Joseph
Little Rathskeller
3 Paganos
Jerry & Turk
Renee Villon
Dolores Pagano
Frances Faye
Jackie Miles
Victor Hugo Orc
Minstrel Tavern
Della Belmont
Ed McGoldrick
Margie March
Cleo Loftus
Harriett's R'm Orc
Nixon Inn
Wayne & Kenna
Billy Boyd
Grant Family
Jack Hutchinson
Idanna Barbell
Frank Cuneo Orc
Edythe Salinde
New Londer Cafe
Virginia Lee
Maxine Scott
Peggy LaMarr

Bill Mayo Orc
Lenny Burke
Jeanne Flynn
Ruth Gillan
Open Door
Johnny Leary
Romaine & C
Niles & Jeanne
Illona
Jerry Vance
Ted Oliver Orc
Old Covered Wagon
Lee Kelle Orc
Faith Keaton
Mildred Rogers
Palumbo's
Howard Reynolds
Ed Rocker
Mel Raymond
Mae Raymond
Masseau & Abbott
Kippee Valez
Valez Dancers
Blackbirds
Bennie Stewart
Lawler Sis
Philadelphia Room
Hayes Watson
Purple Derby
Porelle
John & Jackie
Tony Mitchell
Marty Burke's Orc
Jean La Mar
Billy Newsome
Nan Getty & Ann
Marie Healy
Betty Healy
Alice Gormley
Red Lion Inn
Ray Sis
Ed Chambers Orc
Kitty Smith
Jack Griffin
Sansom House
Milt Myers
Ed Stanton
Buddy Nugent
Joe Dougherty
Rendezvous
(Hotel Senator)
Beale Street Boys
University Trio
Spatola's
Susan Lang
Nell Haller
Nina Naomi
Sally La Marr
Stork Club
4 Modernettes
Billy Daniels
Barry Prince & C
4 Stewart Sis
Marvene & Gallo
Henry Patrick Orc
Stamp's Cafe
Bert Lemish Orc
4 Hollywood Debs
Jack Hirsh
Stamp's Trio
Vilma La Velle
Mimi Rollins
Harlem Rythmaires
Rose Williams

Silver Lake Inn
(Clementon)
Alice Lacey
Golden Pair
Suzanne Brown
Trudy Wilkins
Mlle Lorraine
M Pomilieni Orc
George Reed
20th Century
Sunny Tuttle
Ginger Lynn
Kora Robbins
Gray
Wharton Sis
Nellie Dock
Terry James
Ann Pratt
Venice Grille
Rose Lovell
Ruth Webb
Geo Hamilton
Ed Reavey Davis
Viola Klaiss
Fay Wray
Viking Cafe
Chic Mallory
Jim Nangro Orc
Betty Rome
Darale
Jimmy & Anita
Elaine Landy
Joe Verano
Warwick Hotel
Herb Hagenor Orc
Weber's Hof Brau
Camden
Jules Flacco Orc
Bob Merrill
Victoria Troupe
R & H Powers
Pat Sullivan
Ted & Julia
Jack Smith
Dixie Peterson
Elmer Peller
Leonard Cook
Trio
Dixie Elliott
Marvy Bros
Beatrice
Ted Golden
Rother's Kidorettes
Wilson's
Joe Hough, m.c.
6 Guardsmen
Serge Flash
Randall & Hank
Lee Rogers
Frank & Alma
Morton
Texas Tommy
Jordan & Grace
Clinton Johnson
Harry Johnson Orc
Geo Mahey
Yacht Club
Jimmy Evans
Lillian Rame
Teddy Fatrani
Donna Callier
4 Music Hall Gls
Coral de Amore
Barbara Jane
Marie Hollis
Jane Patterson
Mary Davis Orc

PITTSBURGH

Anchorage
Hughie Morton Orc
Maynard Deane
Nita Norman
Arlington Lodge
June Gardner Orc
Belvedere
Phil Cavezza Orc
Dave Lucas
Frannie Nagy
Bill Green's
Everett Hoagland O
Don Burke
Club Petite
Piccolo Pete Orc
Dennis & Sayres
Betty Bens
Ted Blake
Flo Parker
Eddie Morris
Bernie Lambert
Cork and Bottle
Jack Davis
Hotel Henry
(Silver Grill)
Nelson Maples Orc
Beverly Bennett
George Weber
(Gay 90's)
Dorothy Nesbitt
Evergreen Gardens
Frank Jay Orc
Daisy, the Horse
Wally Hamilton
Ona
Arnold Arle
Milo Tonne
Lyken Sis
Hotel Roosevelt
3 Suns
Hotel Schenley
Billy Hinds Orc
Carol Mansfield
Hotel Wm. Penn
(Chatterbox)
Lang Thompson Or
Peggy Nolan
Fae Martin
Chuck Eaton
(Continental Bar)
Billy Catizone
Harry Mackie
Johnny Fritz
Al Infante
Kennywood
Mitchell Ayres Orc

Mary Ann Mercer
Tommy Taylor
4 Franks
Woolford Dogs
Harry Fisher
New Penn
June Gardner Orc
Gerry Oler
Bonnie Hoyle
Duvals
Frankie Marvel
Dimarks
Nixon Cafe
Al Marsico Orc
Bob Carter
McNallie Sis
K Mahony Gls
4 Whirlwinds
Angelo Di Palma
Nut House
Jim Buchanan
Harry Nemhoff
Bishop Bros
Wheeler Wayne
Joe Klein
Hazel Watson
Alex Brooks Orc
Orchard
Jimmy Gamble Orc
Joe Loring
Chuck Miller
Plaza
Ray Englert Orc
Riviera
Will Good Orc
Yacht Club
M Middleman Orc
[illegible]
Barbara Long
Jackie Heller
Cliff Conrad
Herting Sis
Shirley Heller
H'wood Blondes (6)
Sky-Vue
Cyril Wolsteman Or
Helen Young
Union Grill
Art Yagello
Frank Natale
Mike Bendicetta
Webster Hall
Michele Bertolo
West View
Fran Eichler Orc
Flying Jacksons

CLEVELAND

Alpine Village
Otto Thurn Orc
Spur & Spud
Karin Zoska
Ferenc & Ada
Mildred Smith
Myron Ryan
Margaret Aemmer
Herman Pirchner
Airway Club
Troy Singer Orc
Judy Black
Cedar Gardens
Duke Melvin Orc
Mabel Scott
Monette Moore
Bullfrog Shorty
Billy Nightingale
College Inn
Norman Brill Orc
Bonnie LaVonne
Eddie Rae
Gloria Vale
Lois Miller
Gourmet Club
E Robinson Orc
Bill Lechman
Hanna Grille
Jay Robinson

Lenny Colyer
Pat Rino
Robertina
Hotel Allerton
Grant Wilson
Hotel Cleveland
Ted Fio Rito Orc
Frank Flynn
Candy Candido
Hotel Sterling
Marty Lake Orc
Hotel Hollenden
Sammy Watkins Or
Cadettes
Ray Loncheer
Beverly Kirk
Ted Lester
Helen Forrest
Romano Three
Hotel Statler
Manny Landers Orc
Nelson Powell
Jack & Eddie's
Broadway Billie
Robertina, Roberto
Helen Sherman
Jimmy Dippman
Arlene Rose Orc

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3 ONE-NIGHT LEGIT PLANS

B'way Ticket Brokers Plan to Test New State Law Fixing Premiums at 75c

Broadway's ticket brokers are preparing to test the new state law, which fixes the premium on all tickets at 75c over the boxoffice price. Intention is to take the matter up to the supreme court on the ground that the statute is price fixing. Recently the high tribunal ruled against such practice under the law and, although the case was dissimilar to the ticket matter, it is contended that the principle is the same.

Movement to oppose the statute started among the independent brokers known as the Associated Theatre Ticket Agencies, as identified from the three major distributors—McBride's, Tyson and Leblang-Postal. ATTA has its own attorney, but a committee was formed to seek ways and means to engage prominent counsel to represent ticket interests. Understood the 'big three' are to huddle this week with the idea of financially helping the expected legal proceeding.

Nearly all agencies are operating under the League of N. Y. Theatres-Equity code, which restricts theatre tickets to the same premium and there have been no recent complaints from the ticket men. Latter say that business is so much off that they are willing to sell tickets for less than the 75c advance.

Rub in the new law that is irritating the specs is that it also puts the limit on tickets to sports events, which occasionally command higher prices. Tickets for fights, important ball games and the like have provided a means for agencies to get 'an extra buck or two.' They aver that it isn't all gravy, because the original source is in on the play. Government is not interested in what prices the agencies charge, so much as it gets its percentage.

There has been no move to administer the new law. Reason for the delay is ascribed to the absence of provision in the statute to finance it, such as coin required to establish offices and police the agencies. No doubt about the stringent penalties, however, which roused the brokers into considering what to do about it.

At a code enforcement session last week, three boxoffice men and two brokers were interrogated, but no decision reached on indicated charges. Complaints pertain to dealings with agencies not signatory to the code and regarded as unaccredited.

Old Albany Legit Spot Razed by Fire Which Takes Doorman's Life

Albany, May 21.

Harmanus Bleecker Hall, where all the big stars appeared in the days Albany was an important legit and tryout town, was virtually destroyed by fire breaking out Sunday night (19) soon after the final picture show. Albert A. (Tek) Crier, doorman at the theatre for 35 years, discovered the blaze and notified fire department. Crier then returned to the theatre and lost his life. His body was found the next day buried among twisted girders.

Four firemen were injured in fighting the three-alarm blaze. Flames spread to the stage, long reputed to be the largest outside New York City, before the fire was brought under control.

The Hall was about 60 years old, although there had been later additions. At one time the late H. R. Jacobs ran it. Later F. Ray Comstock was lessee, working with the Shuberts. F. F. Proctor leased the theatre in 1919. He used a variety of policies, including stock and traveling shows, vaudeville and pictures. Christopher Buckley followed Proctor. For the past several years the Fabian circuit had been lessee.

Last legiter in the house was Tallulah Bankhead in 'The Little Foxes' for a one-nighter in March.

Producers of 'Error' To Be Pre-Examed

Richard Aldrich, Richard Myers and Myald Productions, Inc., were ordered to appear for examination before trial in N. Y. supreme court on May 27 by Justice Louis Valente in connection with Stanton Osgood's $75,000 suit against them. The plaintiff also failed to escape unscathed, as the judge ordered him to appear for examination as soon as the defendants are finished, and also to provide the defense with a bill of particulars.

Action is also directed against Clare Boothe, and claims the defendants breached an agreement granting Osgood the road rights to 'Margin for Error.'

'Girls' Closes; Total B'way Take $745,000

'Too Many Girls,' George Abbott musical which closed Monday (20) at the Broadway, N. Y., ran up a total gross of about $745,000 in 31 weeks on Broadway. It had a preliminary tryout in New Haven and Boston, grossing an estimated $45,000 additional. Show opened last Oct. 18 at the Imperial, N. Y., and moved April 22 to the Broadway. Highest gross for a single week was $33,000 for the Christmas-New Year stanza.

Closing leaves Abbott without a current Broadway production for the second time since the opening of 'Boy Meets Girl' in November, 1935. Only other time was last summer, between the closing of 'What a Life' and the opening of 'Girls.' Rodgers and Hart, authors of 'Girls,' still have 'Higher and Higher' at the Shubert, N. Y. 'Girls' is announced to open a road tour in Chicago in the fall.

Other closings Saturday (18) were 'My Dear Children,' Belasco; 'The Fifth Column,' Broadhurst. 'Skylark' ends this Saturday (25).

Lunts

Continued from page 1

ment being more than $85,000. How much of the coin was invested by Warners and the amount put in by Olivier appears to be a secret.

Why the picture firm backed a Shakespearean play is quite a mystery, both in legit and film circles. Neither of the stars has appeared in Warners films.

Miss Leigh's name is prominent on the Broadway canopies currently. She is coupled with Robert Taylor in 'Waterloo Bridge' (Metro) at the Capitol, across the street from Warners' 51st Street. The Leigh-Olivier combo is also in lights at the Rivoli, which gets their '21 Days Together,' an English picture made several seasons ago, today (Wednesday) and of course she's still current at the Astor in 'Gone With the Wind.'

An added withdrawal from Broadway Saturday (18) was 'The Return of the Vagabond,' after one week at the National. 'Skylark' will terminate an excellent stay at the Morosco this week.

Due next week: 'Louisiana Purchase,' highly touted, Imperial; 'Walk with Music,' Barrymore, and possibly 'It's a Girl,' no house named.

'Purchase' will open Tuesday (28) at $8.80 top, following a benefit performance the night before with tickets from $5 to $25. First night of 'Keep Off the Grass,' at the Broadhurst, Thursday (23) will be $6.60 top. Both musicals are $4.40 thereafter.

GUILD AND CBS LOOK TO ROAD

ATS Announces Small-Stand Tour of 'Time of Your Life' and 'Man Who Came To Dinner' Next Season—CBS Also Wants 'Dinner'

NO PERCENTAGES

There are three different projects to tour plays in intermediate stands next season, but all are in the formative stage. All are working along similar lines, seeking guaranteed bookings by means of subscriptions. Percentage dates are definitely out, it being clearly demonstrated last season by the Legitimate Theatre Corp. that such bookings invariably resulted in losses to the attractions. LTC appears to be definitely out of the small stand field, having gone into the red heavily last season.

Plans for a string of one-nighters have been announced by the American Theatre Society, a combination of the Theatre Guild subscription system out of town and the Shuberts, who had a somewhat similar bureau. ATS now proposes a 'tours' department for one-nighters. Only two out of four plays expected to be used were named in the ATS plans, they being 'The Time of Your Life' and 'The Man Who Came to Dinner.'

There appears to be some doubt about the rights of 'Dinner' for small stand purposes. Stated that ATS had not approached Sam H. Harris, its producer, but that there has been a proposition from the Columbia Broadcasting System. Latter's concert bureau has been mulling the touring of legit shows for some time in communities where subscription recitals are seasonal. Idea was supposedly shelved for the time being, but it was explained that at least one year's bookings in advance would be necessary to make such a plan feasible.

NBC's Experiment

Same applies to the National Broadcasting Co.'s similar plan after it tried out condensed legit in Stamford, Conn., this past winter. 'Kiss the Boys Good-bye' was presented in combination with films, but attendance was distinctly disappointing and the proposal to operate out of Pittsburgh was dropped. There will be no production departments, either by the radio end or ATS, shows being under the management of the producers, who would share in the profits.

For some time there has been a move to form a one-night circuit of the best stands played by LTC, and backing is said to be in the offing. Those interested say that there is still time to form such an enterprise for next season. That plan is to tour in a comparatively limited territory, season being limited to 12 weeks, shows to be presented six nights weekly. Stipulation is that all dates be guaranteed, otherwise the tour would be called off.

Major problem of such touring is obtaining plays. Few of this season's Broadway product is available, but it is believed b.o. material can be provided by using plays which would not be opposed by picture versions.

Welles Checked

Sacramento, May 21.

Legal technicalities caused the State of California to deny incorporation papers to United Productions, a Coast edition of Orson Welles' Mercury Theatre.

Welles, with John Houseman and Herman Mankiewicz, had made the application, seeking to produce five stage shows a year.

Election of Officers, New Wage Idea Add Importance to Equity Meeting

Equity's annual meeting at the Astor, N. Y., Friday (24) assumes unusual importance because of the election of officers for a three-year term, but other subjects more pertinent to the general membership are slated to come up for discussion, if not disposal. Indications still are that the balloting will be a quiet proceeding, despite the one candidate ticket for an independent councillor—Tallulah Bankhead.

There may be last-minute electioneering, but those who suddenly reared up and petitioned for the star have not participated in further activity. No literature on behalf of Miss Bankhead has appeared, a change of pace from previous elections, when the opposition made more or less violent demonstrations. Militant Equityites will probably vote the regular ticket.

Among the proposals virtually certain to be considered is the idea of raising minimum salaries from $40 to $50, or more, original idea being to establish $75 as the lowest weekly pay. The committee which has been handling the question of higher pay has filed a pro and con report, also making a number of recomendations. Matter is left to the membership. Known that more experienced members are opposed to changing the rules at this time, but there is an element adamant for the boost which would affect rank and filers.

Vote of the latter may decide that issue, but there probably will be no final disposal of the controversial proposal until it is put to a referendum. Mail vote was previously a most important factor, especially from the Coast. This year that angle will be much less in evidence because of the drop in active membership there.

Coast Dropouts

Approximately 900 members applied for excuse cards last fall, mostly from Hollywood. Last fall, when the arrangement between Equity and the Screen Actors Guild was terminated, there was a mass withdrawal from active membership in Equity, a move that was caustically criticized by the association's officers. SAG had been paying Equity the dues of legiters in pic-

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'Foxes' Takes Summer Vacash; Resumes in Fall

'The Little Foxes,' starring Tallulah Bankhead, will close for the summer in Chicago, where it is current, after one more week. Show will resume on the road around Sept. 1. Tour had been booked until next February, but Herman Shumlin, producer of the drama, decided to skip the summer because road conditions have turned spotty, decline out of town matching that on Broadway.

'Foxes' was a standout drama last season, in New York, virtually completing a year's run at the National. Its stay there was 51 weeks.

Legit Relief Looks Cold This Session

Washington, May 21.

Concerted pleas of Equity spokesmen and Works Projects Commissioner F. C. Harrington fell on deaf ears last week when the House of Representatives glimpsed the 1941 relief bill. Appropriations Committee continued the provision of the existing law stipulating that 'none of the funds made available by this joint resolution shall be used for the operation of any theatre project.'

In view of what happened last year, the committee report practically kills any chance that restrictions which have irked actors and stagehands might be lifted on July 1. Routine attempt to remove the limiting clause is due in the House, but apparently doomed to failure; a second last-gasp plea probably will be made to the Senate with only the weakest hope of success.

Appeals had been made to put theatre people in the same category with other job-hunters by permitting expenditure of WPA funds to pay three-quarters of the cost of stage presentations with local sponsors (cities, counties, or states) paying the rest. No reason was given for turning down this proposal, which had been supported by Col. Harrington, who was revealed to have informed the House Committee that he felt it was not necessary to behead the patient in order to cure a disease.

NAB THUG AFTER 3D B'WAY LEGIT STICKUP

Third that Raymond Morley, ex-con from Los Angeles, stuck up a Broadway boxoffice, he was nabbed. Using the same sawed-off shotgun with which he intimidated ticket sellers at the St. James and Playhouse recently, the thug forced Irving Keyser, of the Belasco boxoffice, to hand over $191 last week (14). Leonard Sang, who manages the house, saw Morley as he left the lobby. He followed the man west on 44th street until reaching Broadway, there telling a cop to make the arrest.

News accounts in the dailies dramatized the story, but there was no frenzied pursuit as claimed. The felon admitted the other legit theatre stick-ups, plus another theft.

Belasco, which has been operated by the Shuberts this season, housed 'My Dear Children' with John Barrymore, show having closed Saturday (18).

'Ma' Simmons Said To Be Leaving, Last Of Shubert 'Fixtures'

E. Romaine Simmons, who has been alluded to by the nickname of 'Ma,' is reported leaving the Shubert staff, with which he was connected for around 30 years. Understood that the Shubert outfit is reducing its office complement for the summer, but Simmons was not affected during other shakeups and was considered a fixture for as long as he wished to remain. He is auditioning talent in Louisville, for open air operetta, but is slated off the payroll in two weeks.

Simmons figured in the production of any number of Shubert musicals, and players seeking engagements in attractions were passed on by him, principally on the voice end. He also had charge of the costume department and was familiar with a countless number of garments in storage.

When the Shuberts produced flocks of musical attractions, the staff included the unusual trio of the late Melville Ellis, actor and pianist; J. C. Huffman and Simmons, latter having been the surviving member with the producers. Huffman is virtually retired. He was an efficient show doctor, also staging and writing.

Simmons, like Ellis, is a pianist and he was accompanist for Mme. Nordica for many years. Reported that he was bequeathed a substantial part of her estate, which he managed. Simmons was a familiar figure around Times Square, riding in an open car accompanied by a police dog. He was rarely seen around the cafes.

32 Strawhats Post Equity Bonds; Ethel Barrymore's 12-Week Tour

Since 32 summer stocks here already posted salary guarantee bonds with Equity, and an equal number more is expected in the next couple of weeks, the rural show season is about to get started. What with a number of shows to be seen in the sticks designed to tour, Equity has made some changes in the rules.

Requirements for class A stock is that not less than six players be engaged permanently at $40 a week under the 'stock jobber' type of contract, local talent and student players being allowed for the smaller parts. Rules are virtually the same for class B spots, but concessions are made for a few class B-Modified. Strawhat managers have asked Equity the extent of their liability to the permanents when touring attractions, called unit shows, are booked in. Council has ruled that the permanent people must be paid salaries during the season when laying off on account of unit performances.

There is an out for the hideaway theatre managers, however. If a show is booked in one week prior to the announced start of the season, no salary would be due to those regularly engaged. Nor is there salary liability in instances where the touring units are booked after the end of the announced season.

Ethel Barrymore's 'Scandal'

Ethel Barrymore is to tour the rural spots with 'The School for Scandals' and three of the first four weeks' bookings will be prior to the regular season in the several spots booked. Star will have a company of 13 players, show being routed for 12 consecutive weeks.

Because of that, Miss Barrymore's outfit won a concession from Equity in the matter of rehearsals. Her request for two weeks of rehearsal was granted, although rules for stock usually permit but one week. There is no rehearsal pay requirement for stock.

Ebsens Go Strawhat

Pittsburgh, May 21.

Vilma and Buddy Ebsen, dance team, will make their debut in a straight play this summer over the strawhat circuit. Buddy will do 'Elmer the Great' at Ogunquit, Me., and Bucks County Playhouse, New Hope, Pa., and 'The Poor Nut,' with his sister, at Ivoryton, Conn.

Ebsens separated as a two-act several years ago, with Buddy going out on his own as screen player at Metro, where he was under contract, and were reunited in February following the fold of the legit musical, 'Yokel Boy,' in which he was featured.

They've been touring in vaude ever since. Understood they'll be co-starred on Broadway this fall in a new musical now being written by Robert Emmet Dolan, Miss Ebsen's husband and currently musical director for 'Louisiana Purchase,' and John Weeden.

Soglow's 'King' Tryout

Among the notable tryouts listed for the summer is Soglow's 'Little King,' which the creator has himself dramatized, to be done by Alexander Kirkland at Clinton, Conn. John Call will play the title part. Another tryout at Clinton will be the musical version of 'Cinderella' (it will probably be retitled), with Maria Gambarelli in the lead. Lulu McConnell and Muriel Dickson, the latter the Met soprano and former D'Oyly Carte prima donna, are being sought for supporting leads.

Testing Revue

'Two Weeks with Pay,' revue with music, lyrics and sketches by various writers such as Cole Porter, Rodgers and Hart, Harburg and Ted Fetter, will be tested at the Ridgeway theatre, White Plains, N. Y., during the summer by Felix Jacoves, who hopes to bring it to Broadway in the fall. Mary Jane Walsh and Georgie Tapps are reported set for the cast. Jacoves also has an unrevealed straight play for Broadway presentation in the fall, but won't do it at White Plains.

College Play

ONE ON THE HOUSE

(SCOTCH-SODA CLUB, CARNEGIE)

Pittsburgh, May 8.

Carnegie Tech Scotch and Soda Club presents its third annual revue. Sketches by John Vlahos, Robert Finkel, Alex Segal and Edwin Seldon. Music and lyrics by Coleman Schmidt, Jack Purcell, Gloria Seigal, William Eythe, Ellen Ross, Susan Miller, Alex Segal and Ian Cunningham. Directed by Alex Segal, orchestra under Jack Purcell. At Carnegie Music Hall, Pittsburgh, May 8-9-10.

Cast: Sam Boyd, Grey Lockwood, Cort Steen, Bill Thornhurst, Marvin Einhorn, Shirley Brown, Barbara Storm, Robert Chalmers, Rosemary Ellis, Robert Finkel, Jean Herring, Arthur E. Hirsch, Jean Howard, Milton Horwath, Roland Kraus, Jean Layton, Mary Londoner, Jack Satterfield, Michael Mey, Edward Taylor, Sally Yates, Constance White, Esther Jane Coryell, Marjorie McCann, Samuel Liff, Lester Standard, Ann Kushner, Joan Loh, Jane Robinson, Sam Boyd, Norma Shea, Charles Kalish, Hazel Shermet, Ian Cunningham, Mary Lou Hough, Milton Levine, O. P. Keeney, Ruth Brodie, Molly Van Ameringen, June Bernard, Shirley Gelner, Mary Reed, Isadore Gonzales, James Stern, Jean Thompson, Jack Beer, Charles Wilson and Gertrude Seeig.

Student-written revue isn't as bad for a shoestring budget. Unlike most college musicals, Scotch and Soda Club uses mixed cast, makes whole thing easier on the eye than usual run of undergraduate frolics, although perhaps not quite so unconsciously funny. 'One on House' doesn't quite come up to last year's show, principally because of weakness in sketches.

Only two of them come anywhere near making the grade. One is 'Gone With the Wind,' programmed 'If Selznick had seen this first, he still would have done it the same way,' co-authored by Robert Finkel and Alex Segal, and other is Edwin Seldon's 'Dr. Screud's Last Case,' a satire on psychoanalysts. They're both above the campus average and with a little polishing might even fit into a Broadway revue.

Score ranges from mediocre to first rate. Gal named Susan Miller shows definite promise as a composer and 'If You See What I Mean' and 'Shadows' have some likely sounding material. Lyrics might be improved upon, though. Best of the others are Gloria Seigal's 'Why Do You Haunt Me,' torched nicely by striking Molly Van Ameringen, and William Eythe's 'Night.' Dancing for most part is also pretty much okay, but production numbers dwarf them because of inadequate costuming and sets, natural economic inflictions inasmuch as Scotch and Soda Club is comparatively a novice in college field, and enterprise doesn't have financial backing from school.

Best thing about 'One on House' is its talent. Outstanding are Hazel Shermet, who shows something as a comedienne; Marjorie McCann, ditto; Norma Shea, cute soubrette type who should go places; Roland Kraus, a promising young hoofer; Ann Kushner; Constance White, a cute dead-panner; Shirley Brown, who handles herself nicely in both song and dance; Grey Lockwood, Cort Steen and Marvin Einhorn, who are all helpful in the skits. Individual clicks are also Van Ameringen gal, who registers couple of times in vocal spots, and Ian Cunningham, who sings some ballads and accompanies himself at piano.

Material might have been edited to better advantage, show always displaying a tendency to stretch out everything beyond the natural stopping point. Finale is neatly done, with likenesses of cast being flashed on a movie screen and the flesh duplicates bursting through the silver paper sheet at the end of a shot picturing them in a group on Tech campus. Cohen.

"KEEP OFF THE GRASS"
Mgt.: LOU CLAYTON

EDDIE GARR
America's Distinctive Entertainer
●
Mgt.: WM. KENT
1776 B'way, New York

Shows in Rehearsal

'Walk With Music' ('Three After Three')—Shuberts.

'Love for Love' — Players Club.

'It's a Girl'—Berney & Shill.

'Railroads on Parade'—World's Fair.

Play Out of Town

The Dictator's Boots

Pasadena, May 14.

Comedy in four scenes by E. H. Crouse; directed by Thomas Browne Henry, presented at the Pasadena Community Playhouse, May 14, '40.

Cast: George Reis, Mary Beer, Vincent Y. Bowditch, Rita Piazza, George Phelps, George Allen, Steve Marsell, Jesse Swan, Rogers Wood, John Thomas Pinley, Kenny Davidson, Tom Reynolds, Ian McDonald, Robert Swan, Carl Castiglione, Charles Oglesby.

'The Dictator's Boots' is an attempt to kid feuhrers and other up-from-the-ranks rulers in foreign countries. It comes out only as an amusing little comedy without strength enough for big town production. Present plans are for piece to hit New York next fall. By that time European situations should have changed 10 times over to make play only a dated manuscript suitable for community staging.

Plot has to do with a small-time, henpecked actor, who is called in to double on cornerstone laying and other trivial public appearances which a busy, war-making feuhrer likes to duck for arms of his mistress. Job goes to actor's head and he decides he should be the headman. While dictator is away on a mysterious rendezvous, the double drums up a nice-sized rebellion, but just as it looks as though it will click revolters catch him in his dictator makeup. Peeled of padded shoulders and height-increasing boots, actor presents too ridiculous a figure for a ruler, so ends up as court jester when the forgotten man, a dethroned king, takes over his old job.

George Reis as Rolla, would-be dictator, is capable. Mary Beer, his shrewish wife; Vincent Y. Bowditch, George Phelps, Rita Piazza and others perform creditably, but effect of whole business is a group of neighbors having fun. Miss Piazza, daughter of Ben, film executive, has been putting herself through a stiff regimen of legit training and is beginning to develop into a finished artist with a future.

Plays Abroad

Un Petit Ange De Rien De Tout

('A Little Angel of No Account')

Paris, May 6.

Comedy in three acts by Claude-Andre Puget; presented by Robert Trebor, staged by Jean Wall; music, Darius Milhaud; sets, Salvador Bartolozzi. At Michel theatre, Paris; $1.50 top.

Myrielle	Jany Holt
Francoise	Helene Perdriere
Amedee	Jean Wall
Patrice	Lucien Nat
Concierge	Marguerite Ducouret
Policeman	Jean Hebert
Jeweler	Pierre Hartet

The question as to how an angel would react to this world of ours if suddenly thrust in the middle of our existence is neatly answered in highly amusing fashion in Claude-Andre Puget's 'A Little Angel of No Account.'

Subject is treated in light, farcical fashion with action stepped up the moment angel Myrielle steps in through an open window and into the life of three buddies, two men and a gal. Complications are many and almost succeed in wrecking the former placid existence of the three, especially the two just engaged to each other.

If any fault is to be found with the comedy it is perhaps that the author has been guilty of too much restraint. The angel who has a different conception of things and is quite ignorant of human conventions starts the trouble rolling by turning on all the gas jets and water taps because she insists that humans should not imprison gas and water. For a sexless angel she has a surprisingly feminine attraction to jewelry, which results in her raiding a jewelry shop and loading herself down with the rocks. She concludes humans are crazy when told she has committed a crime, and even wackier when it is explained that money, which she calls 'pieces of paper,' can right this wrong. Puget stops here although he had the possibility of exploiting many other hilarious situations which Broadway would certainly not fail to do.

There is of course the inevitable. Patrice, one of the three inseparables, falls for the angel. He approaches the subject by trying to explain what happiness means, and this of course leads to the explanation that love is one of the manifestations that causes happiness. After a slow start she catches on and complete understanding comes when she takes on a woman's body. Everything is righted, however, with the earthly femme getting Patrice and angel Myrielle leaving her temporary terrestrial abode and her recently acquired material body.

Third act is a bit overlong. Ending is well handled as it supplies the answer to the question, 'what's it all about?' Author shows that he has been joking all along and that the whole thing was merely the workings of Patrice's mind and not a fantasy dealing with fourth dimensional abstractions.

Jany Holt plays Myrielle with feeling and comprehension. Lucien Nat adds credence to the role of Patrice, who is made miserable by being obliged to jockey between his earthly fiance and the angel. Helene Perdriere is cute as the unhappy, jealous femme who finally gets her man because her heavenly rival decides she has already sown too much grief. Jean Wall rates as Amedee, the third in the group of buddies. Reve.

MES AMOURS

('My Loves')

Paris, May 5.

Leon Volterra and Georges Schmitt production of two-act operetta (9 scenes) with score by Oscar Strauss, adapted by Leopold Marchand and Albert Willemetz from Edward Childs Carpenter's libretto, 'Bachelor Father'; staged by Jacques Baumer; dances, Skibine; sets, Schmitt; Strauss conducting. Opened at Marigny, Paris, May 4, '40; $1.50 tops.

The Lord	Andre Luguet
Boris	Roger Treville
Maria	Sophia Boteny
Bobbie	Monette Dinay
Larkin	Robert Allard
La Contessa	Jeanne Viniat
The Doctor	Marcel Vallee
Majordomo	Robert Hasti
Dick	Geo. Lorey
Ten Lotus Girls	

With Edward Childs Carpenter's Broadway production, 'Bachelor Father,' serving as the initial theme, Oscar Strauss and French librettists Albert Willemetz and Leopold Marchand have collaborated in turning out 'Mes Amours' ('My Loves'), Paris' first operetta in several seasons. Although operetta in structure, it's musical comedy in character, with the story running a bit askew from the original. The changes bring it up to date and make it wackier than ever. It maintains fast pace throughout, aided not a little by clever casting and catchy, lilting tunes. All these ingredients make it an unqualified click, with great likelihood that it will hold the boards straight through next season. People won't be going away much this summer so that it should be a popular attraction during the hot months. It's not unlikely that it will dress up a Broadway marquee before its career is over, with Strauss' music giving it new drawing power there.

Although its musical content does not rank with some of Strauss' previous hits, such as 'Reve de Valse' or 'Three Waltzes,' the tunes are first rate. The music is that of a past master in the art of the Viennese school, and some of the lyrics should become popular with the crowds and dance ensembles.

At its preem, the show ran three hours and 15 minutes, which is somewhat overlong. The settings too are not such as to rate ohs and ahs. This, of course, can be overlooked since labor and material are hard to get since the fuehrer decided on a changed order.

diplomatic career of a susceptible Scottish laird is too well known to bear repeating. Willemetz and Marchand, who rate tops among French librettists, have conserved the spirit of the original while adding a few ideas of their own which further enhance it.

The British son of the play is transformed into a fanatical, Bolshevic functionary who thinks in terms of atoms, calories, machine age and world revolution. His trip into the capitalistic world is exploited to the hilt and results in some highly hilarious situations, finaling with the red going more bourgeois than the bourgeois themselves. Thus there exists a considerable similarity to Ernst Lubitsch's film, 'Ninotchka' (M-G), starring Greta Garbo.

The cast is highly competent, with Andre Luguet showing surprisingly well as a singing actor in the role of the Scottish lord and progenitor of offsprings in various spots of the globe. A prime favorite of Paris legit crowds, he shows great sense of humor in a role which he handles with convincing realism. His make-up is perfect.

Roger Treville, well known to London audiences, as Boris, the Bolshevic son; the Romanian Sofia Boteny, debuting in Paris as his 'sister' Maria; Monette Donay, as her high-spirited Yankee sister, and Robert Allard, the lord's secretary, furnish the heart-throb interest. Treville, an accomplished actor and comedian, has a pleasant singing voice. Miss Donay is a natural comedienne while Miss Boteny has stage presence and a voice. Both should develop into faves. Allard is the weakest link in the cast. Jeanne Viniat, as the lord's

(Continued on page 60)

Plays on Broadway

At the Stroke of Eight

Melodrama in prolog and three acts, presented at the Belasco, N. Y., May 20, '40, by Joseph M. Gaites and Albert de Courville, written by Percy Robinson; Sara Allgood featured, staged by de Courville; settings by L. L. Goldwasser; $2.20 top.

Mrs. Kitts	Margaret Moffat
Inspector Jackson	Reynolds Denniston
Constable Hicks	Ralph Sumpter
Mrs. Nolan	Sara Allgood
Tim Nolan	Frank Maxwell
Michael Allen	Harry Young
Harold Fairfield	Richard Waring
Nichols	J. C. Dunn
Dr. Barton	Edward Harvey
Thomas Fairfield	Reginald Mason
George Hope	Wallis Clark
Madge Barton	Valerie Cossart
Sergeant Brown	Byron Russell
Father Collins	Laurence C. O'Brien
Mrs. Dwiggell	Grania O'Malley
Old Ryan	Hale Norcross

Latest of the spring's melodramas, known as 'To What Red Hell' at tryout, will hardly make the grade and probably wouldn't have even if offered earlier in the season.

Play was first seen in London 12 years ago and was tried out over here twice. Albert de Courville dug it up and Joseph M. Gaites produced it in association with him. Both showmen specialized in musicals formerly, but have not figured in that field for a long time. Gaites presented another heavy show during the winter, 'The Man Who Killed Lincoln,' which exited hastily.

Play starts as though it were a protest against capital punishment, but instead develops into an argument against circumstantial evidence. A woman is found strangled in her Kensington flat and Tim Nolan, a young Irish lad, is charged with the crime. He readily admits having visited the girl and quarreled with her, but insists he did not commit the murder.

Most of the dialog thereafter is in the home of well-to-do Harold Fairfield. That youth confesses his guilt to his father and uncle, who attempt to save the wrongly accused Nolan. Under the law here the elders are accessories after the fact and would be equally liable, but that angle is not touched upon.

They engage the best criminal lawyer and nervously wait the result of the trial. In a scene in Old Bailey, however, Mrs. Nolan gets the news of the conviction. Back to the Fairfield home some weeks later word comes that an appeal to the home secretary is denied. With the weight of the deed upon him, young Fairfield writes a full confession, goes out on the grounds and suicides as the only way out.

Explained that the killer was not morally responsible. He had never met the victim before and cannot tell why he killed her. Brought out that the youth was given to 'mental seizures' when a boy. Realization that he might do away with someone else is another reason for shooting himself.

Sara Allgood, recently in the revival of 'Juno and the Paycock,' plays the old Irish mother and turns in a genuine performance, though hers is not an abundant part. Other dialect parts are played by Frank Maxwell, as Tim, Harry Young, his pal, and Laurence C. O'Brien, as a priest.

Male lead, however, is handled by Richard Waring, the worried young Fairfield, whose performance reaches the peak when expressing the horror that he might again commit murder during a mental lapse. Wallis Clark and Reginald Mason play the uncle and father creditably. Valerie Cossart hasn't much to do as the ingenue.

Cast seems better than the writing. Final scene in the Nolan flat sees friends of the Nolans praying for his soul, the clock having struck the time of his supposed execution, but they learn from a passing newsboy that a pardon has been granted.

No diversion in such a sob story, especially in these catastrophic times. Ibee.

Fireworks on the James

Drama in three acts, adapted by Elizabeth McCormick from translation by John Cournos of Anton Chekhov's 'That Worthless Fellow Platanov.' Staged by Donald Wetmore, presented by Eugene Endrey, at Provincetown playhouse, N. Y., May 14, '40; $1.10 top.

Tucker Randolph	John Robberson
Nancy-Gray Curtis Randolph	Cornelia Ely
Nick Curtis	Edwin Whitney
Col Curtis	Jon Lormer
Fairfax Carter	Douglas Hart
Fanny Carter	Dagmar Korling
Anne Carter	Elizabeth McCormick
Mary-Rose Taylor	Barbara Dale
Andrew Whitney, Sr.	Burton Mallory
Andrew Whitney, Jr.	Erik Walz
Oberdoffer	Robert Irwin
Moffett	Charles Thomas
Lily	Marion Beverly
Uncle Peter	J. Lewis Johnson
Process Server	Arnold Gregory

Merely for the record, 'That Worthless Fellow Platanov,' from which Elizabeth McCormick has adapted this opus, is one of the minor plays of Anton Chekhov. It was never produced during his lifetime, but a translation by John Cournos was published several years ago. It was obviously a trashy piece then and is an even messier remnant in its present form.

The locale has been changed from Czarist Russia to present-day Virginia, and the incomprehensible story has been equipped with some of the sorriest 'modern' dialog ever heard on the American stage—even including the Provincetown. Physical production, staging and performance are equally clumsy. Hobe.

'FATHER' $16,000 AS CHI LEGIT WANES

Chicago, May 21.

End of the season is really coming to this town, with closing notices up on every theatre with the exception of the Blackstone's 'Life With Father.'

Erlanger went dark Saturday (18) after five big weeks for Katharine Hepburn's 'Philadelphia Story.' Saturday (25) will see the darkening of the Grand after three weeks of 'Margin for Error,' and the following week will close the Selwyn and Harris, the former after six weeks of 'Little Foxes,' and the latter after a run of 33 weeks of 'Man Who Came to Dinner.'

Loop will remain dark until July 7, when the Grand is slated to relight for the return of Al Jolson to legit with 'Keep Punchin',' first appearance for Jolson in Chicago since 'Wonder Bar' almost 10 years ago.

Estimates for Last Week

'Life With Father,' Blackstone (12th week) (1,200; $2.75). Holding to remarkably fine pace considering general slackness of legit at this time. Excellent at better than $16,000.

'Little Foxes,' Selwyn (4th week) (1,000; $2.75). Struggling and will close its run in two weeks. Dipped to $9,000.

'Man Who Came to Dinner,' Harris (31st week) (1,000; $2.75). Sliding and will call it quits June 1. Had a brilliant run of it. Managed $9,500.

'Margin for Error,' Grand (2d week) (1,300; $2.20). American Theatre Society subscription gave show a break at $7,500. Another week and out.

'Philadelphia Story,' Erlanger (5th and final week). Was heavy grosser throughout stay and skipped on brilliant $18,000.

'LA. PURCHASE' BIG $32,600 IN PHILLY

Philadelphia, May 21.

'Louisiana Purchase,' Buddy De Sylva's new musical, which will probably wind up Philly's legit season of 1939-40, was sensational in its first week at the Forrest. Show grossed approximately $32,600, not a record for the year, but one for the scale of $3 top. Other DeSylva tune piece, 'DuBarry Was a Lady,' got a couple of grand more, but charged $3.30 and had the Army-Navy game with uptilted prices.

Nothing seems lined up for this spring. Warren Munsell, speaking for the Theatre Guild, has announced that American Theatre Society would owe Philly two plays until next season. ATS has presented four of its allotted six this year.

Players' 'Love' on B'way With Name Cast at $3.30

For the first time in four years the Players club will present a revival on Broadway, Congreve's 'Love for Love' being dated for one week starting June 3 at the Hudson, N. Y. Name cast has been assembled, inclusive of the distaff side, although women are rarely allowed within the clubhouse.

Completed cast: Dudley Digges, Romney Brent, Peggy Wood, Cornelia Otis Skinner, Dorothy Gish, Bobby Clark, Thomas H. Chalmers, Leo G. Carroll, Edgar Stehli, Violet Heming, Barry Jones, Herbert Ranson, A. G. Andrews, Paul Parks, Daisy Bellmore, Jack Prescott, J. Ascher Smith, John Seymour.

Opening night will be $5.50 top, with the scale thereafter $3.30. House is currently lighted with 'Grey Farm.'

Sharp's Comeback

Pittsburgh, May 21.

George Sharp, one-time stock producer here who later clicked anew with his local production of 'The Drunkard,' is plotting a comeback here this fall with another old-fashioned melodrama, 'The Blackguard.' Sharp is currently in Hollywood, where he has been for the last two years, and is dickering with couple of town's hotels with rooms big enough to accommodate a stage and beer garden.

Sharp had 'The Drunkard' at the Fort Pitt hotel, where it ran an entire season, and he's understood to be considering same spot, the Norse Room there. Sharp would recruit his cast locally, since the town's full of his stock and 'Drunkard' alumni.

Paul Bellinger Ill

Paul Bellinger, of 'Russian Bank,' which debuts at the St. James, N. Y., Thursday (23), was stricken during rehearsal Friday (17) and removed to Roosevelt hospital for an emergency operation. He played the part of a pianist in a Russian basement cabaret-speakeasy, being replaced by Zmory Kogan.

Report that the show was outfitted with 'Thumbs Up' costumes is stated to be inaccurate. Explained that 75 costumes never used in the revue were found serviceable, but that there are more than 300 costumes in the show, mostly designed along Cossack and other native lines. 'Bank' was slated to open Thursday against 'Keep Off the Grass,' which debuts at the Broadhurst, but shifted to Friday (24).

'CLOCK' SLOW $2,500 IN PRE-B'WAY HUB W'K

Boston, May 21.

With the advance booking sheet blank, the 1939-40 legit season officially closed Saturday (18) when 'Keep Off the Grass' ended a three-week tryout of boom proportions. 'Springtime for Henry' concluded a so-so fortnight here, and 'Hands of the Clock' moved out after a single dull week for its opening in New York last night (Monday).

Estimates for Last Week

'Keep Off the Grass,' Shubert (3d wk) (1,590; $3.30). Bowed out with about $20,000 for final frame, looking like a fair contender for summer trade on Broadway.

'Springtime for Henry,' Wilbur (2d wk) (1,227; $2.20). Generally good word-of-mouth while in town, but there was no rush of ticket-buying. Finished with about $8,000, okay.

'The Hands of the Clock,' Plymouth (one wk) (1,480; $2.20). Players, but not the play, received courteous press reception here, but the b.o. response was pallid. About $2,500 for the single week.

Gallo's San Carlo Big 43G in 13 N. Y. Shows

Fortune Gallo's San Carlo opera company drew excellent attendance at the Center, New York, for its second date there this season. Gross for the scheduled week and one-half engagement, during which time 11 evening and two matinee performances were given, approximated $43,000. Date was to have terminated Sunday (19), but eight more performances have been added.

Additional shows will be played the last half of this week and next, starting Thursday (23), laying off after Sunday (26) and resuming the following Thursday (30).

SAN ANTONIO'S OUTDOORER

San Antonio, May 21.

The city's newest open-air theatre is ready for occupation, built by the city on the banks of the San Antonio river in the heart of the city; capacity 500. The winding river separates the stage from the spectators. The seats are terraced on the opposite bank.

It has a roomy stage with adjacent dressing rooms. A projection room for lighting effect and for possible motion pictures is also in the setup.

Equity Election

Continued from page 57

tures out of the coin it annually collects, dues for the guild being considerably higher. Deal was agreed on when Equity made it a must that its people on the Coast join SAG. It lasted for five years, then the screen guild asked for and secured a release from Equity on the ground that it faced an operating deficit. That was a cue for the Broadway crowd on the Coast to take a walk, figuring they may not appear in stage shows for some time to come, if ever again. Equity had no alternative but to issue the excuse cards, but pointed out that most stage people out there could well afford to remain in good standing.

Consideration of unemployment is slated to come up at the meeting and that would bring in the Theatre Arts Committee, which Equity's council tabooed. Matter has to do with the possibility of obtaining Government aid for the theatre and TAC sought to act in concert with Equity. Latter sent a committee to Washington. It was politely received, but there are indications that the legislators will not recommend a relief grant or subsidy for the theatre.

Current Road Shows

(*Week of May 20*)

'Abe Lincoln in Illinois' (Raymond Massey)—Metropolitan, Seattle (20-21); Lyceum, Minneapolis (24-25).

'Key Largo' (Paul Muni)—Biltmore, Los Angeles.

'King Richard II' (Maurice Evans)—Geary, San Francisco.

'Life With Father' — Blackstone, Chicago.

'Little Foxes' (Tallulah Bankhead)—Selwyn, Chicago.

'Louisiana Purchase' (Vera Zorina, Victor Moore, William Gaxton)—Forrest, Philadelphia.

'Man Who Came to Dinner' (Clifton Webb)—Harris, Chicago.

'Margin for Error'—Grand Opera House, Chicago.

'Meet the People' — Playhouse, Hollywood.

'Oscar Wilde'—El Capitan, Hollywood.

'Philadelphia Story' (Katharine Hepburn)—Erlanger, Chicago.

'Tobacco Road' (John Barton)—Cass, Detroit.

TMAT'ers, Brought Up On Charges, Start Own Injunction Action

Squabble in the motion picture division of the Theatrical Managers, Agents and Treasurers' union was reflected in the N. Y. supreme court Monday (20), when two members, under charges of alleged strike-breaking activities in the Bronx, filed charges against Joseph Silverman, secretary-treasurer of TMAT, and Charles P. Carroll, of the film group. Plaintiffs sought to restrain the union from conducting a hearing on the charges. Hearing was temporarily set back until the injunction matter is argued later in the week.

Those who started the action are Max G. Felder, Ben Braudie and Stockton G. Leigh. First two named are reported having refused to follow union orders, one declining to walk out and the other crossing the picket line. Complaint claims that Silverman and Carroll failed to open a bank account in the name of the union and commingled TMAT funds with their own. They ask for a receiver and accounting.

B'way List Dips Once Again, But Lunts' 'Night', $23,000, Holds Up; 'Father,' S.R.O., Straight Show Top

Estimates for Last Week

Key: C (comedy), D (drama), R (revue), M (musical), F (farce), O (operetta).

'At the Stroke of Eight,' Belasco (D-1,077; $3.30). Presented by Jos. Gaites and Albert de Courville; written by Percy Robinson; opened Monday; severely panned.

'DuBarry Was a *Lady*,' 46th St. (24th week) (M-1,375; $3.30). Business continued to droop, with grosses slipping another $1,500 in many houses; takings here eased that much; gross estimated under $24,000.

'Grey Farm,' Hudson (2d week) (CD-1,094; $3.30). Little to date; probably sticking for film rights; takings estimated under $3,000.

'Hellzapoppin,' Winter Garden (87th week) (R-1,671; $3.30). Long running laugh revue naturally felt decline more than some other musicals, but shaded the $20,000 mark; good profit at that level, however.

'Higher and Higher,' Shubert (7th week) (M-1,375; $4.40). Claimed to have drawn virtually as much as previous week, but has been affected, too; $25,000.

'Keep Off the Grass,' Broadhurst (R-1,142; $4.40). Presented by the Shuberts after favorable tryout in Boston; first night top $6.60; opens Thursday (23).

'Ladies in Retirement,' Miller (8th week) (D-940; $3.30). Eased off in about same proportion as other attractions; with takings approaching $12,000, however, imported meller turned goodly profit.

'Lady in Waiting,' Beck (9th week) (C-1,100; $3.30). Also off, but not more than the field and said to make some coin at approximately $9,000; expected to be summer stayer.

'Love's Old Sweet Song,' Plymouth (2d week) (CD-1,075; $3.30). Theatre Guild subscriptions are helping, with the gross again around $10,000 mark.

'Life with Father,' Empire (28th week) (C-1,095; $3.30). Brokers had plenty tickets on hand some days of performance last week, but disposed of them and gate again topped $19,000.

'Man Who Came to Dinner,' Music Box (31st week) (C-1,012; $3.30). Not off considerably, but under capacity-plus pace in past two weeks; quoted around $19,000.

'Margin for Error,' Majestic (29th week) (C-1,715; $1.65). Expected to continue, but takings again dropped; estimated better than $7,500, which appears okay with operating expense lowered.

'Morning Star,' Longacre (5th week) (C-1,012; $2.20). Reduction in scale has not helped; operating cost also lowered, but hardly even break around $4,000.

'Return of the Vagabond,' National. Taken off Saturday (18) following disappointing press and only fair attendance.

'Russian Bank,' St. James (CD-1,520; $2.75). Presented by Theodore Komisarjevsky; written by latter and Stuart Mims; play with music; opens Friday (24).

'Separate Rooms,' Mansfield (8th week) (C-1,014; $3.30). Getting by with wide distribution of two-for-ones; takings off somewhat, but gross approached $5,000.

'Skylark,' Morosco (C-961; $3.30). Final and 31st week; one of season's earliest successes turned in excellent engagement; about $10,000 last week; due to relight on Coast July 15.

'The Male Animal,' Cort (19th week) (C-984; $3.30). Like most other attractions also dropped around $1,000 and the gross was $10,500; still profitable at that level.

'There Shall Be No Night,' Alvin (3d week) (D-1,357; $3.30). War developments appear to have made this drama the more important and gross tops all straight shows; $23,000, which is capacity.

'Tobacco Road,' Forrest (34th week) (C-1,107; $1.10). Lowest scale on list; latest reduction attracted more people, but did not tilt the gross; around $3,000; road show making money, however.

'Too Many Girls,' Broadway. Closed Saturday (18), but benefit performance was played Monday.

'Two for the Show,' Booth (R-704; $4.40). Announced out this (16th) week; intimate revue was faring very well until recent slump started; $8,000 estimated.

ADDED

'Romeo and Juliet,' 51st St. (1st) (1,660; $3.30). Initial full week better than expected after mostly unfavorable notices; around $16,000, which is claimed to better even operating break.

'Pins and Needles,' Windsor (129th week) (R-961; $1.65). Closing down late in June after unusual stay; garment workers' union revue cost little: approximately $5,000 appears to better even break.

'Tobacco Road', 9G Detroit 2d Wk.; Holds

Detroit, May 21.

Stretching out the legitimate season beyond expectations here is 'Tobacco Road,' which entered a third week Sunday (19) at the Cass.

For its second week, nine performances with a $1.65 top, the play picked up approximately $9,000 to follow the first week's $12,000.

'SHOW BOAT' BIG $43,000 IN L. A.

Los Angeles, May 21.

Town went heavily for Civic Light Opera's production of 'Show Boat' at the Philharmonic, first of four weekly offerings, and crammed close to $43,000 through the wicket. This is biggest take so far by organization, of which Edwin Lester is producer. For current week dual bill of 'Pinafore' and 'Savoy Serenade' is being presented, with 'Show Boat' transferred to the Curran, San Francisco.

Maurice Evans, in 'King Richard II,' failed to maintain tempo of initial four performances week before and final seven days brought only fair $9,000. 'Oscar Wilde,' at El Capitan, and 'Meet the People,' at Hollywood Playhouse, continue to attract cinema colony patronage.

Estimates for Last Week

'Show Boat,' Philharmonic (2,700; $2.75). Near capacity at each performance, with close to $43,000 the answer.

'King Richard II,' Biltmore (R-1,656; $2.75) (2d week). Did not hold as strong as expected on final stanza and around $9,000 the result. 'Key Largo' with Paul Muni debutted (20).

'Meet the People,' Playhouse, Hollywood (R-1,142; $1.65) (20th week). Hit around $4,000, but current week should show gain as at least three sell-out theatre parties are framed.

'Oscar Wilde,' El Capitan, Hollywood (D-1,500; $1.65) (4th week). Drawing heavily among 50c clientele and should stick for few weeks longer. Last week very good $4,500.

Inside Stuff—Legit

William Saroyan, whose 'Time of Your Life' won both the Pulitzer and Critics' Circle prizes as the best play of the season, gets the biggest program billing for his 'Love's Old Sweet Song,' at the Plymouth, N. Y., that has ever been given by the Theatre Guild. Author's name is above the title of the play and is in type almost as big. He's also billed over Walter Huston, the star.

In contrast, Robert E. Sherwood is billed inconspicuously in the program for 'There Shall Be No Night,' at the Alvin, N. Y. Sherwood has won the Pulitzer prize twice, with 'Idiot's Delight' and 'Abe Lincoln in Illinois,' and his last five plays have been boxoffice smashes. 'Love,' which is Saroyan's third play, received generally unfavorable notices. His previous two, 'My Heart's in the Highlands' and 'Time of Your Life,' were not so hot at the boxoffice, although both drew critical praise.

Rush D. Holt, young senator from West Virginia, will not return to Washington next year, having been decisively beaten for renomination last week. Last summer he opposed the WPA relief theatre project, speaking for three hours against further appropriations, but despite that the Senate declined to remove such provision from the bill. When the measure was sent back to the House, the committee there insisted that the Federal Theatre Project be discontinued.

His wordy address suggested that Holt knew little about plays and show business. He rated 'The School For Scandal' as salacious, which brought a wry smile to professionals who sought further actor relief. Holt was informed that 'The Bishop Misbehaves' was also off color. Politician mentioned around 50 plays which he claimed should not have been used by project companies. Included were 'Up in Mabel's Room' and 'Getting Gertie's Garter,' used by WPA stock troupes.

Final accounting on the Associated Actors and Artistes of America ball held recently at the Waldorf-Astoria is not completed, but indications are that the affair lost $600. That is somewhat less than anticipated, but hardly mitigates the disappointment over the flop of the event, which was expected to net a material amount to bolster the Four A's treasury.

Net cash balance will be around $1,400, inclusive of $600 due from program advertisers. Equity advanced $1,000 to defray preliminary expenses and the American Federation of Radio Artists put up a similar amount. Understood that the balance will be split and remitted those unions, each of which will have $300 coming from Four A's if and when.

Madeleine Skelly Foust, playwright and actress, dean of women and of the drama school, has resigned her post at Duquesne University, Pittsburgh, in what is believed to be an extension of quarrels between the faculty and administration. Mrs. Foust, author of several dramas including a few widely-produced religious works, had headed Duquesne's drama department since it was organized four years ago, and before that had been active in little theatre work locally. Resignation takes effect with the expiration of her contract in August.

French Info Bureau on the Pan

With the French press back to grips with the censorship service for its suppression of legitimate news reports, foreign correspondents (mostly Americans) are openly criticizing the French Ministry of Information for the severity and 'inefficient' way in which their dispatches are being treated. More enlightened and intelligent censorship, which was promised when the hapless Information Bureau was reorganized into a ministry, with ex-scribe Ludovic Frossard replacing playwright Jean Giraudoux, has failed to materialize. Frossard himself has gone out of his way in speeches and press conferences to announce that the journalists would benefit by improved technical advantages which would facilitate their tasks both in regards to speed and general coverage.

Despite these promises, Frossard has reverted to the early war days, when headlines, cutlines and foreign dispatches were mercilessly axed and foreign correspondents' stories meant for consumption abroad were badly cut up or altered as as to change their tenor. Men like Pertinax, Leon Blum and other important French journalists have taken up the quarrel where it was left off when Daladier (then Premier) promised better judgment.

One of the principal grievances among foreign correspondents is the fact that stories sent from the front are held between 46 and 72 hours at the Hotel Continental (censorship headquarters), Paris, so that when they are released they have lost much of their news-worthiness, due to the time element. The correspondents point out that the Germans, contrarily, have a military censor installed at GHQ, so that dispatches are corrected and okayed practically on the spot, written and cabled to the offices with a minimum loss of time. The correspondents claim that, as a result, the German war stories get the jump and take all the headlines, while the French-delayed dispatch, if used at all, is played down.

Another complaint is that general stories which they write often include news from foreign sources to round them out. These facts, they add, are generally known to everyone, yet the censors here scissor them out of existence, as if the Germans would learn something if they got out.

Life's Weygand Coincidence

Life mag in its last issue pulled one of those coincidences for which the Satevepost has won such frequent favorable comment. Its cover, printed long before the mag's closing date, carried a picture of General Maxime Weygand. On Sunday (19), a few days after it appeared, Weygand was named generalissimo of the Allied forces, replacing Gen. Gustave Gamelin. Unfortunately, Life did not tie up the picture and an accompanying story with a prophecy of the promotion.

Antithesis of Life's good fortune was experienced by the New Yorker which, in last week's issue, ran the second of a two-part profile on Gamelin.

Joe Bryan Quitting SEP

Joe Bryan, 3d, associate editor of the Saturday Evening Post, will resign shortly. After three years on the mag, he has decided to concentrate on freelance writing. No one has been selected yet to succeed him.

Bryan is given considerable credit in the publishing industry for pumping fresh blood into the Post in writer names.

War Curbs Circ. Boosts of Mags

Uncertainties both here and abroad because of the war is held by mag publishers as precluding any rise in advertising rates, with the result that circulation will be held to present levels.

Crowell-Collier Publishing Co. is already committed to that policy, and will not increase the circulation of its three pubs—Collier's, Woman's Home Companion and American Magazine—irrespective of the demand.

Because it's deemed impossible to get higher rates at present, publishers regard effort and cost of additional circulation as foolhardy. Present ad rates will have to do for some time to come, they aver.

British Pubs' Dilemma

The German invasion of Norway has created a serious position for British publishers in regard to their paper supplies.

Nearly 75% of the wood pulp required has until recently been imported from Norway. Now supply has been entirely cut off.

Murder, Jr.

New York World-Telegram brought a grim smile to its readers last Wednesday (15) in a page one box of news resume for the day.

Following successive items concerning the war, it made reference to several domestic crime stories with the line: 'Other Murder News on the Inside.'

Kelland Named GOP Aide

Latest of the name scribblers to actively engage in politics is Clarence Budington Kelland, named Republican National Committeeman in Arizona. It's reported that the state organization is grooming the novelist for a Senatorial candidacy.

By way of preparation for his new political activity, Kelland got into a scrap last week with another writer, Hendrik Willem van Loon. Latter said he would resign from the Dutch Treat Club of New York, of which both are members, after Kelland is reputed to have declared before a number of foreign visitors at the club that President Roosevelt led a U. S. 'fifth column.' Kelland subsequently declared it to be a rib.

Another name scribbler to essay politics recently was Charles Francis 'Socker' Coe, who ran in the Democratic primaries for the Senatorial nomination in Florida. He was defeated.

Dorothy Deere's Berth

Dorothy Deere, picture reviewer and columnist of Hearst's Chicago Herald-American for several years, joins Balaban & Katz press department, taking place vacated by Ed Levin, who goes to New York to join PM promotion staff. Miss Deere will handle the Roosevelt and United Artists theatres. She will also continue her daily reviewing and interview program on WJJD.

Reported that Ann Marsters, who has been doing headliner interviewing for paper, will replace as reviewer and columnist.

NEW PERIODICALS

Leadership and Philosophic Abstracts are new $1 mags. Editor of Leadership is A. F. Marple, while Dagobert D. Runes is publishing as well as editing Philosophic Abstracts.

View, poetry paper that will not always be about poetry, but will always contain miscellaneous news by poets, makes its first appearance July 15. Monthly, being published from Prairie City, Ill., is being edited by Charles Henri Ford.

LITERATI OBITUARIES

David Calvin Jenkins, 64, news editor of the Edmonton (Alberta) Bulletin for the past eight years, died in an Edmonton hospital May 8 after an illness of several weeks.

Robert Lee Kennedy, 70, managing editor of the Springfield (Mo.) Leader for more than 30 years, died in Springfield recently. He succeeded his father, who founded the paper in 1936, as publisher.

Renee B. Stern, 65, writer and mag editor, and until recently woman's page editor of the Philadelphia Record, died May 19 in that city. Illness caused her retirement from the paper last fall. She was formerly editor of Woman's Weekly, and authored a number of books on various subjects.

CHATTER

Walter B. Pitkin at work on a book about professional scribbling.

Elek Mathe, Hungarian newspaper correspondent, back to Budapest.

Olga Owens named new book crick of the Boston Evening Transcript.

Allen Raymond sailed for Europe to join the N. Y. Herald Tribune's foreign staff.

Kathleen McLaughlin reelected prez of the New York Newspaper Women's Club.

Robert U. Brown, of the Editor & Publisher Browns, is the father of a new daughter.

Isabel Paterson, the N. Y. Herald Tribune book chatter columnist, has completed a new novel.

Chester B. Kerr has quit Harcourt, Brace to head the Atlantic Monthly Press editorial department.

Seventh annual National Headliners' Frolic will be held June 28 to 30 in Atlantic City, when awards will be made for bests in various departments of newspaper work

Barbara Wertheim, U. S. correspondent for the London New Statesman and Nation, becomes a bride soon.

Oscar Ameringer, editor of The American Guardian, is having his autobiog published by Holt.

David Zablodowsky has left the Viking editorial staff to join Modern Age Books in an exec post.

Elihu Winer, assistant eastern story editor of Universal, doing a new book column for Opinion mag.

Percy Marks, who wrote 'Plastic Age,' working on a new novel, 'No Steeper Wall,' to be published in the fall.

Publication discontinued of the Stockton (Cal.) Independent, one of the oldest dailies in the state. It was founded in 1856.

F. Van Wyck Mason feted by his publisher, Joseph Lippincott, prior to the publication of his new book, 'Stars on the Sea.'

Myron M. Stearns has completed his biog of Jack Dempsey, and the book, to be called 'Round by Round,' appears in the fall.

J. Barton Cox of DeMotte, Ind., has purchased the Syracuse, Ind., Journal from the Stump Publishing Co. of South Whitley, Ind.

James Norman Hall, who has collabed all these years with Charles Nordhoff, has gone solo with his new book to appear in mid-summer.

Bobbs-Merrill is having an autobiog of Richard Halliburton worked out from his letters, and will publish the life of the late scribbler this summer.

Melvin Purvis, former G-man, now publisher of Florence (S. C.) Sun, elected fourth S. C., district delegate to National Democratic convention in July.

William L. White, N. Y. Post war correspondent, arrived from Europe carrying a Swedish gas mask, Norwegian knapsack, British helmet, French binoculars, Finnish stop watch and a German camera.

John St. Peter, for last three years editor of Bulletin-Index, class Pittsburgh weekly, is resigning to become assistant director of the Syphilis Control League in Allegheny county, Pa.

Roderick Butterworth appointed supervising art director of Macfadden Publications, replacing Hayworth Campbell who returns as art specialist for Photoplay, also a Macfadden publication.

Following the lead of so many other foreign correspondents, William Henry Chamberlin, who has covered Europe for years for the Christian Science Monitor, has written a book about his experiences.

William B. Manley, manager of ship news department at the UP, off for a South American vacation with his wife. Also James Roche, publicity and ad chief of the Moore-McCormack Lines, with Mrs. Roche.

James S. Pope, former managing editor of the Atlanta Journal, moved in as Louisville Courier-Journal managing editor, succeeding Neil Dalton, advanced as assistant to Barry Bingham, publisher of the Courier-Journal.

'American Way'

Continued from page 1

rights to the 1939 legiter and it is their determination to recoup at least part of this coin that has rekindled their effort to promote interest in it. Goetz declared that $175,000 of the purchase price has already been paid and the final $75,000 will be turned over on June 1 in accordance with terms of the contract. Of the $250,000, about 10% reverts to Gordon and Goetz as they were in on the production of the legiter, Goetz said. Legit producers regularly receive 40% of sum paid for screen rights, which means G-G owned about 25% of the show. It never quite broke even on the tremendous expenses of production, Goetz declared.

Another evidence of reviving interest in 'Way' is the purchase of performance rights to it by the St. Louis Opera Company. It will be presented in the Missouri city from June 3-16.

Gordon and Goetz, who were to train to the Coast early last week for confabs with RKO on their 1940-41 program, postponed the trip as Goetz was in Washington longer than anticipated on the 'Way' promotion. They'll leave in about two weeks. Goetz said they are negotiating for a number of properties now and the two productions they turn out will be budgeted at about $750,000 each.

Goetz said he is also working on a plan to stimulate further grosses on 'Abraham Lincoln in Illinois' when regular theatrical exhibition has been exhausted. He asserted that patriotic organizations are being worked up to sponsor showings throughout the country for the next couple of years.

Plays Abroad

Continued from page 58

MES AMOURS

Italian paramour, La Carminata, and mother to Maria, and Marcel Vallee, as his doctor, capably head the support. The Lotus Girls merely encumber the stage and have no talent worthy of mention.

Treville puts across the catchiest ballad of the show, 'Cheri, Cheri, veaux tu qu'on se Marie' ('Dear, Dear, Do You Want to Marry Me?'). He and Miss Boteny also deliver with 'Dit Moi Que Tu M'Aime' ('Tell Me You Love Me') before they realize they are brother and sister. When the third sister joins them it results in 'Voici Tous Les Trois' ('Here We Are All Three'). Two other excellent numbers are 'Sentiment, Sentiment' and 'Colonel, Colonel,' the final song of the operetta.

Rare.

JUSTE ET DURABLE

('Just and Durable')

Paris, May 6.

Revue in two acts (16 scenes), by Rene Dorin and Georges Merry, presented by Benoit-Leon Deutsch; staged by George; costumes, Jenny Carre, sets, Deshays, at the Nouveautes, Paris.

This is the Nouveautes' third and best revue of the season, with sketches showing more originality, sets and costumes better taste and talent given a better chance to show what it can do. In short, Dorin and Merry have put together a revue that should outdraw its successful predecessors and play to boulevard crowds until the end of the season. Dressing the marquee are some of the best known names of the capital's music halls, including Marguerite Moreno, Duvaleix, Romeo Carles, Parisys, Elyane Celis, Robert Burnier, George, Jean Rigaux and Dorin himself. Arlette Guttinguer, Colette Brosset and Simonne Chobillon are the lookers who embellish it. George's staging shows taste and originality.

Show gets off to a surefire start with Duvaleix and a crowd of lookers explaining what the revue's title means to them. They all disagree, of course, until the postman brings in some letters from the front. Complete accord is established with all agreeing that they want a 'just and durable' peace.

Second number is loaded with irony and is a commentary of the times, with shopkeeper Romeo Carles selling literature by the pound, phono records according to color and lasting qualities and motion pictures by the yard. Prices asked bring many laughs.

Next few sketches are merely fill-ins to keep stubholders in fine fettle.

Rare.

LA FAMILIALE

('The Family Car')

Paris, May 8.

Comedy in three acts by Jean de Letraz; presented by Marcel Pasteur, staged by Eugene Durand, sets, Bertin. At Antoine, Paris, $1 top.

Aristide	Robert Clermont
Berthe	Jeanne Veniat
Leon	Jean Gobet
Sophie	Marthe Mellot
Gilbert	Claude Robert
Pompy	Francois Perier
Ernest Moulinet	Palau
Delphine Moulinet	Mady Berry
Francoise Moulinet	Simone Sinclair
Jerome	Roger Monteaux
Charlotte	Betty Daussmond
Nicole	Claude Genia
Maid	Madeleine Suffel

Seemingly influenced by the herd of Hollywood performances on wacky families, playwright Jean de Letraz has produced a farce on the same subject. It's a bell-ringer and ranks as the most amusing stage presentation of the Paris season.

Superb acting by a first-rate cast, topped by juve Francois Perier, gives play additional appeal. All enter into spirit of farce and turn in zestful performances. Play packs enough action in its three acts to make it worthy of film consideration, although it would be unlikely for Yankee exploitation since nutty family theme has already been overdone in the States. Broadway possibilities are limited for much the same reason.

Action of play is on country property owned by three sisters, Berthe Lamouche and Delphine Moulinet, who are married to mediocre, bourgeois business men, and spinster Charlotte. Nominal head is Aristide Lamouche, whose failing perfumery biz pushes him to ask aid of his hated brother-in-law, Ernest Moulinet. Two brothers-in-law and respective wives (sisters) get together, with Aristide proposing marriage of his son Gilbert to Ernest's daughter Francoise. They also decide to go to work on spinster Charlotte to lend money to business, which is to be transformed from perfumery selling to exploitation of hair-growing concoction invented by Jerome, Aristide's years-long secretary.

This leads into all sorts of indescribable, ludicrous situations, with everything righting itself at end. Francoise, who has her own ideas on marriage, arranges for Gilbert, marked off as her future spouse, to marry Nicole, girl he loves, and spinster aunt Charlotte renounces her ways to take on new lease on life as eloping bride of Jerome, while Francoise herself dashes off with man she loves.

Perier, as youngest member of the Lamouche family, turns in a sterling performance. Restricted to bit parts in local screen and legit performance until now, he blossoms forth here as experienced trouper with astonishing command for a lad still in his teens. Simone Sinclair, as blonde, attractive Francoise, contributes to the farce's tempo.

Rare.

Upbeat

Continued from page 48

W. Va., when the thing ran off the road into a ditch and was smashed beyond repair. Outfit now has a new one.

Gus Bivona's recently formed band starts a stand at Post Lodge, Boston Post Road, late this week.

Ted Straeter signed to Columbia Records for one year after several test records.

Johnny Ryan added to Don Bernie's vocal group, along with Donald Saxon and Bailey Sisters.

Will Hudson's new group went into Roseland Ballroom, New York, last week. First band since giving up the remnants of the Hudson-Delange orchestra two years ago.

Bob Zurke replaced Clyde Lucas at the World Fair, New York, Dancing Campus. Lucas had originally been set for two weeks.

Bills Next Week

Continued from page 58

Lindsay's Sky-Club
Una Mae Carlisle
Roy Rayner
Pearl DeLucca
Judy Preston
Harold Simpson

Monaco's Cafe
Ruby Cummins
Jane Bentley
Bob Opitz Orc

Mounds Club
Sid Prussin Orc

Sammy Walsh
Three Idlers
Los Rhumberos & V
Jeanne Travers

Ohio Villa
Terry Lawlor
Jackson, Stone, &
Troy & Lynn
Pal Mae Line

Southern Tavern
Lee Allen Orc

DETROIT

Book-Cadillac Hotel
(Book Casino)
Lowry Clark Orc

(Motor Bar)
Vic Abbs Orc

Blossom Heath
Carrol & Gorman
Mary Ballero
Carla & Fernando
Earl Smith Orc

Bowery
Harry Richman
Mickey Culbertson
Marley Sue
Gloria Shayne
Serranos
Billie Marshall
Jitterbugs (8)
Boweryettes (12)
Johnny King
Chas Carlisle
Benny Resh Orc

Blue Lantern
Jimmy Yamamoto
Y-A-D Dorsfeld
Freda Lester
Glamour Gls (6)
Temple
Lee Walters Orc

Corktown Tavern
Dick Haviland
Belva White
Aloha Dean
Yorke & Lewis
Burns Canary Cir
Eddie Jardon
6 Vesters
Eddie Bratton Orc

Hund's
Guarino Trio
Ann Dhyne
Tweedy Schwartz O

London Chop House
Ray Benson Orc

Lido
Rogers & Morris
Wanda Warren
Frank Reynolds
Worthington Twins
Mark Fisher Orc

Mayfair
Gil Raye
Stanley & Mae
Lewis & Bradley
Geo Dooley
Joe Baskett

2 Swifts
Phil Olsen Orc

Morocco
Amos Jacobs
Sylvia
Gwen Gary
Cassell & Barrett
Mark Fischer Orc

Nobbie's
Curtiss & Clair
Ionia Bradley
Shriner 2 & Mary
Di Giovanni
Ray Carlin Orc

Northwood Inn
Dick Nash
Janet Evans
Hank, the Mule
Frankie Connor
3 Old Timers
Sammy Dibert Orc

Palm Beach
Frank Murtha
Clem Billings & Co
Leblanc & Duchamp
2 Swifts
Monnie Drake
Don Pablo Orc

Herb's Bedford Inn
Mac McGraw Orc

Club Royale
Lynn, Royce & V
Jerry Mann
Avis Kent
Bette Robin
Preston Lambert
Royalettes
Carl Bonner Orc

Saks
Alma & Roland
Lee Mason
Vee Ames Dancers
Buddy Lester
June Kemp
Joel Gonzales
'Happy' Hauck Orc

San Diego
Al & Jean Allen
Kay & Tuck
Jerkyettes
George Pressell
Al Alexander Orc

Whittier Hotel
(Gold Cup Room)
Londonaires

SYRACUSE

Andy's Inn
Bob & Madelyn
Irving Jacobs
Eddie Jardon
Dale Harlan
Ken Greene Orc

Dels Casino
Dean & Thomas
Paul Hagan
Clair Don
Leona Bellamy
Lynda Carroll
George Wilmer Orc

Greenwich Village
Betty Dale
Ann Dailey
Joy Williams
Albie Gaye
Kay Costello

Kenmore
Dean Sis
George Allen
Velma Rudy
Margie Height
Bill Pieri Orc

Prince Inn
Fernando & Fair
Cecile
Abel Barbulo
Freddy Jerome Orc

Ronnie's
Ruth Dale
Rita Conroy
Evelyne Kaufman
Vayle Flower
Ruth Kennedy
Ruby Richman

Broadway

Paul Dullzell suffering with ulcerated tooth.

George D. Leitman in town from Miami for a week.

Fritz Kreisler looking for a house at Westport, Conn.

Former Dale Winter, wed to Henry Duffy, visiting New York.

Phyliss Brooks in town looking over summer stock possibilities.

James O'Neill of Equity slipped on rug at apartment, straining his back.

Jerry Sartaine again heads Ford publicity forces at the Fair this season.

Carl Fisher, general manager for George Abbott, doing two weeks of jury duty.

John K. Harper, CBS announcer, sailed with his wife for South American vacation.

Former mayor Jimmy Walker will be guest of honor at the AMPA lunch tomorrow (Thurs.).

Dr. Leo Michel, w.k. on Broadway, has made application for service in the French hospital corps.

Joe Click is general manager and Jack Dillon company manager of 'Streets of Paris,' at the Fair.

Yehudi Menuhin, currently on vacation-concert visit to Australia, due back in California in August.

H. N. Swanson, Coast literary agent in New York for past month, returned to the Coast Friday (17).

Track attendance away off at Belmont. It's either the war, stock market or the players went broke at Jamaica.

Hoyt Haddock, AGVA executive-secretary, due back today (Wednesday) from attending party tossed by the union's Boston local.

Bachelor dinner Monday night (27) for Joe Conti, chief of the service staff of the Paramount, who is marrying June Davis June 1.

Lou Johnson of the Metro exchange is back on the job after removal of his right eye, which had become affected by a growth.

Albert Schneider, of CBS artists bureau on the Coast, planed east Monday (20) on deals for Orson Welles. Returns in about two weeks.

Dorothy Fletcher, who handled the play department of Ann Watkins, Inc., literary agency, resigned to join Coast story department of one of the major studios.

John Chapman's confreres at the News tossing him a farewell luncheon Friday (24) at Coq Rouge, before he swaps assignments with Ed Sullivan.

Budd Schulberg (son of B. P. and Ad) has completed a Hollywood novel, labeled 'What Made Sammy Run?' to be published by Random House in the fall.

Harry Kosiner, eastern rep for Walter Wanger, flew to the Coast Saturday (18) from the United Artists convention in Chicago. Back to N. Y. next week.

Gama Gilbert, of the Times music department, critically ill in hospital with flu and strep infection. Others continuing his record-review column under Gilbert's by-line.

A hoke cafe society gag will be staged by Sherman Billingsley at his Stork, hosting Bob Hope's 'Brenda' and 'Cobina,' of his radio troupe, when they hit N. Y. next week.

Doris Davenport, in Sam Goldwyn's 'Westerner,' drove into New York Saturday (18) and trains back to the Coast tomorrow (Thursday). No particular reason for coming.

Andre Kostelanetz planed in from the Coast last week. Will headquarter in the east through the summer, but make jumps around the country for concert appearances with Lily Pons.

Bill Halligan, now a picture actor, making the rounds of the shows and due back to the Coast at the end of the week. But he claims that 'New York is my towo' and will return soon.

Edward Arnold, east for a Kate Smith broadcast, planed out Saturday night (18) for a Hollywood Bowl 'I'm an American' program. He goes into 'Brooklyn Bridge' for 20th-Fox about June 1.

Katherine Locke, just closed in 'Fifth Column,' planes to the Coast to confab on picture deals and join her husband, Morris Helprin, assistant in charge of production for Alexander Korda.

Alice Faye, in New York to do 'Lillian Russell' on last week's Kate Smith program, remains about a week to see the shows. Will take a rest before going into 'South American Way' at 20th-Fox.

One of the largest midtown restaurants, Toffenetti's, will serve no liquor. Long-term lease at $106,000 annually has been taken at 43d and Broadway in the taxpayer recently built on the site of the old Fitzgerald Bldg.

Lawrence and Mrs. Tibbett taken to San Francisco in the private car of Thomas J. Watson, International Business Machine prez, for the singer's radio date for IBM at the opening of the Golden Gate expo. Due back June 1.

Max Weldy, Paris designer, back for the war zone after working with John Ringling North on the production of the 1940 edition of the circus.

Ballet Russe, 65 in troupe, off for a South American tour. Also the Three Rancheros.

Harry Mason, who has taken over Brad's on West 42d street, is putting in a small floor show and musicians.

Sam Dembow, Jr., and Leonard Goldenson returned Saturday (18) from a two weeks' tour of western Paramount theatres.

Mitzi Green, together with her parents, Joe Keno and Rosie Green, vet vaude act, will be officially welcomed at the Fair tomorrow (Thurs.) on the angle Mitzi is the only picture player who lives in Flushing, next door to the Fair itself.

King Vidor returned from France, bringing with him his two daughters, Antonia and Belinda, who were in school in Biarritz. Their mother, Eleanor Boardman, star of the silent films, returns on a later boat after winding up the family's French affairs.

Hume Cronyn in town for a few days last week, then returned to home at London, Ont. He doesn't intend to join the Canadian army for the present, but will leave in a few days to spend at least part of the summer with the Lakewood players, Skowhegan, Me.

Albert, one of the world's best known headwaiters at Maxim's, the Ambassadeurs, Le Perroquet, and once at his own Chez Albert, in Paris, died recently there, according to word just back from the French capital. He was w.k. to many visiting American showfolk.

Paul Robeson will sing the first concert performance of Earl Robinson's 'Ballad for Americans' at Lewisohn stadium, N. Y., June 24. He introduced it last winter on the 'Pursuit of Happiness' program. Lewisohn date will be Robeson's first N. Y. concert in four years.

Australia

By Eric Gorrick

'F.D.R. Jones' among the topflight songs throughout Australia.

Will Mahoney revue unit doing so-so in New Zealand on repeats.

Aubrey Scotto, Hollywood director, boating home after a looksee this territory.

Switzerland Ice Show may go to U. S. following New Zealand run for Williamson-Tait.

'Dr. Ehrlich' (WB) secured by Hoyts for an extended run try in Sydney next month.

Yehudi Menuhin will give two concerts in Sydney under the management of Williamson-Tait.

Unit has been formed in Melbourne to manufacture television sets. Capital is listed at $10,000.

Michael Joseph, 70, widely known advance agent during the boom days of Aussie legit, died in Queensland.

Teddy Lane will handle special exploitation for 'Pinocchio' (RKO) when pic bows in for Greater Union Theatres.

Lee Sonia, after Tivoli circuit runaround, is now playing dates for Hoyts in Brisbane. May tour the nabes later.

Gregan McMahon, indie producer, doing a legit version of 'On Borrowed Time' in Melbourne for limited run. Home talent used.

Sonia Henie's b.o. has dropped considerably in this zone. Her recent pic, 'Everything Happens at Night' (20th), skidded badly for Hoyts.

Stuart F. Doyle has completely quit the pic field to further build up the Albert-Doyle commercial radio loop, now regarded as the most important in this sector.

Tivoli loop will spot a troupe of local radio faves next month. Troupe will be worked into a unit by Wallace Parnell for a lengthy play in Melbourne and Sydney.

Pic industry has provided two mobile trucks free of cost to present pic entertainment around Victorian training camps. British and U. S. distribs giving free product.

Williamson-Tait dickering with idea of reviving 'Vagabond King' in Sydney. Would be a fill-in until E. J. Tait beats some new shows from U. S., where he is currently.

Local producers are laying off importing Hollywood players for pix, figuring the idea too costly, especially as major portion of the production coin has to come from the government.

Acts playing Sydney and Melbourne for Tivoli loop include Marie Burke, Ann Suter, Barbara Blane, Syd Beck, North China Troupe, Gilbert Bros., Van Strattans, Herbert Young, Andre and Sharam, Len Rich, Paul and Paulette, Bobby Morris, Novellos, Chuck and Chuckles, Clifford Guest and Louis Carr.

Atlantic City

Max Herman's Music Bar opened Friday (17) with Billy Van orch.

Bill Madden's band established at Traymore beachfrontery for another season.

Ben Tourley, manager of Traymore hotel, new general chairman of Beauty Pageant.

Dick Kuhn will bring band to Ritz-Carlton's Merry-Go-Round bar today (Wednesday) from N. Y. Hotel Astor.

Norma Harrison Thrower of Cleveland's Playhouse gave 'Mr Godey Presents' before 1,500 women Saturday (18).

Alma Kitchell, of NBC, told Jersey Business and Professional Women Saturday (18) about evolution of radio in 20 years.

Babette's nitery opened Saturday night (18) for its 20th season. Babette (Mrs. Danny Stebbins) has Joseph Briglia's orch and Emanuel Ovanda's rhumba band.

London

Robert Donat sick again.

Gracie Fields has promised to fly to Egypt and Palestine to entertain the troops.

Leon M. Lion revived 'While Parents Sleep' for a twice-nightly season at the Kingsway.

Helen Barnes replaced Teddie St. Denis as femme lead in 'Me and My Girl' at the Victoria Palace.

The Theatrical Garden Party, annually given in London for Actors' Orphanage, will this year be held at Brighton.

Band leader Debroy Somers lost his only surviving child when his son, 19, was killed while serving in the navy.

Ralph Smart, formerly scripter for Warner Bros. (London), off to Australia, to take charge of local commercial radio station.

Cinematograph operators over 30 have now been added to the list of reserved occupations, which means men who will not be liable for military service.

John Corfield, head of British National Films, dickering with Edmund Goulding to come over from Hollywood on a one-picture directorial deal with options.

Richard Tauber, now a naturalized Britisher, leaves for France May 20 to give eight concerts for the soldiers. Will Hay also Western Front bound to entertain.

Clive Brook's daughter, Fay, following in her father's footsteps. Has just been chosen by her college to play femme lead in students' production of Clemence Dane's 'A Bill of Divorcement.'

Coco, the clown, in private life Nicolai Poliaff, born a Russian, but now a British subject, is serving in the British army. His autobiography was published a few weeks ago and entitled 'Coco, the Clown.'

Peter Haddon has acquired 'Tradesman's Entrance,' farce by Jevon Brandon Thomas in which he will appear with the author. Has specially brought Claire Luce from France to play femme lead.

John Mills about to appear in Associated Talking Pictures' 'Sailors Three,' being filmed at Ealing, in which Tommy Trinder is starring, suddenly recalled to the British Army, after having been given leave. Michael Wilding replaced him.

Lyceum theatre, which was to have been demolished under the London County Council scheme of widening the Wellington street-Strand area, and which has been held up due to the war, taken on long lease, with several options, by Tom Arnold and Harry Foster.

Paris

By Joseph D. Ravotto

Jean Kemm, French director of silent films, and stage thesp, died at 67.

Agnes Capri making film debut in 'Niquette et Sa Mere,' starring Lilian Harvey.

Eric Severeid, Columbia broadcaster in France, became father of twin sons.

Denys Amiel's new play, '1939,' preemed at government-backed theatre, the Odeon.

Sacha Guitry's 'Florence,' which opened war legit season in fall, back at the Madeleine.

Corinne Luchaire in Italy with Georges Rigaud to do 'Abandon,' with Mario Matolli piloting.

Maurice English, Chicago Tribune correspondent, sent to Madrid to replace Alex Small, who transferred to Brussels.

Blond cineactor Henri Garat off to South America with wife to give series of sketches, dances and song numbers.

Henri Lartigue, Ciro's director, revealed that biz dropped 80% when all military leaves were suspended in mid-April.

Caroline Taylor, 9, daughter of Ed Taylor, former Chicago Tribune correspondent, died at St. Cloud after one month's illness.

Jean Gabin and Michele Morgan back on lot in Neuilly Studio to finish 'Remorques,' halted by hostilities in September.

Claire Luce to replace Maurice Chevalier as lead in Casino de Paris show towards the end of June with Irvin Marks clinching deal.

Sessue Hayakawa to be seen in 'Petrouille Blanche' ('White Patrol'), which is nearing completion, with Constant Remy, Janie Astor and Paul Azais featured.

Henri Varna announced that Casino de Paris shows would be headed by Josephine Baker for 1940-41, Maurice Chevalier 1941-42, and Claire Luce 1942-43.

Ronald Squire, British legit, radio and screen actor, received slight internal injuries when struck by car at Place de l'Opera when in Paris enroute to England from Switzerland.

Jacques Copeau, Vieux Colombier head now on lecture tour in Near East, to replace ailing Edouard Bourdet as Comedie Francaise head until latter recovers from automobile accident.

Four roving motion picture trucks equipped with 16 mm. projectors and sound equipment have been placed in service by British cinema section to show to French and British soldiers in France.

Following Sacha Guitry's 'They Were Nine Bachelors' and Yves Mirande's 'They Were 12 Women,' now comes 'They Were Five Men On Leave,' to be piloted by Abel Gance, work starting in July.

Austrian refugee center in Paris announced death in Vienna of Victor Leon, 82, librettist of 'Merry Widow,' who died in poverty with property confiscated by German authorities because he was a Jew.

Association of French Dramatic Artists, presided by Victor Boucher, celebrated 100th anniversary with dinner and play written by Sacha Guitry, with author, Louis Jouvet, Madeleine Renaud, Denis d'Ines appearing.

Jury awarded 1940 Strassburger prize of $1,000 for outstanding French writing on the United States to Max Lambert for his 'Les Etats Unis Bilan de 1939,' a sort of intellectual guidebook on American historical problems.

Sigmund Freud's nephew, Hugo Haas, formerly of Prague national theatre, now acting in French pict, 'Mer en Flammes' ('The Sea in Flames'), has finished scenario, 'They Met in the Water,' which is to be made into French film.

Henri Bernstein's 'Elvire' at Ambassadeurs, to run until June 30, then goes off boards until Sept. 1, when it returns for another two months' run. Finally will be replaced by another of the author's new plays, 'Fortune,' with Andre Luguet and Renee Devillers as co-leads.

Edith Piaff, cabaret entertainer, filled in on one hour's notice in Jean Cocteau's 'Monstres Sacres' when Madeleine Robinson taken ill with appendicitis. Former holder of role, Jany Holt, filled in next day, Gaby Sylvia on Monday, with Mlle. Piaff taking role for good on Tuesday.

St. Louis

By Sam X. Hurst

Robert B. Baum, 22, active in the Mummers and Town Theatre, died of paratyphoid fever.

Roger Gibbons, Peoria, Ill., staging miniature 'Hollywood Openings' at nabes in the city and St. Louis county.

The Grand, downtown, has switched from straight burlesk to film-burlesk for the summer, grinding from 12:30 to 11:00 p.m. daily.

Ralph Graves, projectionist at the Columbia, a nabe, died following a major operation. Fellow craftsmen donated blood for several transfusions.

Reorganization Investment Co., operator of Forest Park Highlands, amusement park here, has purchased grounds and adjoining acreage for $100,962.

Annual dinner for guarantors of Municipal Theatre Assn., sponsor of municipal opera in Forest Park, will be held in Gold Room, Hotel Jefferson, Friday (31).

The $7,000,000 Municipal Auditorium had a profit of $2,766.81 during the fiscal year ending April 8, compared with a loss of $27,000 during the previous fiscal year.

Jimmy Conzelman, former football coach at Washington U., contracted to play role of Bill Johnson, football coach, in 'Good News,' to be presented in Forest Park playhouse starting July 18.

Norman MacDonald, technical director of Little Theatre, will head group of native thesps and operate strawhatter at Ironton, Mich., in summer resort belt. Group will use tag of Caravan Players.

Joe Garrison, local manager for Universal, upped to district manager with jurisdiction over St. Louis, Kansas City, Omaha and Des Moines. Pete Dana, former district manager, takes over special homeoffice assignment.

'Sea Lore,' symphony composed by William J. Coquelin, member of the composing and arranging dept. of the St. Louis office of the Missouri WPA project, will be played at Reading, Pa., by the Philadelphia Philharmonic.

George A. Hoffman, native, copped a contract from Warner Bros. and makes screen debut with Edward G. Robinson in 'Brother Orchid.' Hoffman's screen tag is George Haywood. Sang in muny opera chorus last year.

Cleveland

By Glenn C. Pullen

George Stevens, after winter at Roxy, back at Drive-in-theatre as manager again.

George Young scuttling burlesque for summer at Roxy, putting in 'sex' shows and film thrillers.

Frederic McConnell's Play House staff getting troupe together for annual trip to Chautauqua, N. Y.

Variety Club barkers previewed remodeled clubrooms last week, but formally baptizing them with a June 1 shindig.

Dina Rees Evans starting rehearsals of 'American Way' for Cain Park's strawhat outdoor amphitheatre June 27-July 6.

Bob Opitz, leader of Versatilians orch, and Anne Sulzmann set June 1 wedding date. She's granddaughter of town's former sheriff.

Illness of William F. McDermott, Plain-Dealer drama critic, broke his perfect 26-year columning record. Checked into hospital, but now okay.

Hollywood

Aben Finkel east on motor vacation.

Martha Raye divorced from David Rose.

Maxine Jennings divorced Rudolf C. Ising.

Bela Lugosi back from six-week stage tour.

Nate Edwards joined Republic's casting office.

John Howard to Birmingham for the air races.

J. Walter Ruben to Canada on location hunt.

Nelson Eddy back to work after nasal operation.

Blanche Yurka in town for another crack at the films.

Noel Coward making the late spots with Marlene Dietrich.

Gene Autry back from eastern personal appearance tour.

Paulette Goddard planed to Mexico on a fishing expedition.

Gene Fowler checked off the RKO lot to complete another book.

Ann Marie Schunzel switched to Ann Loring as a nom de film.

Arthur Murray in from New York to open two new dance spots.

Fred Mills back to Chicago after huddles with James Roosevelt.

Edward H. Griffith to Richmond, Va., to oversee location shots.

Sterling Hayden changed his screen name to Norman Sterling.

Winthrop Aldrich ogling Hollywood from a banker's viewpoint.

Casey Robinson took off for a Clipper vacation tour of the Orient.

Miklos Rozsa in from London for musical job with Alexander Korda.

Arthur Eddy returning east after three years on Warners' publicity staff.

Robert Young switching his Alaskan trip to a Honolulu vacation next month.

Alma Reville back from England to rejoin her husband, Alfred Hitchcock.

John Garfield motored in from New York to await his next Warner assignment.

John Grierson looking over the studios for the Canadian public relations service.

Lawrence Tarver moved in as assistant to Dan Kelley at the Universal casting office.

Pittsburgh

By Hal Cohen

Barnum-Ringling show will make its annual visit here June 3 and 4.

It's a gal at the Buell Whitehills. Pop's director of the Pitt Players.

Pat Donnelly, Miss America, came in from Detroit for the 'Lillian Russell' preem.

Jules Lapidus, U branch manager, and his missus have shoved off for Miami vacation.

Ann Corio is half way through her coming autobiography, 'Men, Gentlemen and Others.'

Father-in-law of Kap Monahan, Press drama critic, died suddenly last week in Florida.

Husband of Mrs. Rae Bresnick, gal Friday to Dave Kimmelman at Par, died suddenly last week.

Buddy Broudy back to Fort Monroe, Va., after spending leave of absence here with his folks.

John McKee and his wife, Tallye Dunston, off for Reading to summer at Green Hills Playhouse.

Opening of Old Shay Gardens at new location delayed for two weeks on account of remodeling.

Dick Hoover, Playhouse press agent, and actress Peggy Eastell will tell it to a preacher June 1.

Polly Rowles will do 'Biography' for two weeks in July with Erie Players at Lake Chautauqua.

Jimmy Sephier in to spend a day with his old college roommate, Joe Feldman, WB advertising chief.

George Tyson off for Atlantic City to spend four months preparing for Showmen's Jubilee and Beauty Pageant.

John Magnotti back from New Bethlehem, where he helped his parents celebrate their golden anniversary.

Norman Fleishman, son of Brighton theatre owner, and Dorothy Gusky have announced their engagement.

Whole town saddened by the sudden death in Florida of Hazel (Mrs. Mike) Cullen. She was the former Hazel Jennings, a Ziegfelder.

Bill Blowitz, of M-G coast publicity department, vacationing here with his parents, the Joe (Manor theatre manager) Blowitzes.

Chicago

Noel Coward made the rounds of all Chi legit shows on his three-day layover on way to the Coast.

Jack Lavin came in for opening of Charles Baum orchestra at the Empire Room of the Palmer House.

Don Ameche came in from Clinton (Ia.) premiere of 'Lillian Russell' for visit of the home town and his old radio gang.

Pat O'Brien and Donald Crisp partied by Warner Bros. execs on way to South Bend for 'Knute Rockne' flicker.

Edward Gilmartin resigned as manager of Savoy ballroom here to take over direction of Lake Lawn summer dancery.

OBITUARIES

WILLIAM E. ATKINSON

William E. Atkinson, 60, former v.p. of Metro, one time v.p. and general manager of the Roxy Theatres Corp., and who emerged from retirement in 1932 to become prexy of Fox Theatres Corp., died of a heart attack May 18 in Charlottesville, Va.

A Briton by birth, Atkinson was educated in England and saw service in the Boer War. Coming to the United States in 1901, he managed the Pittsfield, Mass., Electric Co. from 1906 to 1910, when he left to enter the film industry as sales manager for the old Kinemacolor Co.

He held varying positions in the ensuing years, and in 1924, following a merger of the assets of Samuel Goldwyn and Louis B. Mayer, was appointed v.p. and general manager of the new firm known as Metro-Goldwyn-Mayer Pictures Corp. The following year he resigned to become general manager of the Roxy Theatres Corp., which built the Roxy theatre and several other large houses in the metropolitan N. Y. area.

Retiring to his Charlottesville home in 1928, he returned four years later to head Fox Theatres Corp., replacing Harley L. Clarke. In 1934, when Fox Theatres went into receivership, he and John F. Sherman were named equity receivers to handle the liquidation. He again retired shortly after assuming this post.

Surviving are his widow, Ethel; two sons, Wilson Atkinson of Wellesley, Mass., and William B. Atkinson, a student at the U. of Virginia, and a daughter, Marian, also a U. of Virginia undergraduate. He also leaves two brothers and three sisters who reside in England.

Funeral services were held yesterday (Tuesday) in Charlottesville and interment took place in nearby Monticello Memorial Park.

JOHN S. LODER

John (Jack) S. Loder, 40, well-known Pittsburgh publicist before ill health forced his retirement 10 years ago, died at his home in that city last week after a long illness. Loder at one time was connected with the Earl Carroll theatre, New York, and also worked in Detroit for a number of entertainment enterprises there.

He was press-agent for Loew's Aldine theatre, Pittsburgh, when Louis A. Sidney was making presentation history at that spot, and later became publicity director for Kennywood Park. He was a navy veteran of the World War. Widow and son survive.

A. M. BEATTY

A. M. Beatty, 63, head of the overseas entertainment division of the American Expeditionary Force during the first World War, died in the Essex County (N. J.) Sanatorium Thursday (16). He lived in nearby Nutley, N. J., and had been ill about six months.

In show business and allied equipment fields for years, Beatty was an executive of the International Projection Corp., N. Y., when he became ill. Survived by his mother, widow, son, daughter and two sisters, one of whom, Ruth, operates a carnival in the midwest.

EDWARD LOCKTON

Edward Lockton, 64, British composer, who wrote more than 2,300 compositions in a career of 32 years, died May 16 in Hendon, England.

Some of his more popular songs were 'Tommy Lad,' 'Where My Caravan Rested' and 'Shipmates o' Mine.' His ballads 'Until' and 'Because' were reported to have sold in excess of 3,000,000 copies. Another of his successes, 'While the Great Red Dawn Is Shining,' was written while he was on duty as a special constable stationed as a sentry outside Buckingham Palace in the last war.

SELMA MARION

Mrs. Sallie Sheldon Lucas, 48, who as Selma Marion appeared with the Hammerstein Light Opera Co. and the San Carlo Opera Co., died in Paris May 19 after a brief illness. A resident of Paris for 12 years, Mrs. Lucas more recently had been active in raising funds for the Salvation Army and had devoted much time to Allied relief agencies.

Survived by a brother, Berthold M. Nussbaum, of New Rochelle, N. Y., and a sister, Mrs. Harold Phillips, of Kew Gardens, L. I.

ALONZO G. HINKLEY 3D

Alonzo G. Hinkley 3d, 23, son of Supreme Court Justice Alonzo G. Hinkley of Buffalo, died in an automobile accident near Hillsdale, Mich., last week.

For the past two years he was associated with the Chekhov Theatre Studio, Ridgefield, Conn., and when killed was enroute to Chicago for a theatrical engagement there. In 1937, he left Yale to play in 'The Eternal Road.'

RALPH BEHLING

Ralph Behling, 53, stagehand at the 'American Jubilee' show at the New York World's Fair, died of a heart attack while preparing the sets for a performance Sunday (19) night.

Behling had been a member of Brooklyn Local, No. 41, stagehands union, since 1914, and served as business manager from 1917-'21. Survived by widow. Funeral services will be held tomorrow (Thursday) in Brooklyn.

CLYDE E. ANDERSON

Clyde E. Anderson, 50, died at his Atlantic City home Thursday (16) after illness of eight months. Was vaudeville comedian before going to A. C. After touring as stagehand with Earl Carroll's 'Vanities' for several seasons, he became stage carpenter at Steel Pier, A. C. Leaves widow, Blanche, and sister, Mrs. Mabel Scott of Syracuse.

JAMES E. VISOKY

James E. Visoky, general manager and v.p. of Puritas Springs amusement park, Cleveland, died May 14 in Cleveland from a heart attack.

Surviving are his widow, who owns the park; son and daughter.

JOHN HRONEK

John Hronek, 76, dean of Cleveland bandmasters, died May 13 at his home in that city, where his Bohemian marine band has been a civic institution since 1882.

Mrs. Anna H. Greening, 63, wife of Gus S. Greening, who has managed more than 25 theatres here, died suddenly in Detroit following a heart attack. Beside her husband, she leaves two children.

Burgess Bell, 42, studio set designer, died May 12 in Hollywood after a long illness. Surviving is his widow, Gwen Wakeling, for years fashion department head at 20th-Fox.

Mrs. Clara Allen, mother of Verna Felton (Mrs. Lee Millar), radio and stage actress, and wife of Earl Allen, Coast theatrical manager, died May 18 in San Francisco.

Father, 73, of Phil Baker died May 15 in New York, a couple of weeks following amputation of one of his legs due to gangrene that set in because of a blood clot.

Mrs. Emma Rowland, 83, mother of Richard Rowland, film producer, died May 14 in Beverly Hills.

Bert Longnecker, 64, film cameraman for the past 30 years, died May 10 in Hollywood.

Mother, 74, of Lawrence Grieb, manager of the RKO Albee, Bklyn, died in Trenton, N. J., May 6.

Writers' Pic

Continued from page 1

ation. Reported he finally decided it would be easier to earn the money than dope out a way of effecting the necessary economies. He therefore approached Sherwood and Hart, and the latter pair agreed to join him.

It will be the first collaboration for the trio, who comprise one of the biggest money-making combines in the history of stage authorship. Kaufman and Hart have collabbed on such smashes as 'Once in a Lifetime,' 'You Can't Take It With You,' 'I'd Rather Be Right' and 'The Man Who Came to Dinner,' besides several other successes and near-successes. Each has also had various hits with other collaborators.

Sherwood, always previously working alone, has authored the following five smashes in succession: 'Petrified Forest,' 'Tovarich,' 'Idiot's Delight,' 'Abe Lincoln in Illinois' and 'There Shall Be No Night.' All three playwrights have not only had many top price picture buys of their plays, but all have likewise written directly for the screen on numerous occasions. Estimated their combined earnings from legit and films would run to many millions.

Although Kaufman describes the three-way collaboration as still a nebulous idea, it's understood that the trio seriously intends to go through with it. Figured the work will have to be done soon, however, as Kaufman and Hart have to go to the Coast this summer to make the picture version of 'Man Who Came to Dinner' for Warners, and Hart is readying his own serious play for a fall production on Broadway.

Nazi Spieler

Continued from page 1

and other countries. According to one account, when coming back from Germany after doing some work there, he couldn't get his money out, so bought jewelry instead and brought that back to the States.

On a recent broadcast Ward mentioned a postcard he had received from his home town, Glenview, Ill. With that lead, Time magazine learned that Ward was in all probability Edward Leopold Delaney and in its current issue raised the question, and also published an old photo, from which people in the business identified Delaney. The 'E. D. Ward' is simply his first name, Edward. Time did not go into his background.

Edd Johnson of CBS, who regards Ward's stuff as hot but basically Nazi propaganda differently delivered, plus a sarcastic slant on the Allies anc the U. S., calls him the 'Haw-Haw for the United States.'

While very glib on the air three times weekly over DX, Johnson does not believe Ward's stuff is spontaneous but that instead it is carefully prepared and polished. He is on Mondays, Wednesdays and Fridays. CBS found Ward about five months ago and at first he was on the shortwave airlines once weekly, increasing his chores as he began to take on. Johnson regards the former American p.a. as having a good sense of showmanship and calls him 'glib' though discounting any thought that Ward is there so well on the ad-libbing.

MARRIAGES

Martha (Mickey) Devine to Horace Dodge, in Baltimore, May 16. She's a former 'Vanities' showgirl; he's son of the late millionaire founder of the Dodge auto plant.

Babe Marks to Myrt T. Blum, in Las Vegas, Nev., May 14. Bride is sister of Mary Livingstone (Sadie Benny); he's Jack Benny's business manager.

Virginia Welles to Charles D. Lederer, in Phoenix, Ariz., May 16. Bride is the divorced wife of Orson Welles, and known in legit as Anne Stafford; groom's a screen writer.

Maxine Jennings to Ed Byron, in Warrenton, Va., May 17. Groom is producer of 'What's My Name' radio program; bride is RKO contractee.

Anita Louise, film actress, to Maurice (Buddy) Adler, scenarist, May 18 in Los Angeles.

Maurice D. (Red) Kann to Frances Gross, in New York, May 19. He's editor of and bride is also on Box Office.

Nancy Ewing to F. Bourne Ruthrauff, in New York, May 17. He's with the advertising firm of Ruthrauff & Ryan, of which his father, Wilbur B. Ruthrauff, is v.p.

Ruth Miller to George Tyson, in Indianapolis, Nov. 24, just revealed over weekend. Bride is dance directress, he's advertising ch'ef for Harris Amus. Co., Pittsburgh.

Imogene Rose to Dr. Bert Reinow, in New York, May 19. Bride is an orchestra leader and daughter of the vet vaude team of Rose and Moon.

BIRTHS

Mr. and Mrs. Bernard Wilder, daughter, in Brooklyn, N. Y., May 16. Father is with the homeoffice theatre department of Warner Bros.

Mr. and Mrs. Jerome Sill, son, May 15, in New Rochelle. Father is with sales promotion division of CBS.

Mr. and Mrs. Charles Levin, son, in Hollywood, May 14. Father is on production staff at Metro.

Mr. and Mrs. Jack Jacobson, twins, son and daughter, in Hollywood, May 13. Father is film sound technician.

Mr. and Mrs. James Stephenson, son, in Hollywood, May 13. Father is film player.

Mr. and Mrs. Lew Lacey, daughter, May 17. Father is announcer of several programs and entertainer over KTSA, San Antonio.

Mr. and Mrs. Jack Fitzpatrick, son, in Denver. Father is news and sports announcer, KLZ, Denver.

Mr. andy Mrs. Kingsley F. Horton, daughter, in Boston, May 7. Father is sales manager at WEEI, Boston.

WHAT THEY THINK

Not Anti-Union

New York.

Editor, VARIETY:

Read with a great deal of interest the May 15 VARIETY in which a Glendale, Cal., theatre patron is said to have seen an anti-union film made by the National Association of Manufacturers.

This Association is not opposed to the right of employees to organize and hence it has made no anti-union films.

While I realize that the source of this story rather than VARIETY may be responsible for this error, I feel that as a matter of justice and fair play you do not want to contribute unwittingly to spreading this gross misconception of American industry.

At the Congress of American Industry in December, 1939, the members of this Association adopted a set of principles relating to the conduct of American industry. In this platform are these sentences: 'The employees should have the right to join any labor organization he wishes, or none at all, as he may himself deem best in his own interests. The action he takes in this regard should be arrived at as a matter of his own free will and volition, without coercion, duress or intimidation from any source.'

I should like to invite you to the offices of the National Association of Manufacturers in the Time and Life Building to see and hear 'Your Town,' which the Glendale theatre patron calls 'anti-union.' After seeing it I am sure you will agree that it is a wholesome piece of educational entertainment which will make you proud that you are an American enjoying the blessings of civil and religious liberties and free enterprise which have made this nation the envy of all the world.

Walter B. Weisenburger,
Executive Vice-President,
Nat'l Ass'n of Mfrs.

Film Song Plug

Philadelphia.

Editor, VARIETY:

In your May 15 issue, you notate that Playmates became popular with a minimum of air plugging. Also that Santly-Joy-Select thought that Kyser and Harbeck had done the trick. Taking away no glory from the above gentlemen, but what was that nationwide plug April 25 in the Will Rogers Memorial reel, which was shown to concentrated audiences for an entire week on the screens of the nations' movie houses? This reel which included Kay Kyser's band 'playmated' everyone to a fare-thee-well.

Credit the movies on this one.

Very truly yours,
Martin Goldenberg
Manager, State.

Not Carbon Copy

New York.

Editor, VARIETY:

Your reviewer was quite right in his comments on the first broadcast, 'Fun in Print,' last Sunday. Frankly, however, we are not trying to compete with 'Information Please,' nor is the show strictly a carbon copy.

He was right in suspecting that I was jittery because of the obvious state in which Hendrik van Loon arrived. It was a tough assignment for a first broadcast, and we were lucky to get by at all. Your review was the only really unfavorable comment we received, so I hope VARIETY will have someone listen in again when we have struck our stride.

Sigmund Spaeth.

Protection—Against Corn

New York.

Editor, VARIETY:

It seems the only way a person can break into the headlines these days is to invade some place.

So, in an effort to compete with the boys over in Europe, Tommy Dorsey and his orchestra invaded New York last night (Tuesday), making headquarters at the Hotel Astor Roof. The invasion, mind you, is solely as 'protection' for New Yorkers. Protection—against corn!

Jack Egan,
Minister of Propaganda,
Dorsey High Command.

Charity Showmanship

Continued from page 37

one of two things as a rule: (a) hired a professional radio director or (b) gone to some school or college with a radio workshop or class and borrowed the technical brains, talent or personnel there available.

The average community chest drive runs two weeks to a month. During this period the maximum publicity impact upon the public is sought. Every method of arousing sympathy and evoking cash donations is employed. And radio, perhaps more than any other single channel, looms as all-important to the success of such drives. Radio's willingness to acknowledge an obligation to help is not accompanied, however, by a willingness to clutter up its program schedule with boresome and pompous citizens delivering windy speeches. The charity talk, it is now commonly held within broadcasting and the charity world alike, is as objectionable as ragweed in September.

Entertainment programs loaded with names and aimed to strike groups through participation is the technique followed by the Greater New York Fund, which in June will wind up two months' intensive drum-beating in the metropolitan area. This campaign is probably the most pretentious of any now regularly organized each year in any American community. It is set up with the hard-headed practicality of a political machine operating in every precinct and passing up no bets.

Kobak as Chairman

Significantly, five members of 12 on a public relations committee for the New York Fund are radio men, or intimately acquainted with the medium. These are Edgar Kobak, the chairman (who recently resigned from Lord & Thomas), Niles Trammel, Ken Dyke and Doug Meservey, of NBC; Henry Obermeyer, of Consolidated Edison (and in charge of its broadcasts). Other members are Kerwin Fulton, N. Joseph Leigh, B. R. Geyer, Merle Gulick, Mark Seelen, John W. Darr, Dorothy Swenson.

The two professional radio directors involved in the drive were Allen Gordon, who previously handled State of New York's radio campaigns, and Jerry Crowley, with hospital radio drive experience, who has since moved on from the Fund to the Rockefeller-financed Air Youth of America.

Union Talent

An important phase of the Greater New York Fund radio publicity operations concerns the encouragement of labor unions to produce broadcasts of their own aimed at their own membership. For example, the Hotel Workers union had its president, Michael Garriga, two other officials, a singing trio and a dramatic monologist, all from the union ranks, on WEVD. John Markey, the educational director, so-called, of the Transport Workers union, appeared on WMCA with others. The 'Pins and Needles' cast represented the Ladies Garment Workers on WABC. On WOR, a workers chorus backgrounded the officers of the Amalgamated Clothing Workers. The Edisoneers, a company glee club, did its stuff on the same station on another Fund program.

These local station, home-talent programs are supplemental to the series of big splash entertainments arranged by the Fund directly. This is the typical 'benefit' type of show such as the Madison Square rally of April 1, in which Fred Waring, Tommy Dorsey, Glenn Miller, Will Bradley and Victor Sims appeared along with Jan Peerce, Dorothy Maynor, Calgary Brothers and the Gracella Dancers.

The radio director of the charity drive desires above all to pivot his publicity around well-known personages, and to this end there is constant pressure upon celebrities. This year's Fund had Jimmy Walker, ex-mayor, as a frequent master of ceremonies. Other participants included Eddie Cantor, George Jessel, Molly Picon, Walter Cassel, Tommy Riggs, et al.

Sherman Crother orchestra playing at Dinty's Terrace Garden, Albany-Saratoga Road. Ned Harvey's is the other band. In the floor show are: Lane, Edwards and Allen, Barrett and Smith, Anderson and Robinson, Eden and Her Escorts, Claire Ray Dancers and Florence Hallman.

Todd's New Orleans Village at N. Y. Fair Easily a No. 1 Midway Standout

Michael Todd's Gay New Orleans Village, with three distinctly separate and lavishly costumed revues, bowed in Friday (17), one week behind the N. Y. World's Fair's official starting date, but auspiciously enough to crown him the new kingpin of the midway. New Orleans rounds out Todd's four Fair ventures; rates as his best and, penny for penny, is the best entertainment buy on the Great White Way in Flushing meadows.

Todd is also operating the Music Hall, playing the condensed 'Streets of Paris;' Dancing Campus, which is grinding bands at 25c admission in the former Merrie England site; and the Old Opry House (nee Globe Theatre) with old-time films. These give him a big edge on all other midway showmen in number of attractions, New Orleans puts him out in front on the artistic side as well.

At the Friday night preem, Bob Coleman, of the N. Y. Mirror, referred to Todd as the Mahatma of the Midway, which means a graduation for the man whom the trade was referring to recently as the Mad Moujik from Chicago. His madness now looks like big boxoffice, perfectly spelled out by such expert technicians as Hassard Short, who staged the Gay New Orleans shows; Watson Barratt, who designed and built the beautiful outdoor stage; Irene Sharaff, who designed, and Mahieu, who executed the most striking costumes to be found anywhere at the Fair.

Also of no small measure in the successful concoction is the excellent score turned out by Allan Roberts, Buddy Bernier and Jerome Brainan. All three are virtually unknown youngsters, but practically all of their tunes sound like Hit Parade candidates.

The music, in fact, is the foundation of the revues, one song, 'DuBarry Brown,' being the title number for the all-colored show, while 'Sazerac' titles the white song-and-dance. Third revue is the 'Mardi Gras Frolic,' which combines both casts and Muriel Page, the Flame Dancer, and Carrie Finnell, she with the educated bust, as well. 'Mardi Gras,' because of Miss Finnell's raciness and Miss Page's ostensibly nude dance, is strictly a midnight blowoff, timed when kids wouldn't be in the audience.

'Sazerac' Best

'Sazerac' is probably the best of the two regular revues, though 'DuBarry Brown' isn't very far behind. Mark Plant, baritone, and Ruby Mercer, operetta soprano, are its singing features, doing handsomely by such tunes as 'Who Can Deny,' 'I Touched a Star,' 'It Wouldn't Be Love' and the conga-rhythmed theme song. Another tune in this revue is 'Hello Yankee,' sung by the 16 Albertina Rasch dancers, who also uncover some excellent terping. Emmett Oldfield and Co., doing a pantomime knockabout acro turn, and Ben Dova, whose drunk antics on a stage and prop lamppost are standard in vaude, intersperse the production routines. 'Sazerac,' which is led by Miss Mercer and a male quartet tagged Four Grand, includes Carlos and Carita, a fast mixed rhumba team that is touched with novelty via the man's beating on drums strapped to his legs.

The white show lasts 40 minutes, and half-hour intermissions space the colored revue. Latter includes a mixed choir of 16; a peppy, well-trained mixed chorus of 20; Ann Lewis, a very good rhythm singer; the Zephyrs, male panto comedy team, and the Berry Bros. (3) hoofers also long standard in vaude and topflight colored niteries. This revue is also distinguished by its music as well as costuming, 'Folding Money,' 'Cotton's Up' and the title song all pleasing.

Mardi Gras' Hotcha

'Mardi Gras' removes all wraps for the midnight mob. It's not for purists or kids, but yet, with the exception of Miss Page's 'nudity,' all of its bawdiness is aimed for laughs and gets them. The idea of having Ben Dova work on a gigantic nude statue, for instance, is a strong laugh in itself. The crowd roars as he traverses the hills and valleys to reach the top of the plaster female, and as he makes clothes pegs of anatomical structures not mentioned in very polite society.

The same audience reaction comes when Carrie Finnell warns eight chorines posing as schoolgirls to beware of the predatory male. Miss Finnell emphasizes her racy special song with surprising control of her chest muscles, and every exclamation point wowed the opening night audience. Miss Finnell is also doubling into Carrie's La Do Bust In, which is bawdily decorated and is one of four bars in New Orleans village. Other three are the Absinthe House, which will open some time this week; Sazerac Bar, which gets a plug in the show; and the drinkery in the New Orleans Restaurant, a class eatery with native cuisine.

Miss Page's Flame Dance is the only supposed nudity in New Orleans village, but actually she's wearing fleshies. The Flame Dance, incidentally, is one of Todd's first show biz creations and was at the Chicago World's Fair in 1932-33. It's the dance of a moth burning her wing on a candle and doing a none-too-classical routine in the 'raw.' Miss Page's neat chassis is an asset to the number.

Rest of 'Mardi Gras' comprises the colored and white casts reprising some of the tunes from their original shows, and finally the induction of Mark Plant and Miss Mercer as king and queen of the shindig. This ending, like the 'Scarlett and Rhett' finale of 'Sazerac,' entails the bringing on of a horse-drawn carriage and they are striking effects.

Financial Setup

The rebuilding of last year's Little Old New York site into Gay New Orleans cost over $100,000 from the physical aspect alone. Costuming for all three shows is said to cost another $15,000 and easily looks it. The gate is 25c, which means that plenty of quarters must pour in to pay off profits at the windup next October, but if the Fair itself gets them then New Orleans is a cinch. For entertainment and as a hangout, it's perfect for the late mob, while the daytime and evening shows won't disappoint the afternoon and evening crowds. Test of the spot's b.o. draught came Saturday (18), when the Fair drew nearly 230,000 paid admissions. Todd late that night claimed that New Orleans counted 20,000 paid admissions that day, meaning better than 10% of the Fair's paid attendance.

The European catastrophe's dampening effect on the public's spirit may hurt the Fair and its concessionaires, but whether in the red or the black at the windup, Todd has nothing to apologize for in New Orleans. He's giving them terrific entertainment for two-bits. *Scho.*

At Last!

Burns Mantle, N. Y. Daily News drama critic, in his review of Gay New Orleans at the Fair, referred to Michael Todd as 'a genius.' This makes it official.

Todd has been claiming the same thing for the past few years, but nobody believed him.

FORD PLAYHOUSE

(Ballet, Style Show, Film)
(FREE)

'A Thousand Times Neigh,' presented by the American Ballet Caravan. Directed by Lincoln Kirstein; production designed by Walter Dorwin Teague; story and lyrics by Edward Mabley; musical score, Tom Bennett; choreography, William Dollar; costumes, Alvin Colt; orchestra and chorus (recorded music) by Norman Cloutier.

Features Marie Jeanne, Nicki Magallanes, Kari Karnikovski and Vladimir Vassilieff; supporting ballet of 10.

Latest industrial firm to employ good showmanship to attract visitors is Ford Motors. After spending $500,000 on a trim, air-conditioned theatre seating 450 (with room for nearly 1,000 standees), the company has apparently spared little expense in presenting a 45-minute stage and film show. Of course, the ballet is the ace attraction, and fully lives up to advance ballyhoo.

It is the first time a full-length ballet has been commercially sponsored by an industrial concern. Incidentally this also is the initial time any ballet has been set for 12 performances daily over a six-month stretch. Cast of 18 or more, used in the preview Friday (17) night, also includes 24 relief performers, which is only natural considering the strenuous routines presented.

'A Thousand Times Neigh,' title of the ballet, quaintly traces horse-versus-auto battle from the Model-T era to the present day, with auditors given to understand that the arrival of streamlined motor cars has seen the village nags elevated to new glory as racing ponies. Story is related by a narrator, singing and music.

The three scenes are projected in rapid succession with a revolving stage eliminating any waits. Dancers make use of all the classic portions of ballet technique, although the story is down-to-earth Americanese. Interest is built about the fate of a typical American horse, with the clever team of Karl Karnikovski and Vladimir Vassilieff making its antics almost human. Marie Jeanne and Nicki Magallanes solo and are in best American Ballet Caravan tradition. Their efforts are outstanding.

Entire ballet was produced under the supervision of Walter Dorwin Teague, designer of the Ford building and exhibit at the fair. Story and lyrics were written by Edward Mabley, while Tom Bennett, staff composer for NBC, did the music. The fluid dancing was directed by Lincoln Kirstein. Bulk of cast was taken from his American Ballet Caravan. William Dollar, a product of the American School of Ballet, provided the choreography, while Alvin Colt was costume designer. Norman Cloutier directed a 27-piece orchestra which plays the full ballet score—all recorded.

'Symphony in F,' short in Technicolor made by Audio Productions, is an instructional subject depicting the work and material that go into a Ford product. Much of it is heightened by clever miniature figures used in carrying out developments. Background is from music by Edwin E. Ludig.

Automobile style show, which opens with the film and ballet following in that order, offers eight attractive femme models. Each represents by her garb whether she is the outdoor girl, the society deb or the professional man's wife—and each expressing her choice for a specific car model. It's an outright plug for the Ford product, but fairly well sugar-coated.

Entire performance runs about 45 minutes, with 18 minutes for the ballet. *Wear.*

WHY DO

(25c)

Features Pat Paree, Jean Rochelle, Noma, Willa Mae Lane, Linda Castro, Pinkie Mitchell, Jimmy Brown.

Philip Gelb's second attempt at the fair has possibilities, despite the odd tag for his show. Gelb produced last year's Crystal Palace, and this season's effort is reminiscent on the comedy end. Show is housed in the building used by Time and Space exhibit last year, with some 400 seats well arranged on two levels.

Billing describes this as 'a musical cavalcade of love, depicting noted sirens of history.' Gelb retains a kidding m.c., who is supposed to argue with an elderly femme stooge in the audience. This missed fire at show caught, when some male patrons out-kidded the plant until the m.c. was forced to plead for dignity and skip most of his so-called wisecracks. Best dancer of lot, Noma, walked off stage in a huff after a barrage of uncouth heckling.

Pat Paree, most recently in burlesque, does a mild strip on the dimly lighted stage as climax to show. Jean Rochelle, at the Fair last season, is back with her man-woman specialty, but tempered. Willa Mae Lane, in a primitive African dance, works under wraps to small returns.

Noma, supposedly a Javanese terps performer, clicks neatly, adding class to the show. Her Javanese garb and obvious ability also help. Linda Castro's conga dance is marked by the femme smoking a bulky cigar. Miss Paree is on earlier in a stately minuet in colonial costume, with a flash of the undraped posterior as the shocker. An undesignated Oriental dancer works in the shadows, ducking from one side of the stage to the other, outside alternately lighted baby spots.

Production consists mostly of manipulated lighting effects, with a giant mirror arrangement for Paree's peel. Music is canned. 'Why Do' was doing capacity biz Saturday (18) night, as it's evident the Fair crowd wants a flash of flesh, no matter how served up. *Wear.*

RCA EXHIBIT

(Television, Radio)
(FREE)

Radio Corp. of America has doubled its floor space this year at a cost of around $300,000, with the showmanship slant stressed. This angle was indicated when the company used one of its Victor recording bands, Larry Clinton's, for its opening Saturday (18).

Full emphasis has been placed on television, with two auditoriums set aside for continuous shows. Motion picture short, which attempts to eliminate any mystery surrounding television, is shown each group in an air-conditioned projection room seating about 250. Film graphically shows what goes into sight-sound broadcasting. Group then adjourns to 20 separate rooms, each fitted up like a typical living room and each equipped with an RCA television receiving set. Each room gets the 10-minute telecast simultaneously.

Then the group goes outside to watch the television studio, which sent out the program, in actual operation. In good weather, the television studio in the courtyard will be employed. Television cameras also are spotted about the grounds for special pickups.

Exhibit also features a comprehensive demonstration of RCA Facsimile, with scanning machine and receiver in operation. A highlight, too, is a complete radio production line with a new radio turned out every 11 minutes and made available for purchase on the spot.

A large music lounge, where Victor records may be picked and played on request, is an addition. The giant electron microscope, costing $17,000, also is spotlighted prominently. RCA also reprises its recording studios, the kidnap alarm and the RCA Communications display. This year a 34-foot fishing boat, with special gadgets, is anchored in the garden. Two-way radios on an airplane, motorcycle and police car also are shown. Entire exhibit was planned and carried out by Joseph D'Agostino, young company engineer. *Wear.*

Frankness Pays

A barker at the World's Fair is credited for the draw of a DuFour and Rogers minor concession, called 'Palace of Wonders' up to now. They have ordered new signs which will read 'Fake-a-Torium.'

Spieler's line of gab is to the effect that he couldn't urge people to see the show, because 'I know you'll be gypped, but it's only a dime to get in.' That seems to have got 'em, for the joint is doing okay.

20,000 Legs Under Sea

(25c.)

This was Dali's 'Dream of Venus' last year. Same group, with new additions and without William Morris, Jr., now operate. The same futuristic artistic motif prevails, with modernized mermaids, swimming in a tank, principally clothed with fancy trunks. An addition is an aesthetic, barefooted dancer who writhes below the tentacles of an 'octopus' in a make-believe water tank (merely a dimly lighted miniature stage with scrim covering).

Instead of one swimmer, there are three this season—and the tank has been enlarged and more effectively lighted. Show continues to have the sleeping beauty sans brassiere. After the opening day, foliage was added for covering. It's a slightly different walk-through, but may find opposition from the midway's more elaborate shows a little tough to overcome. *Wear.*

GAMBLING BAN OUTDOOR TO WEIGHT GUESSER, 52

Memphis, May 21.

City's stringent purity campaign had a tragic repercussion last week when Al Meltzer, 52, weight guesser with the Hennies Bros. carnival, dropped dead of a heart attack after being told by Police Chief Will Lee that his act was among those barred at the Memphis Cotton Carnival last week.

A weight hazarder for more than 30 years, Meltzer had worked the Mid-South Fair and many other events here. When told that his bit was among the 'chance games' which the police were barring from the midway as gambling, Meltzer called on Chief Lee to protest that the ban would ruin him. His plea was refused.

Returning to the lot from police headquarters, he began talking to Roy Jones, of Springfield, Ill., became excited, suddenly collapsed. He was dead on arrival at Baptist hospital a few minutes later.

Widow and two sons survive.

Air Carny Sets Names

Birmingham, Ala., May 21.

Film and radio names are expected to take part in the 10th annual National Air Carnival to be staged here June 1-2.

Names are headed by Wallace Beery, Jackie Coogan and Joy Hodges of films; Don McNeill and Evelyn Lynn of NBC's Breakfast Club; Bob Ripley and Ella Fitzgerald's band.

Jeanie Regal, formerly with Jack Groves band, is new femme vocalist with Brad Hunt in Pittsburgh, replacing Margie Owens, who is ailing. Hunt outfit going to Ruggles Beach, O., for the summer.

High Court Upholds Mann Act Conviction; Lewises Ruled Guilty

Washington, May 21.

Conviction on Mann Act charges of two operators of an attraction with the Blue Ribbon Shows stands as a result of the U. S. Supreme Court's refusal yesterday (Monday) to hear argument on the question whether persons not responsible for the routing can be held to operate in interstate commerce. Final legal umpires nixed the appeal of Irving and Rose Lewis, who were found guilty last year of violating the white slave law by taking three young girls over the Indiana-Illinois state line.

The Lewises, who ran 'Modernistic Review' and 'Assassin of Youth,' explained they did not know the background of the gals who had skipped an orphanage and insisted there was no intent to 'debauch.' Because they had nothing to do with the bookings, they claimed it was impossible for them to be charged with 'transporting' the young females.

Brief on behalf of the convicted show operators maintained the girls were well treated. No evidence of prostitution was produced at their trial, the Supreme Court was told, so it is fantastic to find them guilty of violating the Mann Act on the theory they had an 'intent to debauch' the damsels.

SILENT FILMS PAY OFF; TODD'S 'DRUNKARD' OFF

Mike Todd's silent film policy on a dime grind at the Opry House, nee the Globe theatre, where it was part of the Merrie England village last year at the N. Y. Fair, is doing well and will continue indef.

Todd had a 'Hot Drunkard' in mind for the theatre, which formerly essayed streamlined Shakespeare, but that's off so long as the antiquated films hold up at the b.o.

Circus Worker Wounded By Act's Stray Bullet

Pittsburgh, May 21.

A markswoman 'stacked her guns' after putting on a target shooting act in the Wallace Bros. circus here Saturday night (18) and left town for the weekend, unaware that one of her bullets had wounded an employe. George Atkinson, 48, victim of the accident, was in the Allegheny General Hospital here with a bullet wound in his left side. His condition isn't believed to be serious, however.

Police learned that he was struck by a 22-calibre bullet which glanced off a target during the shooting act of Tex Collins. Circus officials said she would communicate with police here at once. Neither Miss Collins, who left for nearby Kittanning, Pa., after her last show Saturday, nor circus patrons knew that there had been an accident.

N. Y. Fair Sidelights

Manner in which Larry Clinton band attracted visitors to the Radio Corporation of America exhibit Saturday afternoon may prompt RCA to up its budget for the exposition display as other Victor-recording artists will apear during future weekends. Clinton's crew played in RCA's new outer garden.

Ed Kurtin, formerly in charge of NBC's publicity copy desk, is now with the fair's radio department and turning out a script survey on the exposition used weekly by New York radio stations.

Important phase of the limited attendance at the Fair in the middle of the first week was the huge percentage of visitors who went to the Great White Way. One concessionaire marveled at the number of potential patrons on the midway Wednesday, when total attendance was little more than 42,000. Last year, he said, it took 100,000 on the grounds before the midway did much business.

Outside bally for midway shows are more attractive this year, with spielers using pretty girls as comeons instead of blatant loudspeakers.

Special events department of the Fair received a shakeup last midweek, with Leo Casey, publicity chief, called in to bolster the arrangement of these activities.

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ACTIVE-LATHER FACIALS
WITH LUX SOAP!
ALICE FAYE
LUX SOAP DOES A WONDERFUL JOB! FIRST PAT ITS ACTIVE LATHER GENTLY INTO YOUR SKIN
THEN RINSE WITH WARM WATER—A DASH OF COOL
NOW DRY WITH LIGHT, QUICK PATS. YOUR SKIN FEELS SMOOTHER LOOKS FRESHER!
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FOR 30 DAYS give your skin gentle ACTIVE-lather care the way Hollywood screen stars do. Lovely Alice Faye shows you how easy it is. If you've seen little blemishes and enlarged pores, this may be a sign that unattractive Cosmetic Skin is developing. Go on using cosmetics all you like, but begin to remove stale cosmetics, dust and dirt *thoroughly* with Lux Toilet Soap.

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9 out of 10 Screen Stars use Lux Toilet Soap

SCREEN RADIO BANDS STAGE

VARIETY

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SHOW BIZ VS. 5TH COLUMN

'Live in Peace' Propaganda?

Sensitivity around the American radio networks to anything that may smack of a war song still persists. While the lyrics of 'I'll Pray For You,' a Mills Music, Inc., import from England, contains no reference to war, there's one line in the song which has had to be revised for U. S. network output.

The questioned line is, 'And we'll live in peace.'

British Actors in H'wood and N. Y. Resent Hicks' War-Slacker Blast

British actors both on Broadway and in Hollywood were deeply resentful this week of the sarcasm of Sir Seymour Hicks, English player-producer, on their failure to return to the motherland for active war duty. Criticism that while their brethren bear arms they 'gallantly face the footlights' was termed absurd.

Attitude of the Britishers in America was summed up by Laurence Olivier, currently appearing with Vivien Leigh in 'Romeo and Juliet' in New York, and producer-director Herbert Wilcox, in Manhattan for the RKO sales convention. Both declared that they had been informed by British authorities that they would be doing the best possible service to their country by remaining in the United States and 'representing the British character.'

Meantime, New York-born Robert Montgomery, who has been in England doing a picture for Metro, joined the Ambulance Corps there. At the same time, playwright Noel

(Continued on page 52)

Roller Skating Luring 350,000,000 Admissions Yrly.; Menaces Pix Biz

Upsurge of audience-participation sports, one of the prime menaces to American film b.o. in recent years, is evidenced as fully justifying the worry it has occasioned by an estimate that a minimum of 350,000,000 admissions a year are being paid to roller skating rinks.

Roller skating is only a minor aspect of the desire of the American public to get out and do something active instead of sitting in film theatres. Rise of bowling is another aspect. Yet skating is a prime ex-

(Continued on page 54)

Dita Parlo Interned In France for the Duration

Paris, May 28.

Dita Parlo, German actress who has been starred in scores of French films, is back in a French concentration camp.

Authorities are regretful in stating she must be interned for the duration as an enemy alien.

Stark Realism

Lynchburg, Va., May 28.

Amateur thesps in Winchester, Va., looking around for an appropriate place to produce the murder trial play, 'Night of January 16,' finally wound up presenting it in the Corporation Court there.

Audience packed the spectators' section and jury box.

BOB HOPE'S 20G VIA % IN ONE CHI WEEK

Bobe Hope walked out of the Chicago theatre, Chicago, last week with $30,007 for his end of a gross business of $62,007. Hope played the house on a guarantee of $12,500 and a 50-50 split over $47,500, getting the high take by playing 43 shows during the week. Six shows were played on all days except the first Saturday (18), when he ground out seven.

Tomorrow (Thursday) Hope opens at Loew's State, New York, at the same guarantee and a 50-50 split over $42,000. From the State he goes to the Michigan, Detroit, June 7, where

(Continued on page 54)

REVUE'S POLITIC GAGS CAUSE RIOT; ARREST 22

Mexico City, May 28.

Customers of the Teatro Lirico here, historic revue house, where you can see a good 10-act show for 9c, continue to get violent but unscheduled diversion. This theatre was closed recently for several days by the civic fathers because of frequent clashes which usually sent at least three persons to the hospital and half a dozen or more to jail, resulting from actors' gagging about domestic politics.

The Lirico was allowed to reopen upon the management's promise that it would soft-pedal politics. Four days after it got going afresh, a riot broke out during the midnight show.

Twenty-two arrests were made.

UNITE TO BLITZ BLITZKRIEGERS

Amusement Men Recall That President Wilson Invited William A. Brady and Group to Help Dramatize Patriotism

'WAKE UP' ROLE

Washington, May 28.

One of the important links in President Roosevelt's swiftly crystallizing plans for national defense will be the marshalling of all divisions of American amusement industries in a drive to actively combat 'Fifth Column' and subversive activities, and raise the standards of national patriotic fervor.

To this end, close advisers of the Administration have furnished adequate precedent in reviewing the splendid volunteer service which films, the legitimate theatre and vaudeville performed in the period prior to our entrance into the World War in 1917. At that time President Wilson invited to Washington a group of leading showmen, headed by William A. Brady.

For the moment, official conferences here between Government department heads and industrialists

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B'WAY OKAY DESPITE FAIR

Indications are rather clear that the World's Fair is not hurting Broadway. So far it is helping attendance, judged from boxoffice reaction last week, when most of the grosses were better after having declined during the first three weeks of May. Cloudy and cool weather plus rain socked the Fair turnstiles, but proved a break for the theatres.

Start of the Fair's second season is therefore a reversal of what hap-

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20th Grooms Ann Todd As Shirley's Successor

Hollywood, May 28.

Ann Todd, 8, is being groomed for stardom by 20th-Fox as a successor to Shirley Temple. Company has a number of moppet plays, among them 'Lady Jane,' originally planned as a Temple starrer, but shelved when her contract was settled.

Warners had ambitions to sign the Todd youngster when she played in their picture, 'All This and Heaven, Too,' but Darryl Zanuck exercised his option on her services, obtained when she played a support role in 'Blue Bird.'

Slam at Herbert Hoover Brings NBC's Refusal of Pearson-Allen

Couldn't Hurt B.O.

World War II has revived the tale of World War I, when the late Percy Hammond, then dramatic critic of the Chicago Tribune, was detached from covering shows to return to his old chore as war correspondent.

'But suppose,' an actor of that day quipped, 'he doesn't like the war?'

SINCE WHEN IS A CANNON MUSICAL?

Philadelphia, May 28.

The Robin Hood Dell concerts are skedded to open June 18 with Tschaikowsky's '1812 Overture.'

As part of the hoopla the concert promoters persuaded the National Guard to lend them three 37 mm. anti-tank guns to furnish the shouting just as the composer intended in his original score.

But on Friday (24) Samuel R. Rosenbaum, Dell president, received a letter from Local 77, American Federation of Musicians, which warned that if the cannons were fired as part of the overture they constituted 'an instrument' and therefore would have to be fired by a member of the union.

Last night (Mon.) auditions were held at the National Guard Armory for the place of 'symphonic bombardier.' At least a half dozen members of Local 77 who were vets of the artillery in the last war tried out. A musician who also was a member of the National Guard was finally chosen.

JOLSON'S SWITCH TO OLD B'WAY ROUTINES

Al Jolson will reverse a technique of almost a quarter of a century as a musical comedy star by doing his marathon song medleys and interpolations in the running course of the show, rather than as the finale. Unlike his Winter Garden days, when at the 11 p.m. curtain, or thereabouts, he would reprise the current pops for almost another hour, the book of Jolson's forthcoming stage musical, 'Hold Onto Your Hats,' will call for hark-backs to yesteryear song successes. In these spots he will also do new interpolations.

With Ruby Keeler (ex-Mrs. Jolson) and Martha Raye co-featured, show goes into rehearsal shortly for a July 7 opening in Chicago during the Democratic national convention

NBC has refused to accept Drew Pearson and Bob Allen, Washington columnists, as pinchhitters for 'True or False' in J. B. Williams Co.'s Monday night spot and the probability is that the twosome will do their routine for the shaving cream account on Mutual. Reason for NBC's frown dates back to a crack they made about Herbert Hoover last year while participating on the Chicago University's Roundtable, an NBC program. They claimed that Hoover had men going through the south buying up votes. Hoover demanded a retraction, and got it over the same network. Later there was talk by the columnists about suing NBC.

Deal made with the writing combination by Williams was for nine weeks, starting June 24. After NBC had advised J. Walter Thompson that Pearson and Allen were not acceptable, the agency inquired of Mutual as to available time on a nine-week basis.

'Bring Own Booze' Policy in Pitt Spot As Lure for Kid Trade

Pittsburgh, May 28.

First top-flight Pittsburgh roadhouse to make a stab at it without a liquor license will be the Willows, which has just been taken over by Furey Ross, operator of Show Boat several seasons ago. Ross plans to advertise a 'bring your own booze' policy and will peddle only set-ups and soft drinks.

Spot opens Thursday (30) with Bob Millar's orch and will be managed by John Maganotti, figure in nitery field locally for more than a decade.

Ross, who will ask only a small admission charge at the door, claims there's a big kid trade in Pittsburgh that hasn't been tapped and he's going after the under-21's who aren't permitted, under state booze regulations, to patronize spots where liquor is sold. Willows has been a headache, except for possibly one season, to a number of managements ever since Tony Conforti, owner of currently prosperous Nixon cafe, gave up the summer-trade spot more than five years back.

Interstate Circuit's 'Trojan Horse' Shorts

Dallas, May 28.

Interstate Circuit may turn to producing 'fifth column' shorts, it was said last week, and will try to arrange for national distribution. Martin Dies will be asked to appear in one.

Aim is to make Mr. Average American spy-conscious and to teach him how to toss the villains a curve

Paris' Famed Pleasures Now Set Aside; Radio's War News Main Lure

Paris, May 28.

The 'drole de guerre,' as the French so picturesquely called the first and inactive phase of the war, is over and with the mighty German wave pressing down, France has temporarily set aside pleasures and entertainment.

Where in the first few months of war people crowded the bright spots to get away from realism, now they stay away because the terrific struggle going on is too everlastingly present to be eradicated for a single instant by the pleasures of the night club, the theatre, cinema or dancehall.

The radio has become the magnet around which millions crowd at all hours to hear the latest bulletins. They prefer to follow the progress of their army from foreign stations, for many of the latter, not friendly to France, have not pulled their punches and have gone the other way in describing what is happening. Better to exaggerate, they reason, than to have the real situation hidden from them.

The newspaper kiosk has become an important gathering spot. Every

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NIX DANCES IN N.Y. DRILL SHED

Buffalo, May 28.

New York militia is closing all armories to outside functions because of the present wave of fear against 'fifth column' activities and the possibility of sabotage. This suggests that the 176th Regiment drill shed here may be unavailable for dance promoters after tonight's Gene Krupa special. At least until the present state of mind is clarified.

Krupa promotion is the first of three local dances arranged by the Playtime Productions, Inc., fronted by Mrs. Hunt Sidway.

Playtime is plugging low prices to attract the kids. Krupa tap is 55c pre-sale, 80c at the door. Checking will cost 10c, which should stop grumbles from those who formerly paid 25c.

Mrs. Sidway is wife of local concert singer who booked a concert string earlier this year and since has turned to pop dates.

Canadian Exhibition Skedded Despite War

Toronto, May 28.

Despite the war, there will be no cancellation of the Canadian National Exhibition. But for the outbreak of hostilities, the 1939 C.N.E. would have fulfilled its early promise of a 2,000,000 annual attendance. the declaration came at the end of the first week of the two-week show. More exhibiting space has been leased this year than last. The exposition, now in its 62d year will be staged from Aug. 23 to Sept. 7.

The permanent buildings are now housing troops and the Royal Air Force; the 350 acres of grounds are being used for drill purposes. For the two-week duration of the C.N.E., the troops will move out, but the R.A.F. will remain in billets. The motif of the 1940 C.N.E. will focus attention on the nation's war effort and this has added to the keenness of space-buying exhibitors.

The great grandstand pageant, which annually uses some 1,500 in the cast, will this year depict the growth of Britain's sea might from the days of Queen Elizabeth and the Spanish Armada to the sinking of the Graf Spee. The entire plan for the 1940 show is now being whipped into shape. While officials are reluctant to disclose complete details because of uncompleted negotiations, it is known that Goldman's band will be the main outdoor musical attraction. He was here last in 1929 and scored much local success.

NOLAN IN 'NAZI'

Hollywood, May 28.

Lloyd Nolan stepped into the role of the newspaperman originally assigned to Richard Greene in 'I Married a Nazi' at 20th-Fox.

Another principal previously announced, William Gargan, was withdrawn because of another commitment.

Sh! Not Here

Hollywood, May 28.

German lingo is verboten in the Warner sector of Burbank, pending the outcome of the war. Edict by Jack L. Warner orders all employes to sprechen English or else.

At least one producer, a few department heads and a number of thesps have gone back to the old practice of counting 10 before they burst into speech.

PHONOGRAPH BIZ BLITZED BY WAR

Hitler's blitzkrieg in western Europe is credited with having depressed the phonograph record business on this side. Sales for the past two weeks have been away off. It's the first appreciable setback that the industry has had since it started to stage its comeback four years ago.

The events in Europe have likewise reflected themselves to a major degree in the sheet music business. The first week of the Nazi drive was marked by the scantiest influx of orders that the jobbers had experienced in years. Business did pick up, as far as the jobbers were concerned, the first three days of last week, but even this wasn't enough to show that the public was snapping out of the dismal mood.

American disc manufacturers are speculating as to what will happen to their British market. Unlike the other companies, Decca doesn't ship over pressings, but rather the masters. Business with this market since the outbreak of the war has been better than ever and there are no indications yet of a downward reaction.

A. J. CRONIN TO STAY IN U. S. FOR THE DURATION

'Doctor of Lenox,' novel by A. J. Cronin, which was purchased by Columbia while still in the early writing stage several months ago, has been sold to Good Housekeeping mag for serialization. It will appear in midsummer under the title, 'The Valiant Years.'

Dr. Cronin is currently in New York on his way from Hollywood to Maine, where he will summer. An English citizen, he has no plans for returning to that country at present as he has two sons in school in the U. S.

Pro-Nazi Riots in Regina Don't Do B.O.s Any Good

Regina, Sask., May 28.

Theatre business here has taken an awful kick with outbreak of soldier vs. pro-Nazi riots every other night or so in the foreign section of this city. Radio newscasts and activity among the soldiers on downtown streets give the populace plenty of warning that something is cooking and result is that by the time the trouble starts the greater part of the city is on hand to watch and to cheer the soldier boys on to do plenty of damage.

Attitude among those who usually patronize the theatres is, "Why pay when we can see a swell show for nothing?"

Warners' 5th Columnner

Hollywood, May 28.

'The Secret Army,' a tale of the fifth column in the recent invasion of Belgium, is being rushed through the writing mill at Warners. Penciled into the cast are Albert Basserman, George Brent, Jeffrey Lynn and Brenda Marshall.

Bryan Foy, originator of the idea, is slated as producer.

SAILINGS

May 24 (Los Angeles to Honolulu) William H. Pines, Louella Parsons (Lurline).

Miranda's Vaude Dates

Carmen Miranda will make her first vaude house appearance in the U. S. the week of June 7 at the Chicago, Chicago. Her accompaniment will be the six-man South American musical combo that played with her in 'Streets of Paris.'

Although this is her first pop theatre date, she's played niteries and radio.

QUENTIN REYNOLDS' LETTER FROM PARIS

I am writing this from Paris, France, on Sunday, May 18, and I will get it off quickly, while there is a Paris, France. It is three weeks and one day since I left New York, and I feel as though I had been away for three years and a month. I actually thought this was going to be fun. Remember?

It is amazing how quickly you can cease being objective. It makes you wanna try to join something. Today and yesterday haven't been comforting. Don't misunderstand me—I'm safe here as if I were sitting in 21. Safer. It isn't that, but how mad you get at the Germans. I hope to Billingsley, people in New York feel as I do. We get little news here, you know. And little news gets out of here. It is impossible for me, for instance, to tell you how things stand right now—and I know! But tonight we stand about where the St. Louis Browns stood last September. Right now it's Louie Sobol against Joe Louis.

But this is Sunday, May 18. By the time you get this things may be better. Would I bet on it? Would you bet on Sobol against Louis? I've broadcast once and I'm going on again tonight. I've sent one story to Collier's—not much of a story, but all I could send. Can you understand? You might phone my boss and say hello and explain. I have written, but communications are slow and difficult, and sometimes you inadvertently say something you

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French Distribs in N. Y. Raising Relief Fund

Independent French film distributors in N. Y. are forming a committee to raise funds for French war relief. Foreign language exhibitors showing French product may later join the committee. Distributors have been successful in showing French pix and state that this is a good time to show their appreciation.

Coin probably will be transmitted to families of French studio technicians and players.

Hattie McDaniel May Also Retake in Pitt

Pittsburgh, May 28.

Hattie McDaniel, who was cancelled out of Stanley theatre week before last so she could return to Hollywood for retakes on 'Maryland,' will probably play date some time next month, now that she has resumed her personal tour. Pittsburgh was the only town she missed on previously mapped itinerary, with Tommy Riggs, local boy who made good, coming in as a last-minute substitute.

WB deluxer, is presently booked solid to June 21, and all depends on whether Miss McDaniel's film commitments will permit her to remain east that long.

Peru Likes Us, Anyway

Hollywood, May 28.

War in Europe, and the consequent drop in film production over there, is ballooning the popularity of Hollywood pictures in Peru, according to Ricardo Rovera Schreiber, Peruvian envoy to Japan.

Senor Schreiber paused in town as a guest of Hal B. Wallis at Warners.

SWING'S WAR REELS

Newsreel Theatres group which operates the Embassy on Broadway, among others, has taken over production of Raymond Gram Swing's war commentary subjects and is distributing them to other newsreel theatres.

Formerly Pathe produced them for Newsreel for showing in its four N. Y. theatres.

Spy Threat Brings Nite Club Purge Of 500 Alien Entertainers in Istanbul

Istanbul, May 15.

The threat of war has reached its multi-fingered hand into Turkey's nite life. Starting May 1 night spots have been cleansed of all foreign entertainers. Sweep has affected about 500 warblers, high kickers and hostesses, most of whom were of Hungarian, Rumanian, Austrian and German origin, with a smattering of Italos.

A few men, mostly dancing partners, are also under the ban. No reason has been given for the sudden exclusion of the gals, the nite spot managers merely being informed not to renew contracts dating from May 1. However, in view of the recent attacks published in local sheets accusing some of these obviously untalented femmes of Mata Hariing on the side, it's easy to guess the why and wherefores.

Musicians, most of whom belong to the banned nationalities, have not been given their walking papers. They are comparatively few and most are longtime residents. Many

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Radio's Increase

WOR, N. Y., has had the C. E. Hooper statistical checking service calculate the listener percentages on news bulletins for this quarter of 1940 as against the average for same months of 1937, 1938 and 1939.

Listening was up 29% in January, 4.6% in February, 8.7% in March and 14.8% in April.

U.S. PIX SEE BIG BRITISH FILM COIN FREEZE

Great Britain's wealth conscription last week has led to fears by American firms that all allowable U. S. distribution money not already remitted to this country according to the 50%-profit-freeze arrangement might be tied up indefinitely in Great Britain.

The Hays office revealed last week that about 85% of the $19,000,000 permitted to be withdrawn had been shipped to the U. S. and approximately $2,850,000 still remained in England. Seven American majors (all excepting Universal, which made a separate deal because of its financial setup) are allowed $17,500,000, or half of their net profits, for 12-month period starting last Oct. 1, other 50% being held in Britain for duration of agreement. Besides this amount, Universal and independent American distributors' total, figured at $1,500,000, is permitted for withdrawal.

With about 75% of this remitted to U. S. by the end of March, and 8-10% more withdrawn up to May 20, it is estimated that around $16,150,000 has been moved to N. Y. since last October by all American distributors.

Huddle at Hays office last week is understood to have been held to outline ways and means of coping with distributing problems on the British Isles, particularly since the threat of Nazi invasion of England.

SCHLESS' WB REPORT ON EUROPEAN STATUS

Robert Schless, Warner Bros. managing director in Europe was slated to arrive in New York yesterday (Tuesday) on his annual visit to U. S.

Schless will detail the future outlook in Europe to top Warner officials. He will huddle with home office executives and officials on the Coast besides attending the domestic sales regionals.

Raise $150,000 of Amus. Biz's 300G Charity Quota

Execs and employees in the entertainment field pledged approximately half of the $300,000 quota set for the amusement industry at a luncheon of the United Jewish Appeal in New York last week.

Following a stirring plea by Rabbi Abba Hillel Silver, chairman of the drive, virtually all contributors upped their donations by 50% or more over last year in one of the most generous outpourings of this type ever seen. Total sought by the Appeal in the U. S. is $23,000,000.

David Bernstein, v.p. and treasurer of Loew's, Inc., and Major Albert Warner were co-chairmen of the luncheon.

THEATRE'S WAR BULLETINS

Minneapolis, May 28.

During the present war excitement, the Lyric (Paramount) loop subsequent-run house, has a bulletin board on the outside where it posts the latest dispatches from the European front. Radio station WCCO furnishes the dispatches.

Board is attracting plenty of attention.

This is a common practice, more or less, in newsreel theatres, but not in regular runs.

COMM'L FILMS' WAR BLACKOUT

Hollywood, May 28.

Commercial films, as well as their artistic brethren, are taking a beating from the war in Europe. Many of the large corporations have cancelled orders for trade-building pictures and others have asked indefinite postponements of their commitments.

Chief reason given is that the American public has started pinching its pennies in view of unsettled world conditions. Another is that some products would find little sale if this country went to war.

Raise 'Em a Column

Hollywood, May 28.

'Sixth Column,' a yarn based on a defense group to hamstring the 'Trojan Horse,' is under consideration at Republic.

Story is by Taylor Caven.

N. Y. to L. A.

Carleton Alsop.
Desi Arnaz.
A. J. Balaban.
Nate J. Blumberg.
Harry Carey.
Dave Chasen.
Russell Crouse.
Sandy Cummings.
Frances Faye.
Mathew Fox.
Sam Goldwyn.
Monroe Greenthal.
Sol Lesser.
Jules Levey.
Louis Lurie.
Louis B. Mayer.
Johnny Mercer.
Jack Mulcahy.
Bellamy Partridge.
Bubbles Schinasi.
Ruby Schinasi.
Edgar Selwyn.
Bob Sisk.
Ralph Spence.
Arthur Ungar.

L. A. to N. Y.

Barney Balaban.
Walter Brennan.
Rosemary de Camp.
Earl Carroll.
Morgan Conway.
William Courtney.
Frank Donovan.
Sidney Fields.
Melvin Frank.
Y. Frank Freeman.
Paul Henning.
Jean Hersholt.
Sidney R. Kent.
Vic Knight.
Herbert Korholz.
Cal Kuhl.
Wilfred Lawson.
Gunther Lessing.
Tom Loach.
Charles E. McCarthy.
John McCormick.
Norman Panama.
Mary Pickford.
Billy Rose.
Maxie Rosenbloom.
Lionel Stander.
Tom Pettey.
Lawrence Tibbett.
Rudy Vallee.
Jack Votion.

WAR OR COMEDY PICTURES?

Pix Package Deal Vogue Growing; Feldman-Blum Also Lines 'Em Up

Vogue for package deals, originated in radio, continues on the upbeat in Hollywood with a second large agency in recent weeks turning its efforts in that direction. Newcomer to the field of providing story, writers, producer, director and talent, all neatly bound up in a single contract, is the Feldman-Blum office, which has had a rep in New York for the past six weeks quietly lining up properties and a stable of scriveners.

Until recently specializing in talent, F-B has added a story and writer division to enable it to make up the packages. Frances Manson, former story editor for Samuel Goldwyn and Columbia Pictures, is in charge. She left for the Coast Saturday (25) after being east for a month and a half acquiring rights to represent several name scribblers in the deals and a number of stories. She'll begin offering the packages around as soon as the initial ones are assembled.

Music Corp. of America recently organized a story and writer department also in order to be able to make up similar deals. With indie production on the upgrade, this type of deal is seen as advantageous to both producers and major studios and is envisaged by the agencies as means of taking in an extra big mouthful of commish at one bite.

BURNS & ALLEN SET WITH SPAM

Hollywood, May 28.

Hormel Packing Co. (Spam ham) has contracted Burns and Allen to do an evening show next season. Account will drop its afternoon show, 'It Happened in Hollywood.' BBD&O agency is now negotiating with both and NBC for a spot, and the indications are that it will be the Saturday 8-8:30 p.m. period on the red network.

Deal is also being worked out to absorb some of the 'Hollywood' show talent in the Burns and Allen setup. Latter wash up their Hinds deal June 26.

Hormel's shouldering of a talent obligation such as B & A marks one of the swiftest rises of an advertiser in radio in recent years. After some experimenting with spot broadcasting the meat packer took a flier with the daytime show on CBS April 3, 1939, so that within a year and a half Hormel will have, it is estimated, boosted its radio bill by 300%.

THURBER-NABOKOFF'S ANTI-WAR BALLET

James Thurber and Nicholas Nabokoff will collaborate on a ballet, 'The Last Flower,' based on the former's picture book of that name. It has an anti-war theme. Will be produced by the Monte Carlo Ballet Russe when the troupe returns for its fall season after its current South American tour.

Work will be Thurber's first for ballet. He will write the book. He's co-author with Elliott Nugent of 'The Male Animal,' at the Cort, N. Y. Nabokoff has written considerable serious music, among other works being the score for 'Union Pacific,' which the Ballet Russe presented several seasons ago.

Benny's Hula Siesta

Hollywood, May 28.

Jack Benny and Mary Livingstone will take a two-week siesta in Hawaii following the Jello seasonal finale on June 16.

On their return, Benny checks in at Paramount to begin film with Fred Allen.

Mob Psychology

Indianapolis, May 28.

Freddie Miller, WFBM staff pianist-singer, caused a minor mail stampede recently when he offered 50 tickets to Alice Faye's 'Lillian Russell' film opening at a local theatre. By the end of the day 1,248 letters were received.

Tickets were awarded to 50 persons who had sent in special delivery letters. Cost of the letter was 13c stamp. A 10c tax on tickets made total 23c. Show can be seen in theatre for 25c before 6 p.m. each day.

Theatre Exec Wants to Keep War Off Screen

Kansas City, Mo.

Editor, VARIETY:

Your lead story in last week's VARIETY (May 22) anent producers' toying with stories dealing with various phases of the war only serves to strengthen the belief of exhibitors that Hollywood is growing more and more out of touch with the entertainment needs which it is supposed to serve.

The air is full of war, the newspapers are full of war, the public talks nothing but war, and if the screen is to be filled with the sort

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RITCHIE'S INDIE PRODUCTION UNIT

Robert Ritchie, in production in England for Metro, prior to the outbreak of war, is on the Coast to work out plans for producing on his own in this country.

Ritchie had been in New York since early last fall working on plans for release, financing the production.

Ameche Challenges 20th Loanout in Par's Suit

Los Angeles, May 28.

Don Ameche denied the right of 20th-Fox to loan him to Paramount for 'The Night of Jan. 16' in his answer to Par's $160,871 damage suit in federal court. Studio demands that amount because of asserted losses sustained through the actor's refusal to play in the picture.

Under a verbal agreement with 20th-Fox, Ameche claims, he has the right to approve the script on loanout roles. Another defense contained in his answer is that he offered to report for work in the picture March 4 and March 6, after his refusal on Feb. 16. At that time, he contends, Paramount could have produced the film without incurring the losses claimed in its suit.

Whiteman at Culver City

Paul Whiteman with six key men from his band depart for Culver City this weekend to do their musical chores for 'Strike Up the Band' at Metro. Film is virtually completed save for the Whitemanites' chore.

Expected to take only a week. Whiteman thence returning to Stockton, N. J., farm for a rest before opening at the Ritz-Carlton hotel, Boston, July 8 for a fortnight. He then takes up an intensive schedule of fairs and one-nighters.

MPLS. EMPHATIC IT WANTS LAFFS

Others Feel Cycle of Martial Films Will Be Boxoffice—Rushing 'Em Out, New and Old

PARTISAN FEELING

Minneapolis, May 28.

Film houses here are dating comedies as fast and furiously as they are able to do so. In its present mood and temper, the entertainment-seeking public apparently want to forget their fears and worries and seek laugh-provoking offerings, according to exhibitors.

In recent weeks the best boxoffice performers in the loop first-run houses, too, have been comedies. 'My Favorite Wife,' at the State last week, for example, did a particularly bangup business, giving the house one of its best grosses for a long time, running neck and neck with the sombre 'Rebecca.' Others that have delivered in the face of bad conditions include 'My Girl Friday,' 'Too Many Husbands,' 'Buck Benny Rides Again' and 'Saps at Sea.'

Of recent holdovers, three out of four have been comedies. The one

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Mayo Fights Goldwyn 'Exile' Order to Make Picture in England

Hollywood, May 28.

Archie Mayo, who is constructed on the rotund lines of a battleship, has no desire to become the target of a bombing attack, so he has filed a suit in superior court to determine whether his boss, Samuel Goldwyn, has a legal right to send him to England to direct a picture.

Mayo has a contract, according to his plea, calling for two directorial jobs a year, at $75,000 each, with a time proviso of 32 weeks per year, plus $4,687.50 for every overtime week. The contract, he declares, runs into 1942.

Goldwyn, asserts Mayo in his suit, requested him to alter the contract to one calling for three pictures per 42-week year during the balance of the term. The alternative, Mayo charges, is an 'exile' as director of a picture in the war zone.

The suit further states that a trip to England under current conditions would entail risks, privations and food restrictions not contemplated at the time the original contract was signed.

BRUCE CABOT'S FILM OUT IN HAYLOFT DEAL

Hollywood, May 28.

Bruce Cabot inked a loophole contract for five weeks of strawhat drama, with a proviso that he may hop back to Hollywood for a picture any time a studio calls. Pact calls for three weeks in 'One Sunday Afternoon' and two in 'Idiot's Delight' on the New England summer circuit.

The Hollywood angle was inserted because Grover Jones is doing a screenplay, 'King Pin,' with Cabot in mind for the top spot. If it jells during the summer, the actor comes back.

Stooges' New Col. Deal

Hollywood, May 28.

Three Stooges (Howard, Fine and Howard) drew a new two-year contract at Columbia, calling for eight two-reelers a year.

This is the fifth season for the knockabout trio on the Gower street lot.

RKO's Boy Wonder, Orson Welles, Tells Conventioneers How and Why

Beaming, buoyant, beardless and full of plans, Hollywood's self-acknowledged No. 1 wonder boy appeared in New York Monday (27) to make his apologies to RKO conventionites for seven pictureless months. Orson Welles explained how come he's been in Hollywood since last October without even a foot of spoiled negative to his credit—and promised three pictures for next year.

Sales talk as Welles put it on—and Mr. Welles can put it on—was received with a 'ya gotta show us' air, although the boys were pretty well convinced when Orson promised to get his first picture under way in three to four weeks. Film will be 'Citizen Kane.' It was announced in the RKO book as 'John Citizen, U.S.A.'; but Kid Welles kayoed that title as an 'interoffice dream.'

Official list schedules the Welles unit for two pictures, with the second still undecided. Welles tilted the

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Won't Know Her

Hollywood, May 28.

Dorothy Lamour's old reliable sarong gets a vacation in her next three pictures at Paramount.

Script calls for conventional clothes in 'Moon Over Burma,' 'The Road to Zanzibar' and one other, still untitled.

Loew's, N. Y. Fair, Also Hotels, Ally In 'Cheer-Up' Bally

Convinced that show business and all other business is being done irreparable damage by the present pervading gloom because of the war, Loew's theatre circuit, through Oscar Doob, publicity-ad chief, started a 'cheer-up' campaign this week. Support of newspaper editors, business organizations and clubs is being sought to dispel present gloom which has hit the boxoffice so badly in the last 19 days.

Drive obtained a running start in New York City when Ben Serkowich, Capitol theatre advertising-publicity chief, sought the cooperation of the Broadway Association, Hotel Men's Assn. and the N. Y. World's Fair. Lee Casey, exposition's publicity head, already has responded by saying he will assist in every reasonable manner. Fair also has been hard hit by the distraction of war news.

ROCHESTER SET FOR 2 WEEKS AT N. Y. PAR

Eddie (Rochester) Anderson has been set for two weeks at the Paramount, New York, starting June 19. He'll be free from radio then, Jack Benny's air program starting a summer vacash around the same time.

On the same bill will be Red Skelton, who played the house for a run of six weeks only recently. Band will be that of the McFarland Twins, unknown outfit in Broadway stage show houses. It's now on a long stand at Blue Gardens, Armonk, N. Y.

Tony Martin's 4-Week Run in Nitery Pre-Pix

Tony Martin's return to the Versailles, N. Y., June 9 is for a month, longest pre-booked spotting into this cafe. It's a quick return since February, upping from $2,000 to $2,500.

Martin then stays away from the east for a year under Metro contract, starting immediately in a new musical with Judy Garland, Eleanor Powell and Phil Silvers, latter the ex-burlesque comedian making his film debut.

GISH-PITTS COMEDY TEAM

Actresses Talking Film Series a la Dressler-Moran

Dorothy Gish is mulling an offer to co-star with Zasu Pitts in a series of homey comedies for an undisclosed studio. If the deal goes through she'll go to the Coast in the fall to start production. Idea is to build the two actresses as a comedy team, something along the lines of the late Marie Dressler and Polly Moran.

Miss Pitts went to the Coast on a picture deal last week and will continue her daily radio serial from there.

MAXWELL-MGM DEAL SEEMS ON

Maxwell House Coffee (General Foods) is reported as contemplating another program alliance with Metro for the fall. It is said that an overall price of $21,000 a week for the show has been worked out with the studio and that the option doesn't have to be exercised until the end of June.

The java packer has yet to give NBC notice of a summer hiatus.

Hornblow Held at Par

Hollywood, May 28.

Paramount handed a new contract to Arthur Hornblow, Jr., after five years on the lot as producer.

His current release is 'The Ghost Breakers.'

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Banks Tightening Purse-Strings On Indies as Foreign B.O. Dips

Hollywood's trend to independent production units, which has plunged ahead with increasing momentum during recent months, is going to come to an abrupt halt next season if foreign markets remain off, according to New York financial circles. Old established producing units, as well as the new ones, will be effected, it is said. Extent will vary in direct proportion to how badly the European conflict hits grosses.

Financing factor is, of course, back of the threatened stoppage. Banks are wary, at best, of indies who can put up no collateral but their pictures. Without studios or equipment to secure the loans, such producers are looked upon by the banks as dubious risks in view of the small chance of getting any foreign revenue from product.

Major studios are not faced with the problem so directly because they do little borrowing from banks and none of it is on a per-picture basis. They have sufficient funds coming in from product in release to finance new production. Those which have to go to the banks can do so on their standing alone, besides having plenty of property and other assets on which a levy can be placed in case of default.

Nevertheless, the loss of 30-40% of their markets is of prime importance to the majors. There have been few cuts as yet, however, to compensate for this. Experienced financial circles are of the viewpoint that the slash will be felt in earnings of the companies first, followed by cuts in wages and other expenses which have already started. Final result is foreseen in fewer pictures being made and costs per picture brought down if a continuation of earnings, considerably below present levels, eventuates.

What puts the indie in such bad shape is the necessity of going to the bank for financing of each picture or small group of pictures. When there's faith in an individual, the moneybags will be opened entirely on the prospective income from the film about to be made. Generally, however, the bank considers its best asset to be the residual income pouring in from the producer's pictures which are currently in release. Banker takes the size of this backlog over and above outstanding debt as the basis for making new loans.

Coast's Indie Setups

Hollywood, May 28.

New film production company formed by Arthur Hutchinson, producer of the stage play 'Oscar Wilde,' has lined up 'Burro Alley' as his first screen job. Arthur Ripley is slated to direct the picture, written by Edwin Corle. Negotiations for release are under way.

Century Productions, new indie company, closed a deal to star Claire Trevor in 'The Silver Queen' for Paramount release, under direction of Allan Dwan. Shooting is scheduled to start in August.

Tom Walker May Return To Bank of America, L. A.

Tom Walker, who was succeeded as New York representative of Hal Roach by Ed Peskay last week, may rejoin the staff of the Bank of America in Los Angeles, it is understood. Walker was assistant to A. H. Giannini at the bank for many years, resigning to move over to United Artists when Dr. Giannini assumed the top post of the company several years ago. He had been with Roach about 18 months.

Peskay, former v.p. of Grand National, g.m. of Skouras Theatres and g.m. of Warner Bros. theatres, will carry the title 'general representative' instead of 'eastern representative' which the job carried heretofore and will do considerable more traveling around the country and to the Coast.

CHILLER FROM MOSS

Hollywood, May 28.

Albert Dekker and Ellen Drew co-star in 'The Avenging Brain,' the next production chore from Jack Moss at Paramount.

Chiller will be directed by Stuart Heisler.

Distress?

Hollywood, May 28.

For four days Old Glory has been flying over the Paramount studios upside down, which to mariners means distress.

Front office check disclosed the flag adjutant to be a Japanese janitor. He begged off with 'Sorry, please,' and said he didn't know any different.

March's $2,000,902 U.S. Amus. Taxes Indicate Upping Biz

Washington, May 28.

In comparison with past years, the amusement business through March continued to enjoy better times. Returns from the Treasury Department show the third successive gain over 1939 and previous annums.

The tax-grabber last month raked in $2,000,902. This was the second time this year that the haul has topped $2,000,000 and the third time in 16 months. Cumulative effect of the hypo is that the Treasury at the end of four months is $1,672,132 ahead of last year and more than $1,400,000 above the total for the same portion of 1938, which was the record-breaker since the levy was stiffened.

The April collections were $616,181 over the amount forked over in the identical frame of 1939. This was the second biggest jump from one year to the next, while the present scale has been in effect. The April collections indicated, however, that the rate of improvement is slowing down, since the total was $390,029 under March collections.

For the first four months, the Government's cut was $7,731,130. This compares with $6,050,970 for the January-April period of 1939 and $6,327,047 in 1938.

These figures, of course, embrace all amusements (sports, etc.), and no breakdown as to pictures, indoor show biz, is indicated.

Miriam Howell Ex-Hayward

Miriam Howell, who handles sales of film rights to literary material for the Leland Hayward agency in New York, is resigning at the end of this week.

Plans for the future still indefinite.

Not So Lone Now

Hollywood, May 28.

Population of Lone Pine, Cal., is temporarily doubled by two film troupes working on 'Brigham Young' and 'Ghost of the Cisco Kid' for 20th-Fox.

Company is feeding and housing 600.

IMPORTANT LA. 'USE TAX' STANDS

Washington, May 28.

Film houses are subject to the Louisiana state 'use tax' following U. S. supreme court refusal Monday (27) to review litigation unfavorable to the Saenger circuit. Well-known southern string of houses lost the final round when the appeal from a decision of the Louisiana supreme court was dismissed on motion of the state authorities. Squabble involved trifling sum—$62.26 paid for rentals in July, 1938—but a very important principle that has been invoked by several other states in frantic search for revenues.

Challenging the validity of the state law, Saenger attorneys held that the money was not paid for the use of prints but for a limited license to use the copyright. Nothing tangible was involved in the transactions, upon which the 1% tax was levied and paid under protest, petition asserted. The trial court agreed, but the ruling was reversed. Saenger told the U. S. tribunal unsuccessfully that the use of prints was incidental, the tax was unfair because it already had been paid (at higher rates) in California, that the impost is a burden on interstate commerce and the law violates the Federal copyright statute.

Motion to dismiss the appeal, which was granted without comment, was based on contention that 'no federal question' was presented.

Bois Through Wringer

Los Angeles, May 28.

Curt Bois, listed as a producer and film actor, filed a bankruptcy petition, recording $12,446, plus an undetermined amount in taxes, as liabilities.

Assets are $1,310, of which $1,230 are claimed exempt.

AFL-CIO Unions Underwriting B.O. Of 'Gompers' Pic; Adler in Title Role

American Pictures Corp., recently-organized producing outfit, begins shooting next week on its initial film, 'Samuel Gompers,' at the Eastern Service Studios in Astoria, L. I. Luther Adler, Ruth Gordon and Claude Rains will be starred. Picture will be the first made in the east this season and the first since Mayor LaGuardia inaugurated his drive for New York production, although Hizzoner was not instrumental in the choice of location.

Film is being made in a tieup with the American Federation of Labor, of which Gompers was for many years the leader. Result is there has already been such an overwhelming demand from union groups for tickets to see the picture that all thought of releasing it through one of the majors or any other outside source has been abandoned, according to Julius Levine, prez of American Pictures.

Levine said his own organization will roadshow it throughout the country at $1 a head, with tickets sold principally through the AFL, whose unemployment funds and charities will benefit to the tune of 10% of the gross. Idea is that the Plasterers Union will buy up the tickets for a three-day stretch, the IATSE for a week, the Steamfitters for another two days, and so on. CIO is also cooperating, as Gompers, foremost of all American labor leaders, died in 1924, long before the split between the two groups.

Response to the Gompers film has been so good, Levine said, it has been decided to extend the company's plan to make three pictures the first year to four or perhaps five pictures. While the initialer will be budgeted at around $250,000, the second will be a Technicolor musical to cost well over $750,000, Levine said. Third will be another in the outfit's 'Great Americans' series. Each of the films will have a tieup with some organization or body to pre-sell it, it was stated.

Future pictures requiring extensive sets and technical equipment will probably be made on the Coast. Story and screenplay on 'Gompers' were prepared by Geza Herczeg, 1938 Academy award winner for 'Emile Zola.' Herczeg is also doing the script for the musical. Adler, Rains and Miss Gordon are under one-picture contract with options for three more.

Other News Pertaining to Pictures

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Big Guns Rock H'wood Rosters; M-G, 20th Drop 250 in Attack on Payroll

Hollywood, May 28.

Gunfire 6,000 miles away is causing heavy casualties among Hollywood payrolls. Major studios are crashing down on all departments and knocking off all unnecessary expenses to make up for the shortage of revenues from the war sectors.

At Metro the axe fell on 150 payrollees in one week, with more lopping predicted. The economic razor is shaving so closely that salaried employees working on a five-day-week basis are taking their regular day off on May 30, without pay. Memorial Day is not only a national but a financial holiday in Culver City. Up to this time, the workers in the five-day class have been using it as their regular day off and drawing salary checks on a six-day basis.

Another Metro retrenchment item is the shelving on plans to make 'The Life of Captain Cook' in Technicolor. James A. FitzPatrick, Traveltalk producer, and a production crew were slated to take off for a month in Hawaii, but the tour was halted at the last moment pending future business developments.

At 20th-Fox it was estimated that the cut would affect about 100, chiefly in the lower brackets, but it is understood that at least three high-salaried producers will be turned loose when they wind up their current assignments. Meanwhile the studio intends to maintain the customary number of pictures unless conditions change for the worse.

Reorganization of publicity departments is threatened on practically all the major lots, with the axe hanging over many job-holders within the next week. First to go in the general shakeup was Arthur W. Eddy, who left Warners after three years as trade paper contact. Others are slated to move out under S. Charles Einfeld's plan to emphasize exploitation over flackery.

Bill Blowitz, Al Sellers and three secretaries were dropped from the Metro press agent department. Perry Lieber, publicity chief at the RKO studio, is in New York huddling with his home office boss, S. Barret McCormick, over changes in the Hollywood personnel. Charles E. McCarthy is in town from New York for conferences with Harry Brand on the publicity lineup at 20th-Fox. The feeling in the other Hollywood flackeries is one of general unrest.

Mustn't Get Upset

Hollywood, May 28.

News from Europe is so disconcerting to the film art that major studios are prohibiting the use of radio sets on their lots. Metro was the first to discover that its players could not concentrate on their work after listening to troublous tidings over the receivers in their dressing rooms. 20th-Fox was the next to silence the airwaves and the rest are following their lead.

Directors found that stars could not keep their minds on romantic scenes while worrying about broadcasts from overseas. Hereafter only the top execs will be allowed to listen in.

Pa. Court Promises Speedy Decision In Goldwyn's UA Suit

Philadelphia, May 28.

The three-man U. S. Circuit Court of Appeals on Wednesday (22) promised a speedy decision in the case of Samuel Goldwyn seeking reversal of a Federal court ruling which dismissed his suit for cancellation of his United Artists distribution contract. In an eight-hour session the three jurists—John Biggs, Jr., Albert B. Maris and William Clark—heard the high-powered counsel for UA and Goldwyn wrangle over the technicalities which caused the lower court to refuse to take jurisdiction in the case.

Former U. S. Senator George Wharton Pepper, UA attorney, contended that the Federal court was right in dismissing the proceedings on the ground that Goldwyn had failed to make the late Douglas Fairbanks and Alexander Korda co-defendants since they were 'necessary and indispensable parties to the suit.' (Goldwyn based his demand that his agreement with UA be ended on the grounds that UA had committed a breach of contract by consenting to the formation of separate producing companies by Korda and Fairbanks.)

Max D. Steuer, Goldwyn's counsel, contended that he had no case against Korda or Fairbanks and that it wasn't 'feasible' to include them in the action. Steuer, however, revealed that Goldwyn had instituted a new suit in New York against UA including Korda among the defendants.

In asking a speedy ruling, Steuer pointed out that his client (Goldwyn) had $10,000,000 tied up in the film business. He hinted that should Goldwyn be released from his UA contract, he would or could become connected with Paramount.

Profile of Man Drawing Pay Without Working

Hollywood, May 28.

Adolphe Menjou collected his salary for the lead role in 'The Great Profile' at 20th-Fox without doing a day's work.

Originally signed to play the John Barrymore part, Menjou was displaced when Barrymore himself became available. With no other suitable picture in readiness, the studio paid off.

BREATHER FOR L. & A.

Hollywood, May 28.

Second Lum and Abner picture by Voco Productions for RKO release goes into production in August on the RKO-Pathe lot.

First of the series, just completed, is 'Dreaming Out Loud.'

Tim Holt Vice O'Brien For RKO Mustang Pix

George O'Brien, after a long stretch on the RKO lot as star of six westerns a year, is checking out. Tim Holt, son of the vet film star, will be introduced in a new series of six horse epics as O'Brien's successor.

Departure of O'Brien is indicated in failure to include him in the announcement of next season's product made at RKO's sales convention in New York Monday (27). Holt will be supported by Ray Whitley and his cowboy band.

Tierney's Appendicitis Attack Holds Him in N.Y.

Departure of Harry Tierney for the Coast, scheduled for this week, has been delayed by an attack of appendicitis. Composer was to leave New York for Hollywood on a deal with Metro to adapt the score of 'Rio Rita,' which he wrote, for a film co-starring Jeanette MacDonald and Nelson Eddy.

Tierney, who also cleffed the score for 'Irene' back in 1919 and adapted it for RKO's recent film version, was stricken with the appendix attack after attending a cocktail party at the Music Hall, N. Y., for Anna Neagle, star of the film, last Thursday (23). He was operated on the following day.

Composer, who also did the music for 'Kid Boots,' 'Up She Goes' and a number of Ziegfeld 'Follies,' has partially ready a musical treatment of 'Beau Brummel' for Broadway production. Also has hopes of peddling it to films. In addition, he has virtually completed an operetta, 'Omar Khayyam,' which he is holding for presentation at a 'propitious time.'

NEW SALES SYSTEM FOR PIX

'H'WOOD NEEDS REVAMP'—EXHIBS

Theatre Men View War's Inroads More of a Production Problem Than With Cinemas—See This as an Opportunity to Reorganize General Setup

B.O. DIP NOT TOO BAD

Production was never handed a more golden opportunity than right now to put its house in order by adjusting studio operation and costs to a more economically sound level. This is the opinion expressed in theatre operating circles where, in spite of grosses being off, the tendency is to feel that the war and contributing causes are much more a production than an exhibition problem.

Although it is pointed out that fixed studio charges, such as union help, are difficult to adjust, this is the first time that the production departments have every excuse to try to get these costs down, along with all others.

While theatre receipts have dropped since Hitler's big push across the western front started three weeks ago, this may be temporary. On the other hand, the losses of foreign rentals sustained by the producer-distributor because of war are cause for far greater alarm.

Theatre operating opinion is that while the situation looks unpromising now, a war boom in this country and more work, relieving unemployment, could substantially help at the boxoffice. However, while this would redound to the distributor, the latter still may have to wait a long time to get back to normal as far as rental returns from foreign markets are concerned.

5-10% Boxoffice Dips

The decline in theatre grosses averages from five to 10% for the whole country. Some sections are more affected than others, with operators sensing that there seems to be less panic in the hinterland over the war scare and developments abroad than in the larger centers, such as New York and other coastline cities.

A belated spring and considerable coolish weather throughout the country, accompanied by more than the normal amount of rainfall, has helped keep the situation from becoming alarming thus far. Better than average quality of product is also holding grosses from dropping further and operators, scanning 1940-41 product on paper, size it up as looking very promising.

Although product and less unemployment may help fortify the theatres from now on, the stagnancy of business generally in all fields gave rise to some concern. Manufacturing and retail fields have taken a bad licking this spring, while since the war the situation has become much more critical. Understood that many orders which were placed with manufacturers months ago are being cancelled and large stores, in the higher-priced as well as cheaper classes, are cutting departments as well as salaries.

Experiences of operators are that no particular grades of theatres is suffering the most. The larger houses getting higher admissions are feeling the present pinch to no greater degree than the cheaper-scaled theatres. Any severe pinch by the war and conditions in this country may

(Continued on page 18)

Tears in Her Song

Los Angeles, May 28.

Roxie Parsons, writer, filed a piracy suit for $150,000 against Metro in superior court over the picture, 'Thoroughbreds Don't Cry.'

Plaintiff charges the picture was made from her own story, 'Singing Through.'

THE SCREEN'S AMERICAN WAY

American military preparedness program as outlined by President Roosevelt in his fireside radio speech on Sunday (26) immediately challenges the film industry to step forward, united by the bond of public responsibility, and place itself at the top of the list of volunteer effort in an emergency demanding instant action.

Because one of the most earnest passages in the President's speech dealt with the national essentials of faith and belief in the American ideals of liberty. He said:

'Today's threat to our national security is not a matter of military weapons alone. We know of new methods of attack. The Trojan Horse. The Fifth Column that betrays a nation unprepared for treachery, saboteurs and traitors are the actors in this new strategy. With all these we must deal vigorously.'

In another place he spoke of 'a new technique' for weakening a nation, the spreading of discord and dissension, by exploiting sectional, racial or political prejudices, through false slogans and emotional appeals. By such tactics, he said, 'foreign agents' cause sound national policies to be regarded with unreasoning skepticism. He added:

'As a result of these new techniques, armament programs may be dangerously delayed. Singleness of national purpose may be undermined. Men can lose confidence in each other and, therefore, in the efficiency of their own united action. Faith and courage yield to doubt and fear. The unity of the state is so sapped that its strength is destroyed.'

Brightest and most commendable record in the history of the American film industry are the accomplishments in public service which have been performed willingly and enthusiastically by showmen in every national crisis. And the belief is growing daily throughout the country that another period of national emergency faces the country—an enemy lurking within the national consciousness, a subtle destroyer of belief in American institutions and principles.

'All this is no idle dream,' the President states. 'It has happened time after time, in nation after nation, during the last two years. Fortunately, American men and women are not easy dupes. Campaigns of group hatred or class struggle have never made much headway among us, and are not making much headway now. But new forces are being unleashed, deliberately planned propagandas to divide and weaken us in the face of danger as other nations have been weakened before. These dividing forces are undiluted poison. They must not be allowed to spread in the New World as they have in the Old. Our moral and mental defenses must be raised as never before against those who would cast a smokescreen across our vision.'

That the film industry, or at least its major companies, faces the ordeal of a Government anti-trust action, that restrictive and annoying legislation is pending in Congress and legislatures, that much discord on matters of trade policies is rampant within the industry, should not dampen the inherent patriotic spirit of the picture business, and the men and women who work in it, to rise to its current opportunity for public service.

It is unnecessary to chart the course of action in detail. Showmen are executives of imagination and energy, capable and able to translate into practical terms the counter-attack against those who would inspire fear instead of courage, discord in place of harmony, doubt as a substitute for faith, and internal strife instead of accord.

The screens of the nation cry for the right messages. Audiences which daily number into the millions await truth and high-minded leadership.

There never before in the short span of films as an art medium of expression existed an opportunity so generous in its possibilities for public service as the current crisis has opened up.

The President has crystallized the problem.

The film industry will not shirk from its chance to aid immeasurably in the strengthening of national morale.

Duals On Way Out, Freeman Tells Par Conv.

Los Angeles, May 28.

Early death of dual feature programs, due to a natural product shortage brought about by war conditions, was voiced at Paramount's annual sales convention, which wound up a three-day session at the Ambassador hotel Sunday (26). Curtailed output of the majors, Freeman stated, will put an immediate end to the continued showing of two major features on a single program.

Greater effort must be exercised by production, distribution and exhibition to meet changing times, studio production chief stated. All studios will make fewer pictures during the coming year, he said, but there will be just as many good pictures. 'They simply will not be available to exhibitors for double-billing,' he concluded.

46-50 Pix by Paramount Budgeted at $25,000,000

With Barney Balaban announcing that Paramount will abandon 'B' production starting May 31, company is scheduling a program of 46 features minimum and 50 maximum for 1940-41 and will budget $25,000,000 to cover. This is the same amount as fixed for the current (1939-40) schedule of 52 features.

In reducing the program, Par will spend approximately $100,000 more

(Continued on page 20)

Double Entendre!

With the advantages of speaking French for travel abroad no longer a valid advertising point, Berlitz School of Language in New York has hit on a new sales idea.

It advertises, 'Enjoy the untranslatable thrills of 'Claudine,' 'Harvest' and other French films. Join a Berlitz French class!'

LEO McCAREY DICKERS ROACH AND UA DEALS

Leo McCarey is in the unusual position of negotiating possible producer deals with both United Artists and one of its indie film-makers. He's confabbing not only for a distribution arrangement with UA directly, but also to produce under the banner of Hal Roach, whose pictures are released by UA.

Roach deal appears to be most likely. Pair have been in deep huddles for some time. Idea, it is presumed, would be somewhat similar to the arrangement by which John Ford's 'The Long Voyage Home' will be released to UA via Walter Wanger, who is participating in the financing.

Bing's Divot Swingers

Hollywood, May 28.

'Swing With Bing,' 12-minute musical short, starring Bing Crosby and a flock of professional golfers, goes into release through Universal, with Crosby getting a lump sum and percentage.

Picture was produced by Herbert Polesie during the annual golf tournament on the Crosby ranch in San Diego County.

Mayer, Goldwyn, Blumberg Back To West Coast

Louis B. Mayer was in and out of New York fast, on a two-day visit, to testify in a Government tax quiz. He arrived Wednesday night and left Friday (24).

Sam Goldwyn returns later this week after a month east. He's due back in June to testify in the U. S. anti-trust case. Goldwyn stayed over to see 'Louisiana Purchase' again, wherein his contractee, Zorina, is featured, and on which Irving Berlin musical he has a screen option.

Another film exec returning today (Wed.) is Nate Blumberg, prez of Universal, with Matty Fox, studio aide. A new house in Van Nuys has been completed and furnished by Mrs. Blumberg during the U exec's absence east on sales convention and home-office parleys. Fox returns to N. Y. to summer in the east, while Blumberg is west.

Another producer returning to Hollywood this week is Sol Lesser. With his wife he departs Friday.

Woodruff's 2d at RKO

Hollywood, May 28.

Frank Woodruff gets the director assignment on RKO's 'Debutantes, Inc.,' his second film job since leaving radio.

Kay Francis and James Ellison play the lead roles.

WAR MAY FORCE OVERNIGHT SHIFT

Group-Merchandising of Limited Blocks Is One Potentiality—Thus Not Too Far in Advance of European Developments

BUDGETS READJUSTED

The war, already placing film American distributors in a highly dubious position, may force an overnight change in selling, it is feared in various distributor circles. With it, sources add, could come the sudden end of double-billing in this country.

It may be that every producer-distributor would shift from selling an entire year's output and turn to group merchandising, taking contracts on a specified block of pictures at a time; thus not being too far in advance of conditions, developments, the war itself, etc. In such an event no doubt the studios would schedule such groups as they go along without planning too far into the future. This would enable a closer guide as to what steps to continue or in what way production as well as selling might have to be changed. Meantime, all companies are taking contracts covering programs as announced; regardless of what could come later.

Distributors do not know at this critical stage of the game in just what way the course pursued in marketing film might be changed, but as a beginning would come a quick reduction in the number of pictures to be made during the coming year, it is believed. With such steps suddenly taken, theatres would be automatically forced out of dual-billing because of inability to get sufficient product to continue pairing 'em up.

Because of the highly speculative outcome of the present war and the immediate future of the picture business, distrib representatives are not desirous of being quoted as to the theories concerning any changes in selling for 1940-41 while in midstream.

Other Possibilities

Because of the war, the greatly upset world market and the uncertainties at home, certain pictures might have to be postponed, budgets adjusted, personnel problems met, etc. Question of whether cheaper pictures would accompany a sudden switch in sales policies or whether an overnight reduction in programs would result in more money for fewer pictures, is something that would have to be decided as the various companies take means to meet the situation as arising. There is some belief that, in view of the critical conditions at hand, distributors would spend no less on product, maybe more, but importantly reduce the number furnished the market so that much additional playing time would be provided.

Knocking out double bills would also increase the revenue, and, if there should be a substantial cutting of the number of films to be made during the coming year, hundreds of dual houses would have no other alternative but to go back to single bills. Twin-billers, now playing three changes weekly, require over 300 features yearly. Everyone of these cannot buy all the product, with result even under the present system many in competitive spots have difficulty filling out.

It's Dr. Partridge Now

Bellamy Partridge, working on the Paramount lot on the screenplay of his best-seller, 'Country Lawyer,' flew east over the weekend to receive the honorary degree of Doctor of Letters at Hobart College, Geneva, N. Y.

Writer planed in Sunday (26), picked up the chunk of honor Monday and flew back to the Coast that night.

Goldwyn's Solo 'Westerner' Deals, Plus Satevepost Article, Further Point Up His Anti-Blockbooking Views

By ABEL GREEN

Most concrete indication of Sam Goldwyn's ultimate peace with the United Artists management is the deal whereby his 'Westerner' film (Gary Cooper) will be sold, for September release, separate and apart from the rest of the UA program. Goldwyn's legal beef against UA over too many producers and productions gets back to the belief that this militates against the best merchandising of his own and other quality pictures.

Separate selling of 'The Westerner' is in line with Goldwyn's campaign of recent weeks against blockbooking, which, he states, not only nurtures, fosters and perpetuates one of the worst trade evils, but has been the direct cause of another pet Goldwynism—his campaign to eliminate dual bills.

On the theory one inspires the other, Goldwyn has been very outspoken against both. As a Parthean shot, before returning to Hollywood this week, Goldwyn is taking his campaign out of the trade and directly to the public, via a special story on anti-dualism which Joe Bryan III, associate Saturday Evening Post editor, is turning out for immediate publication. Similar article is also being prepared by the New York Times Sunday magazine section.

The other means to possibly prove his point is the Dr. George Gallup poll on dualism which, Goldwyn hopes, will indicate that the public is tired of sitting through one poor picture in order to see a possibly good 'A' at the end of the evening, only to find it brings them home around midnight, and in such a time strain this factor has been one of the most direct contributions to the falling off of film business.

Hollywood's Fault

Goldwyn is propagating to all and sundry responsible execs within the industry that the solution lies not with the exhibitors, but right at the fountainhead in Hollywood. Let the producer stop grinding out celluloid by the mile, on the theory one picture every week, 52 weeks a year, must be shipped to New York to feed yawning screens. Let them stop worrying that, if they don't make the B's, it will open up markets to independent and foreign producers.

Goldwyn cites a legit hit like 'Life With Father' at the Empire, N. Y. He says two bad legits, if put into the Empire, on Broadway, couldn't draw them, whereas 'Life' has an advance sale far ahead. Why not the same thing for films? Extended runs, longer engagements.

Never mind juggling admission prices. That's suicidal, he thinks. Once in a while maybe a 'Gone With the Wind' might essay such extraordinary merchandising, restricting engagements for a year at an upped scale of 75c. to $1.10. But the idea that United Artists' own 'Rebecca,' for example, gets 40c. in one engagement, and then along comes another picture and the exhibitor must drop back to his usual 25c. or 30c. top, is foolish for both the theatre and the industry.

Cites R. C. Music Hall

But quality pix are something else again. Goldwyn states W. G. Van Schmus at Radio City Music Hall once figured on around 40 pictures a year. In recent seasons he has found 26 to 30 pictures all that's necessary, or average fortnight's engagement per quality film. Van Schmus now thinks that if quality is stepped up there's no reason why 18 or 20 films shouldn't be enough every year, meaning an average of nearly three weeks per film.

Goldwyn says he doesn't know how his 'The Westerner' may go, but he's certainly not going to have it sold en bloc, nor does he think it's fair for any UA producer to permit his quality product to carry some weak sisters. Each UA producer must and should be concerned that his own individual film is sold individually.

Goldwyn continues, 'Everything in this life has changed, excepting the picture business. The world's changing; nationalistic ideologies are changing; Coast labor has changed. Even the film studios with their guilds and unions have brought that home. But nothing in film produc-

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A Private Dualer

Samuel Goldwyn, who has recently become the leading producer exponent of single bills, attempts to see every picture turned out in Hollywood and for the purpose has a projection room in his home.

Each night after dinner he shows two features.

KOHLER OF KOHLER'S MEMORIAL THEATRE

Milwaukee, May 28.

Former Governor Walter J. Kohler, who died April 21, specified in his will, just filed for probate, that $250,000 of his multi-million-dollar estate be used for the erection of a theatre in the village of Kohler, Wis., as a memorial to his father and his brothers. Plans for the structure will be made as soon as possible.

The Kohler fortune was made in the manufacture of plumbing fixtures.

Dickinson-Russell House

Columbus, May 28.

Construction scheduled to start June 1 on new east side nabe, owned by Hal Dickinson and operated by 'Pat' Russell, formerly of the Columbia and Pythian theatres. House to have 1,000 seats on one floor, opening set tentatively for Thanksgiving.

The theatre is to be first in Ohio with television provisions, booth and stage setup being such that quick changeover can be made, if and when.

Indiana's 1st Drive-In

Indianapolis, May 28.

The first drive-in theatre in the state will open early in June with Sherty Phillips to manage the house located more than six miles north of the downtown area. The building is nearing completion, with ramps for car parking, and a speaker for each auto. Theatre is located on highway 67 which is arterial road to Indianapolis from northeast.

Office Workers' Union Starts Pix H. O. Drive

Warning home office employees that 'talk in the film industry about drastic salary cuts and layoffs has enough foundation to cause great concern,' the American Federation of Office Employees, Local 20,940, on Monday (27) began a drive for membership. Starting with Warner Bros. that day, the campaign will be carried to the employees of all major film companies in New York. Office Employees union, signed up with only one company, Universal, is distributing a mimeographed appeal with an application blank for membership attached.

The handout states that the union is at present negotiating contracts with Warners covering the office employees of the company's New York warehouse and the Albany exchange. These negotiations were begun during the past week after the union had been certified in Washington as the bargaining agent to represent such workers.

On June 1 the Office Employees will open negotiations covering the Albany exchanges of Universal, Columbia, Republic, RKO and 20th-Fox.

One a Month for Rogers

Hollywood, May 28.

Joe Kane puts the spurs to 'Ranger and the Lady' at Republic June 4 as the first of four Roy Rogers westerns slated for completion in four months.

Producer-director is hustling his schedule to make up for the time lost through the illness of Claire Trevor during the filming of 'Dark Command' at the same studio. Three other pictures in the sagebrush quartet are 'Colorado,' 'Wild Bill Hickok' and 'Border Legion.'

U's Recapitalization Plans Stalled By War

Actual consummation of Universal's contemplated recapitalization plan may be stalled temporarily by the European war. Not directly affected, but present intensified warfare has hit the market so hard that any rearranging of stock or new issues would be difficult at this time. Nevertheless, several contemplated plans have been drawn up for consideration. First time that U directors will have an opportunity to pass on suggested recap proposals will be June 6, but there is no indication that any action will be taken at that time.

Present talks on recapitalization include merging of the two corporate setups, with Universal Corp., present holding company and Universal Pictures, Inc., the operating corporation, combined into a single company. By doing this, a realignment of present stock shares will be necessary, because some presently represent the holding corporation and others, the operating corporation.

$2,025,214 Claims On RKO; Propose $600,000 Ceiling

A protracted hearing was held yesterday (Tues.) in N. Y. federal court before Judge William Bondy on 28 applications for fees and allowances totaling $2,025,214 in the RKO reorganization. Applicants spent the greater part of the day spouting of their achievements and waxing hot over the benefits the estate received from their efforts.

At the conclusion of the self-praising spree, Marland Gale of the Security Exchange Commission, which had intervened in the proceedings in August, 1939, presented that organization's views to the Court as the value of the services, and told the Court that $600,000 was the maximum the estate could bear.

To date, since the equity receivership early in January of 1933, $960,000 has been paid out in allowances. The requests for fees are as follows:

Irving Trust, receiver in equity and RKO trustee, seeks $95,000 as a final allowance, having received $295,000 to date. William J. Donovan, attorney for Irving Trust, seeks two separate allowances, $100,000 as attorney for Irving Trust and $50,000 for his services in connection with the anti-trust suit against RKO and the other major film companies by the Government. Donovan has received $510,000 for his services since 1933.

The largest allowance sought is that of the Atlas Corp., proponent of the plan of reorganization. Atlas seeks $875,037 in disbursements, including $300,000 to its attorneys, Simpson, Thacher & Bartlett, and 100,000 shares of common, with a value of approximately $3 a share, for its compensation.

Lehman Bros. seeks $76,772 as expenses, representing monies paid to Leo Spitz, former RKO president, for his aid; the U. S. National Bank of Denver seeks $1,500; Chemical Bank & Trust Co., as trustee under the secured note indenture, asks $30,000.

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WURTZEL'S JUNE LOG AT 20TH; EDELMAN JOINS

Hollywood, May 28.

Sol M. Wurtzel steps into his June production program at 20th-Fox with four features on the calendar, beginning with 'Red Cross Nurse' and 'Charter Pilot,' due to start June 10. Others are 'Breach of Discipline' and 'Uncensored,' rolling June 24.

Lou Edelman, who recently wound up his contract at Warners, was signed as an associate producer by 20th-Fox. First assignment on the new job is 'School for Soldiers.'

SHOWING HIS BETTER SIDE

Hollywood, May 28.

Humphrey Bogart turns straight in his next picture at Warners, starting as a meanie and winding up as a desirable citizen.

Film is 'Thieves Fall Out,' currently being screenplayed by Robert Kent.

Andy Smith Sales Manager of RKO; 26 of 53 Pix for 1940-41 to Sell on %

Headache in Pix, Too

Hollywood, May 28.

'Money and the Woman' finally went into work yesterday (Mon.) after many casting adventures, with Brenda Marshall and Jeffrey Lynn in the top spots.

Warners originally cast George Brent and Priscilla Lane for the lead roles, but when Brent was withdrawn, Miss Lane pulled out rather than play opposite Dennis Morgan. She is still under suspension. The casting difficulties delayed the start of the picture four weeks.

SCOLLARD'S O. O. OVER PAR-PUB AD BUDGETS

C. J. (Pat) Scollard, who joined Paramount about six months ago in an executive capacity, will attach to the publicity-advertising department in charge of cost control, budgeting, etc., it is reported. At present on the Coast, where he attended the Paramount sales convention which ended Sunday (26), he is due back east by the end of the week.

Formerly with Pathe and FBO, Scollard came into Par in connection with supervision of data on theatres concerning the U. S. anti-trust suit, later branching out for Barney Balaban to make a complete survey of each department with a view to determining measures of economy that might be taken.

A few persons were let out here and there, but none was dropped in the publicity-advertising department headed by Bob Gillham. Expectation is that Scollard's supervision of budgeting, costs, etc., over publicity-advertising will become official on his return from the Coast.

'Boys Town' Sequel For Tracy at Metro

Hollywood, May 28.

'Ex-Mayor of Boys Town' was added to Spencer Tracy's acting schedule at Metro. Picture is in the final stages of preparation under production guidance of John W. Considine, Jr.

Currently Tracy is working in 'Boom Town' and has two other plays on his list, 'Sea of Grass' and 'The Yearling.'

More Film Execs Called To Testify in U.S. Suit

The Department of Justice continued to subpoena major company executives during the week to appear and testify on the formation and development of the industry during the second week of the trial which starts June 3. The Government has served Joseph Bernhard, Y. Frank Freeman, Sam Katz, Al Lichtman, Charles C. Moskowitz, E. M. Saunders, Nicholas M. Schenck, Albert, Jack, and Harry Warner, Cliff Work and Sol Lesser.

The U. S. also called in two FBI men, J. M. McGrath and H. B. Robinson, to testify at the trial. Seymour Simon, attorney, has been appointed to the Government staff, and is working with Robert Wright on the Balaban & Katz master report in Chicago. James Hayes, special assistant to the attorney-general, and last of Paul Williams' prosecution staff, arrived in New York Wednesday (22).

Studio Contracts

Hollywood, May 28.

Columbia lifted Stanley Brown's action option.

Elsa Basserman inked a player contract at Warners.

Suzanne Carnahan drew a player ticket at Warners.

Columbia hoisted W. L. River's writer option.

Monogram signed Keye Luke for four Chinese whodunits.

RKO handed actor pact to Alberto Vila.

Hal Roach picked up Louise Platt's option.

Analee Whitmore inked writer ticket at Metro.

Universal signed Jack Otterson for another year as art director.

Setting its sales goal for 1940-41 at double what the company did this year ('39-40), RKO is strengthening its distribution personnel and, in going out to merchandise the new product, will seek a larger number of percentage contracts at higher terms and under commitments calling for added playing time.

During the past year doing some shifting in the sales force and adding a number of salesmen, bulwarking the company in various parts of the country, RKO starts off the new year by promoting A. W. (Andy) Smith, Jr. to the post of sales manager over all of the domestic field and Canada.

He will serve directly under Ned E. Depinet, who holds the title of v.p. in charge of distribution and is a member of the RKO board of directors. Smith swung into RKO about six months ago in command of the eastern-Canadian division. At that time Jules Levy, then in charge of countrywide sales for Depinet, resigned. Post has been vacant since then.

In line with moving Smith up, Bob Mochrie swings into the home office to take charge of the eastern division. He has been district manager of the southeast, headquartering at Atlanta and came into the company from similar posts with UA and Warner Bros. shortly after Smith joined on.

Another promotion is that of Charlie Boasberg, branch manager for several years at Buffalo. He will head an eastern-east central district, probably headquartering at Cleveland, and succeeds E. L. McEvoy, who has resigned. McEvoy had been with RKO since it merged with Pathe and shifted from the h.o. to Cleveland less than a year ago. Elmer Lux, Buffalo salesman, assumes charge of that branch.

Gus Schaefer in H.O.

At RKO's three-day convention, ending tonight (Wed.), it was also officially learned that Gus Schaefer, for years in the foreign field, and lately in charge of the Caribbean countries, would be brought into the h.o. in a distribution capacity as yet not worked out.

Out of the 53 features promised for 1940-41, a total of 26 will be sold on percentage, with the sales policy to be flexible to the extent that the top possibilities on terms will be sought. This includes the 26 features that will be sold flat. One film, 'Ramparts We Watch,' is to be sold separately at terms to be set later.

Of the 26, or 50% of the program, that will not be sold except under percentage, the breakdown is into four brackets. Two will demand from 40 to 50%. In the next highest bracket, at 35%, there will be eight features, while in the third allocation there will be eight at 30%. Company will offer a total of 8 at 25%.

No definite advertising budget has been set up for the '40-41 product, nor did Barrett McCormick state any figure to the convention, but it may ultimately represent an increase in percentage of as much as 50%.

Hal Horne reported to the convention that 'Pinocchio' will gross over $2,000,000 in this country. A Walt Disney feature for '40-41, his third for RKO, is expected but as yet not designated.

Depinet's Review

In speaking to the assembled sales forces at a closed session yesterday (Tues.), Depinet sounded a distressing note in the face of conditions menacing the industry and emphasized the necessity for getting additional revenue out of the domestic market. Reporting on the results attained this season (1939-40), RKO's distribution head stated that there has been an increase in sales, billings and shipments as compared with the prior year. He did not reveal figures concerning the number of accounts on the RKO books for '39-40, though it is understood there was a substantial increase over 1938-39.

On an increase in contracts, the Los Angeles branch led the rest of the country, while the northeastern district was best among the various districts. Western division as a whole, under Cresson Smith, was on the other hand higher in the totals on contracts than the whole east, Depinet revealed. Billings were up the most in the midwest and Canada, while the northeast and Canada led in shipments.

Outlining the shorts program for '40-41, Harry Michalson dealt at length on the menace of double

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GUILDS FIGHT STUDIO CUTS

Report More Philly Indie Suits Against Warners May Be Settled

Philadelphia, May 28.

Rumors are flying thick and fast along Film Row anent out-of-court settlements of the many anti-trust suits filed by Philly indie exhibs against Stanley-Warner circuit and the major distribs in the past year.

These reports followed on the heels of the unexpected ironing out of the widely publicized Landis case two weeks ago in which the Vineland (N. J.) indie received a highly profitable deal just before the suit was set to open before Judge William H. Kirkpatrick for final argument.

Officials and attorneys for Stanley-Warner deny that the chain will make any out-of-court deals with any of the other exhibs, but it was significant that the $330,000 suit of the Admiral theatre skedded to open today (Tues.) before Judge Kirkpatrick was postponed indefinitely.

With the Landis now getting the cream of the major product, indie exchanges are expected to be frozen out of the Vineland market entirely. Up till now they had been getting excellent playing time at the Landis, which was forced to use much indie product to bolster dual bills because it played features much later than the S-W competition.

Other indie exhibs were disappointed at the settlement because they believed that the Landis interests were going to force a legal showdown on the indie-circuit question. The case was well on its way toward a final legal airing when it was settled. Judge Kirkpatrick had already made a preliminary ruling favorable to the indie's case which was later reversed by the U. S. Circuit Court of Appeals. Judge Kirkpatrick had also ordered the books and contracts on the S-W chain and the distribs entered into the record.

LOACH AND OTHER MONO EXECS' COAST SURVEY

T. P. Loach, recently elected treasurer of Monogram, and other company officials have gone to the Coast to survey studio conditions and whip production into line with present world market conditions.

Previous to Loach's installation as treasurer, it was understood that he would go over the studio setup and make recommendations for better efficiency on the producing end of Monogram. Loach went from Pathe Film, where he was treasurer, to Mono. Shift was made, according to Wall Street, because Pathe wanted to protect its stake in the picture company.

Mono's Script Peak

Hollywood, May 28.

Seven writers are busy on future product at Monogram, the greatest number in the history of the lot.

Scripters at work are Joseph West, Michael Jacoby, Dorothy Reid, John Kraft, Berne Gilder, Robert Emmett and Jack Natteford.

Levey's Tradeshow Tour With 'Sy'cuse'

Arriving east during the past week on a brief visit concerning plans with respect to his initial film production, 'Boys From Syracuse,' Jules Levey will return to New York in early June with a completed print of the picture and plans making a tour of the country with it. Levey, who is widely acquainted with circuit buyers and exhibitors, states he will take the film around for trade showings which he will arrange. He left for the Coast Monday night (27) by plane.

'Syracuse' is now in the cutting rooms. Its negative cost ran a little over expectations, exceeding $500,000, due to cast upsets surrounding original plans to have the Ritz Bros. in the picture. Martha Raye, Joe Penner and Allan Jones head the cast.

As It Wasn't

Hollywood, May 28.

'Doctors Don't Tell' doesn't begin to tell the story of the Republic picture bought as a magazine serial about a year ago and subjected to various surgical operations by studio scripters.

When the yarn came out of the clinic the victims of the dust bowl and the European refugees had taken so many literary transfusions that the doctors couldn't tell which story was which. So Herbert Yates, Republic chairman, is offering $25 for a new title.

Benz Bros. Let Option on Minn. In Mpls. Lapse

Minneapolis, May 28.

The $2,000,000 4,000-seat Minnesota theatre, which has been dark much of the time during the past three years, is left without a prospective tenant as result of the action of the Benz Bros., realtors and liquor dealers, in permitting their option to expire. The Benzes recently operated the house unsuccessfully for the owners with vaudfilm and had announced they'd exercise their option if they could obtain major screen product, practically all of which now is sewed up in the local loop by the Paramount-Singer pool.

A deal now pends whereby Minnesota Amus. (Paramount) would take over the Benzes' downtown 1,800-seater Palace on a long-term lease and pay off obligations still remaining from the recent Minnesota theatre operation, if the Benzes would step out of the theatre field here and would not go through with a threatened anti-trust suit against the Minnesota (Par) and major screen distributors. Benzes allege conspiracy to prevent them from obtaining films for the Minnesota and Palace theatres.

Both sides admit that 'discussions' are taking place, but they assert no agreement has been reached yet. Even though the Minnesota theatre option hasn't been exercised, court action still is possible, George Benz pointed out.

Owners of the Minnesota now will seek another tenant, but experience of those who have operated it during the past five years makes it appear more likely that its ultimate fate will be demolition for a parking lot in order to save taxes, or remodeling for purposes other than theatrical. Minnesota Amusement abandoned the theatre after suffering heavy losses on its operation.

Mae Murray Rushes East, Her Son, Koran, Stricken

Albany, May 28.

Learning that her son, Koran David Mdivani, was to undergo an appendectomy in Albany Hospital, Mae Murray, one-time screen star, left Hollywood Friday night (24) for the East. The actress, however, could not reach Albany in time for the operation. The 18-year-old boy, who resides at the home of Miss Bessie Cunning in Averill Park, was operated on Friday. His condition was described as 'very good' at the hospital.

Miss Murray recently won a California court order requiring her former husband, Prince David Mdivani, to pay $400 a month for Koran's support, but she still awaits approval of the N. Y. supreme court of her application for custody of the boy. Koran is a pupil in Averill Park Central School and Supreme Court Justice Francis Bergan of Albany has ruled that further hearing of the application must await the close of school.

CLAIM SLASHES NOT JUSTIFIED

Cite Loss of Only 17% in Foreign Revenue As No Cause for Personnel Dismissals — Film Eds Stall Demands

40,000 AFFECTED

Hollywood, May 28.

A new fight between the Producers and their 40,000 employees loomed today, as many studios started retrenching and the various Guilds and unions mobilized to resist any attempt to cut wages or slash personnel. The Screen Office Employees Guild took the initiative, but called for a united front of all studio crafts to 'at least maintain present wage levels.'

In a bulletin to its 1,700 studio members, the SOEG charges the major film companies are using the European War as an excuse to reduce salaries and personnel. The SOEG claims there is no valid excuse for drastic retrenchment at this time, insisting that if all picture business with belligerent nations is lost there would be a decrease in sales of 'only 17%.'

The SOEG is preparing to ask for concerted action by the Hollywood Guild Council, whose membership includes the SOEG, Screen Writers Guild, Screen Set Designers, Screen Publicists Guild, Script Clerks Guild and Screen Readers Guild. The Society of Motion Picture Film Editors, Society of Motion Picture Art Directors and Moving Picture Painters Local 644 also have been invited to affiliate.

The SOEG bulletin states in part: 'Are the Producers broke? Wage cuts, layoffs, not justified. If they can get away with it, the Producers intend to take advantage of the war news from Europe to cut wages and slash personnel in the industry. There will be a squawk—and a loud one. The guilds and unions of Hollywood will let it be known—and quite firmly—that they mean to maintain their present rates, at the very least. There is no justification for wage cuts at the present time. Rather, in fact, the reverse.

Charge Wage Artifice

'We have seen it before. If a direct pay cut won't go down, it has to be done indirectly. Many are fired and then others, or even the same people, are rehired—at lower pay. The individual studio Guilds are helpless in the face of such an assault. Only strong independent Guilds and unions can protect the wage rates and seniority rights of their members.

'There's another angle to it. England and France may curtail or completely kill their own production for the time being, but their people still want pictures. The experience of the last war showed that movie profits boom in war times. The first World War established Hollywood's picture business solidly as a world-wide business for the first time. The new war probably will repeat.

'Another thing. Britain, France and Germany have exported their own product to South and Central America in the past. With this competition cut down or out, American producers will not be slow to leap in and pick up the chips. The Producers are in the black and have been for years.'

The Society of Motion Picture Film Editors, which recently secured a 10% wage hike, however, has decided not to press additional demands at this time. A statement said the Editors feel that all departments should cooperate to the fullest extent.

Central Casting Corp. has placed a ban on rush calls, and in the future extras will be booked in advance in the same manner that stars and featured players are set. The following announcement has been issued by

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Growth of Gypsy Pix Shows to Hypo Local Merchants (Free Come-On) Gets Increasing Beefs from Exhibs

Free picture shows, partly or totally sponsored by small-town merchants, being staged by itinerant exhibitors in the middle-west and southeastern section of country, are producing wholesale squawks from regular exhibs in adjacent communities. Practice has been widespread during recent months in the territory covered by the Southeastern Theatre Owners Assn., including Alabama, Georgia, Florida and Tennessee. Recently it has spread to midwest states of Michigan, Indiana and Ohio, since good weather has opened up.

The merchants' gratis showings have become such a thorn in the side of exhibitors that formal protest has been made to industry heads by the Southeastern Theatre Owners. It was cited that the free shows with merchants tied in on the exhibition often played to 1,000 to 2,000 people in communities so small that they could not regularly support a theatre. Also they were used in larger spots, instance being given where itinerant exhibs rent local auditoriums. Stores back the enterprise because tied up with their bargain days as an inducement to get people to town.

The traveling motion picture show gag has been around for a number of years but obtaining the support of town stores and dealers to insure a regular chain of playdates is a new wrinkle—and one that is producing the protests.

Build a Route

Practice of the gypsy exhibs is to go in for spots where there is no regularly established film house; approach store owners for backing; arrange for showings on a certain date; and then move on to another town where the process is repeated. In this way the itinerant showman builds a rotating circuit, with about three or four communities playdated per week.

Thus if he is able to obtain 12 towns within a radius of 100 to 200 miles, this exhib would have four steady weeks of touring. By that time, the first town is ripe for a repeat engagement or he can move on to another section of the state. In most instances, the exhibitor plays a town on alternate nights, extra day being needed to jump to the next stop.

Merchants bally the screen show as free because for the small charge, estimated to be $30 to $50 per town, they figure to reap results in business at their stores. In numerous town reported, however, 5-10c is charged for seats, 'free' gag being for standing room.

Beef of the regularly established theatre operators in nearby larger towns is that these free shows keep many patrons from traveling the usual 10-15 miles to attend their shows at standard boxoffice prices. In some communities, too, it has reached the point where property owners and store operators are feeling the competition from the free show gag.

Exhibitors operating every day of the year would not object if this gratis exhibitioning was only an occasional thing. But the number of traveling outfits, the fact that they blanket a given area drawing from the regular theatre's established patronage and also constitute a steady competish via repeat showings work definite hardships on the established exhib.

The wandering exhib so far has been found within his rights because in most cases renting a legitimate film at demanded rentals. Suggested means of handling the situation is that distributors work out some sort of clearance and upped rentals in order to protect regular clientele. However, this obviously will be a difficult task as now viewed.

Naturally the steadily operated theatres raise the cry of unfair competition but there is little that can be done about it. Answer of the traveling exhib is that it's as fair to get merchants to give free shows, as

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Hardly

Miles Mander is apparently in no danger of being typed by Hollywood.

He's appearing in both ends of a double bill currently making the rounds of the RKO and Loew's circuits in New York, 'Primrose Path' (RKO) and 'House of Seven Gables' (U). In the first he's the drunken sot father, in the second the prim and proper deacon. Audiences are catching it at once, resulting in the paradoxical coincidence bringing forth unforeseen titters.

Browne Repudiates Pegler's 'Attack On IA as 'Racket Union'

Louisville, May 28.

Charges by Westbrook Pegler, Scripps-Howard columnist, that the International Alliance of Theatrical Stage Employees was a 'racket union' dominated by an undemocratic leadership were vehemently denied by the union's president, George E. Browne, here last night. An invitation to the newsman to the union's convention, beginning June 3, for the purpose of seeing how the organization operates, was extended by Browne.

Contemplated action against Willie Bioff, Coast rep of the union, wasn't being considered by the outfit, said Browne. Bioff was recently returned to Chicago to serve out a sixmonth term on a pandering conviction.

'Bioff's service to the union' was all that concerned Browne, he said.

PAR MAY TAKE OVER STEFFES' 2 IN MPLS.

Minneapolis, May 28.

Deal is pending for Minnesota Amus. Co. (Paramount) to take over operations of W. A. Steffes' highly successful sure-seater World and possibly the 1,800-seat Alvin also. Because of illness Steffes must give up activities.

World plays foreign, highbrow and unusual films mostly and caters principally to carriage trade. Alvin has been dark much of time, but occasionally houses legit roadshow, concerts and lectures.

Daylight Saving Again Stalled in Louisville

Louisville, May 28.

Agitation for a change to Daylight Time tied up the question for another year, when Board of Aldermen Saturday (25) by a tie vote, successfully defeated the proposal which had the backing of 4½ to 1 among employees of downtown department stores and industrial concerns. Opposing the measure were the Louisville & Nashville Railroad and the Louisville Baseball club.

Ball club, in opposing the change, said through Bruce Dudley, exec manager, that it would interfere with night baseball, and especially double-headers to which the club is committed. Don Hill, WAVE baseball announcer, said the change 'without warning' would cause the dropping of airings of the games. C. E. Schroeder, WGRC program director, said his station stood ready to give full broadcasts of the games whenever they start, and urged the time change as being advantageous to radio listeners, the station, and program sponsors.

'Torrid'-Awards Short Forte $18,000 in L.A.; Marxes-'Biscuit' N.G. $15,000, 'Gone's' 22d $8,400

Los Angeles, May 28.

(Best Exploitation: State)

'Lillian Russell' is sweeping the town currently and State and Chinese will pile up a combined gross of at least $27,000, best take for the day-date Fox-West Coast aces in some time. Ann Sheridan-Cagney's 'Torrid Zone' is being soloed at the Downtown and Hollywood, accompanied by the Academy Awards four-reeler and doing well.

Marx Bros., at Paramount with 'The Biscuit Eater' aren't getting more than disappointing $15,000.

George Watters, handling Fox West Coast first-run exploitation and publicity, again extended himself and came through with a comprehensive buildup for 'Lillian Russell.' In addition to customary lines of ballyhoo, Watters tied up a Lillian Russell dance contest with Ocean Park Casino ballroom, with promoted prizes including a radio and makeup kit. Truly Shattuck, veteran legit actress, who in a sob story in the Citizen News recalled the 'good old days,' made excellent copy.

Estimates for This Week

Carthay Circle (F-WC) (1,518; 83-1.10-1.65)—'Gone' (M-G) (22nd wk). End of run announced for June 3 has been postponed for at least a month, with Warners 'All This And Heaven Too,' booked to open (4), shifted tentatively to the WB Beverly, where it will be road-showed. 'Gone' on current week headed for $8,400 after almost hitting $10,000 on last stanza.

Chinese (Grauman-F-WC) (2,024; 30-40-55-75)—'Lillian Russell' (20th) and 'Chan Panama' (20th). Nice profit in sight at around $11,000. Last week, 'Waterloo Bridge' (M-G) and 'On Own' (20th), okay $8,000.

Downtown (WB) (1,800; 30-40-55-65)—'Torrid Zone' (WB) with 'Cavalcade of Academy Awards' (WB 4-reeler). Heading for good $9,300. Last week 'Million B.C.' (UA) and 'Can't Love' (U), hit $9,000, almost what was expected.

Four Star (UA-F-WC) (900; 30-40-55)—'Rebecca' (UA) (9th week). Nearing end of run, but with another $3,600 this week is still holding its own. Last week, good $4,300.

Hawaii (G&S) (1,100; 30-40-55-75)—'Mill on Floss' (Maj) and 'Isle of Destiny' (RKO. Very little interest in this pair and will be lucky to hit $1,800. Last week, 'Abe Lincoln' (RKO) and 'Courageous Christian' (RKO) (2d week), okay $2,000.

Hollywood (WB) (2,756; 30-40-55)—'Torrid Zone' (WB), with 'Academy Cavalcade' (WB 4-reeler). Looks like satisfactory $8,800 on the stanza. Last week, 'Million B.C.' (UA) and 'Can't Give Anything' (U), little better than $7,200, just fair.

Orpheum (B'way) (2,200; 30-40-55)—'Women Names' (Par) and 'Shooting High' (20th), dual, and vaude. Little to interest trade and will have to be satisfied with so-so $5,000, about what 'French Tears' (Par) and 'Convicted Woman' (Col) drew last week.

Pantages (Pan) (2,812; 30-40-55)—'Primrose Path' (RKO) (2nd wk) and 'Curtain Call' (RKO). Holdover of 'Path' with changed supporting feature will likely add slim $5,000 in six days. First week, neat $9,200, with 'La Conga Nights' (U).

Paramount (Par) (3,595; 30-40-50-75)—'Biscuit Eater' (Par) and Marx Bros. on stage. Disappointing $15,000 in seven days, with picture holding over additional two days to permit house to get back to Thursday (30) opening. Last week, 'Farmer's Daughter' (Par) and White's 'Scandals' in condensed form, big $20,500.

RKO (RKO) (2,872; 30-40-55)—'Primrose Path' (RKO) (2nd wk) and 'Curtain Call' (RKO). Main feature being held over and will draw weak $5,400 in six days. Last week 'Path' and 'Half Sinner' (U), okay $8,800.

State (Loew-F-WC) (2,414; 30-40-55-75)—'Lillian Russell' (20th) and 'Chan Panama' (20th). Looks like healthy $15,300. Last week, 'Waterloo Bridge' (M-G) and 'On Own' (20th), okay $10,300.

United Artists (UA-F-WC) (2,100; 30-40-55-)—'Waterloo Bridge' (M-G) and 'On Own' (20th). Not so healthy on moveover, but $2,000 fair. Last week, 'Mule Team' (M-G) on second week with 'Kildare Case' (M-G) fair $2,700.

Wilshire (F-WC) (2,296; 30-40-55)—'Waterloo Bridge' (M-G) and 'On Own' (20th). Looks around neat $5,000 on moveover. Last week, 'Mule Team' (M-G) (2d wk) and 'Kildare Case' (M-G), slim $3,000.

Broadway Grosses

Estimated Total Gross
This Week..............$207,000
(Based on 12 theatres)
Total Gross Same Week
Last Year..............$226,000
(Based on 13 theatres)

LEIGH - TAYLOR NICE $16,500 IN WASH.

Washington, May 28.

Cold drizzles knocked the weekend out from under the mushrooming outdoor amusements and sent 'em scurrying back into the flicker temples like midwinter. Four new films opened coincidentally with the weather break, which is shoving total take away above recent average.

Three leaders are battling almost equally—'20 Mule Team' at the Capitol, Loew's big vauder, 'Torrid Zone' at Earle, WB's stage show spot, and 'Waterloo Bridge,' playing straight at the Palace. Other smart grosser is 'Irene,' which got walloping start at Keith's via one-day p.a. of Anna Neagle and Herbert Wilcox. Latter, plus presence of M-G-M's touring 20-mule wagon and bally on debut of Earle's line aboard unicycles, makes current week liveliest exploitation session of the season.

Estimates for This Week

Capitol (Loew) (3,434; 25-35-40-66)—'Mule Team' (M-G) and vaude. Elaborate but no-name stage bill leaving it up to Wallace Beery to draw 'em in. Probably fair $16,500. Last week, 'Adventures' (20th) and vaude, pathetic $11,000.

Columbia (Loew) (1,234; 25-40)—'My Son' (UA) (2d run). Back downtown after low week at Palace, and clinching solid $5,000. Last week, 'Strange Cargo' (M-G) (2d run), adequate $4,500.

Earle (WB) (2,216; 20-35-40-66)—'Torrid Zone' (WB) and vaude. Lamour, O'Brien and Cagney, plus racy dialog mentioned by all reviewers, hitting good $16,500. Last week, 'Typhoon' (Par) and Red Skelton topping vaude, same figure.

Keith's (RKO) (1,830; 35-55)—'Irene' (RKO). Anna Neagle-Herbert Wilcox p.a. drew all first-string critics, who went overboard for star although were guarded on pic. Impetus should hold it to big $12,000. Last week, 'My Way' (U), passable $9,000 for nine days.

Met (WB) (1,000; 25-40)—'Angel Texas.' Critics hailed terrible acting as fun, and pushing it to fair $5,000 for eight days. Last week, 'Man Lives' (Col), light $3,500 for six days.

Palace (Loew) (2,242; 35-55)—'Waterloo Bridge' (M-G). Leigh-Taylor combo, plus rave notices from all columns, assure solid $16,500. Last week, 'Buck Benny' (Par), light $11,000.

'Torrid Zone'-Vaude Fine $7,000 in Seattle

Seattle, May 28.

(Best Exploitation: Fifth Avenue)

Only a few bright spots in dull week currently. 'Typhoon' is holding at Orpheum; 'Favorite Wife,' at Blue Mouse goes for nine days of third week; 'Buck Benny' is taking five days of a fourth week at Music Box.

Exploitation crown goes this week to Fifth Avenue where it's 'Jim Clemmer Week.' He started tearing tickets here 22 years ago. He's billed like a star, via radio, newspaper plugs and features, with the 'memory' angle stressed. This is topped with a 'Memory Book' of friends, kept in foyer for any and all to sign. For the picture, 'Edison, the Man,' H-E staff went for tieups with power companies and exhibits in foyer.

Roosevelt (Sterling) has completed revamping and opens tomorrow (Wednesday) as second runner. Sterling's vaude-filmer, the Palomar, is also going in for a Wednesday change.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 27-37-42) — 'Favorite Wife' (RKO). Moveover from Fifth, looks for big $3,500 in nine days of third week downtown. Last week, 'Cyclops' (Par) and 'Shooting High' (20th), second week, five days, slow $1,600.

Coliseum (Hamrick-Evergreen) (1,900; 21-32)—'Singapore' (Par) and 'Slightly Honorable' (UA) 2d run. Likely around $3,000, good. Last week, 'Strange Cargo' (M-G) and 'Bluebird' (20th) (2d run), okay $2,700.

Fifth Avenue (Hamrick-Evergreen) (2,349; 27-37-42)—'Edison' (M-G) and 'Curtain Call' (RKO). Expected only fair $5,000, despite big bally. Last week, 'Favorite Wife' (RKO) and 'One Beautiful' (M-G), second week, big $6,000.

Liberty (J-vH) (1,850; 21-32-42)—'Man 9 Lives' (Col) and 'Island Doomed Men' (Col). Only fair $4,000. Last week, '21 Days' (Col) and 'Outside Mile Limit' (Col), six days, weak $3,000.

Music Box (Hamrick-Evergreen) (850; 27-37-42)—'Buck Benny' (Par) and 'Honeymoon Deferred' (U) (4th wk). Five days of finale indicated good $2,100. Last week dandy $3,000.

Orpheum (Hamrick-Evergreen) (2,600; 27-37-42)—'Typhoon' (Par) and 'Marines Fly' (RKO) (2d wk). Expected okay $4,300 in five days. Last week, same films, $6,800, big.

Palomar (Sterling) (1,350; 21-32-42)—'Torrid Zone' (WB) and vaude. Looks like great $7,000. Last week, 'Angel Texas' (WB) and 'Old Missouri' (Rep) plus vaude, $2,800, slow.

Paramount (Hamrick-Evergreen) (3,039; 27-37-42)—'Mule Team' (M-G) and 'Opened Mistake' (Par). Pulling for big $7,000. Last week, 'My Way' (U) and 'Enemy Agent' (U), $4,300, bad.

Winter Garden (Sterling) (800; 16-32)—'Swiss Family' (RKO) and 'All True' (WB) (2d run). Anticipated $2,000, good. Last week, 'Pinocchio' (RKO) and 'Seventeen' (Par), $2,400, big.

CANTOR - SAVITT ORCH $10,500, PITT DUD

Pittsburgh, May 28.

Biz locally continues on the downgrade, but nobody knows why. All the recent alibis have been exhausted, trade indices generally are up everywhere in the district and the entertainment industry simply can't account for the brutal beating film houses are taking. Takes are around one-third off over figures this time last year and even the ace attractions aren't getting anywhere near their norms.

Some think it's the war, what with people sticking close to their radios, but that's being discounted to a large extent in most quarters, leaving the boys high and dry for a reason. Only ray of light this week is at Penn, where 'Edison, the Man' is doing nicely, but nowhere close to what film deserves and would have done just six months ago. Elsewhere, it's the doldrums.

Estimates for This Week

Alvin (Harris) (1,850; 25-35-50)—'Lillian Russell' (20th) (2d wk.). This one is pretty much of a disappointment, considering fact that title figure is a local legend and also that film got a spectacular world preem here. Will hardly better $4,000, which is way under expectations. In first stanza, 'Lil' was overestimated, doing only $12,000, including capacity dual preem at Alvin and Senator at $1.10.

Fulton (Shea-Hyde) (1,700; 25-40)—'Earthbound' (20th) and 'On Own' (20th). Dual folded Sunday night (26) after five indifferent days, with house shuttering for seven or eight weeks. In abbreviated session, twinner hardly got $1,200, pretty awful. Last week, 'Divorcement' (RKO), came out after only four days to brutal $900.

Penn (Loew's-UA) (3,300; 25-35-50)—'Edison Man' (M-G). Raves for picture and Spencer Tracy helping this one out-ride localized depression and heading for $14,000, alright. Last week, 'Waterloo Bridge' (M-G), pretty good $13,000.

Ritz (WB) (800; 25-40)—'Saturday's Children' (WB). Brought here after week at Stanley, where it had stage accompaniment. On its own here and going nowhere at all. Maybe $1,000. Last week, 'One Beautiful' (M-G) and 'Tear Gas Squad' (WB), poor $1,300.

Senator (Harris) (1,800; 25-40)—'Man Nine Lives' (Col) and 'Island Doomed Men' (Col). Looks like those horror duals, once very big in these parts, have run their course. They'll hardly break the $1,500 mark, bleak. Last week, 'Dark Command' (Rep), on h.o. from Alvin, around $1,800, fair.

Stanley (WB) (3,800; 25-40-60)—'40 Mothers' (M-G) and Jan Savitt's orch. Deluxer taking the worst licking of them all. Savitt accounting for bit of afternoon biz, but nights are zero. Woeful $10,500 in prospect. Last week, 'Saturday's Children' (WB) and Glen Gray, also poor, $12,700.

Warner (WB) (2,000; 25-35-50)—'Waterloo Bridge' (M-G). Brought here after week at Penn and getting fine $7,200. That may mean a third week at Ritz. Last week, 'Saps Sea' (UA) and 'Florian' (M-G), awful $2,100.

Rain Swamps Philly, But 'Torrid Zone' Wading to Great $22,000

Philadelphia, May 28.

The Ringling-B. & B. Circus has gone, but the rainy weather is lingering on and doing its worst in putting the damper on theatre b.o.'s this week. Only really healthy gate is that being chalked up at the Earle, which is featuring 'Torrid Zone' and the 'Cavalcade of Academy Awards.' Gross biz snagged by this combo is setting new record for the house at the admission scale.

Also in the black, but setting no records, is 'Irene' at the Boyd. Chief washout of the week is 'Florian' at the Karlton, while '20 Mule Team' is just registering fair.

Estimates for This Week

Aldine (WB) (1,303; 32-42-57-68)—'Turnabout' (UA) (2d wk). Taking a steep drop to mediocre $7,300, after nice $11,000 for opener.

Arcadia (Sablosky) (600; 32-42-57)—'Apollo' (20th) (2d run) (2d wk). Perking up with $3,000, after sad $2,000 for last week's split of 'Apollo' (3 days) and 'Primrose' (RKO), four days.

Boyd (WB) (2,350; 32-42-57-68)—'Irene' (RKO). Hopped up by personal of Ann Neagle prior to preem is boosting biz to nice $15,500. Last week, 'Husbands' (Col), slipped to cheap $6,000 for second week.

Earle (WB) (2,758; 32-42-57-68)—'Torrid Zone' (WB) plus 'Cavalcade of Academy Award Winners' (WB). Oscar four-reeler is helping hypo Cagney-Sheridan starrer to great $22,000. Last week, '40 Mothers' (M-G), pallid $9,300.

Fox (WB) (2,423; 32-42-57-68)—'Mule Team' (M-G). Beery's horse opera no world beater despite ballyhoo. Fair $13,000. Last week, poor $9,000 for 'Dr. Cyclops' (Par).

Karlton (WB) (1,000; 32-42-57-68)—'Florian' (M-G). First run for this house, but poor $2,000. Being pulled after five days. Last week, 'Doctor's Wife' (Col), fairish $3,800 for second run.

Keith's (WB) (1,870; 32-42-57-68)—'Husbands' (Col) (2d run). Mediocre $4,000. Last week, 'Buck Benny' (Par), fared worse with $3,000 for second run.

Stanley (WB) (2,916; 32-42-57-68)—'Edison Man' (M-G) (2d wk). Skidding to disappointing $7,500 for five days of second semester. Opening stanza, fine $15,600.

Stanton (WB) (1,457; 32-42-57)—'Human Monster' (Mon). Wierdie registering better than expected $4,600. Ahead of last week's $4,200 for 'Flight Angels' (WB).

OMAHA EASES OFF, BUT 'TYPHOON' NICE $8,500

Omaha, May 28.

After the stimulus of Golden Spike Days, Omaha's theatres are slipping into a more normal stride this week. Practically all grosses are off in comparison with last week's lively biz.

Estimates for This Week

Omaha (Tristates) (2,000; 10-25-40)—'Typhoon' (Par) and 'Night Nights' (Par). Expect nice $8,500. Last week, 'Buck Benny' (Par) and 'Saps Sea' (UA), surprised on second week with $6,000 after opening $10,000.

Orpheum (Tristates) (3,000; 10-25-40)—'Raffles' (UA) and 'Star Dust' (20th). Better than average $8,500. Last week, 'Lillian Russell' (20th) and 'On Own' (20th), fine $9,700.

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Torrid Zone' (WB) and 'Babies Sale' (Col). Fairish $5,000. Last week, 'Irene' (RKO) and 'Beyond Tomorrow' (RKO), $6,100, nice.

State (Goldberg) (900; 10-20-25)—'Husbands' (Col) and 'Danger Wheels' (U), split with 'Thoroughbreds' (RKO) and 'Double Alibi' (U). Fair $2,000. Last week, 'Pinocchio' (RKO) and 'Married Wife' (20th), split with 'Rat Baby' (WB) and 'Rancho Grande' (Rep), $2,100.

Town (Goldberg) (1,250; 10-20-25)—'Pinocchio' (RKO), 'Three Mile Limit' (Col) and 'Dark Command' (Rep), tripler lasting four and half hours, split with 'Rhythm Rio Grande' (Mono), 'Human Monster' (Mono) and 'Rat Baby' (WB). Looks like fair $2,200. Last week, 'Murder Yukon' (Mono) 'Escape Paradise' (RKO) and 'Came By Night' (20th), split with 'Haunted Gold' (WB), 'Cheers Irish' (WB) and 'Ride Cowboy' (WB), $2,200.

Avenue - Military - Dundee (Goldberg) (950, 800, 800; 10-25)—'Husbands' (Col) and 'Married Wife' (20th), split with 'Missouri' (Rep), 'Calling Philo Vance' (WB) and 'Human Monster' (Mono), tripler, should pick up around $1,200. Last week, 'Pinocchio' (RKO) and 'Dark Command' (Rep), split with 'Rat Baby' (WB) and 'Intermezzo' (UA), pretty good $1,200.

Key City Grosses

Estimated Total Gross
This Week..............$1,421,200
(Based on 23 cities, 170 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year..............$1,241,800
(Based on 26 cities, 173 theatres)

'EDISON' BRIGHT $12,000 IN CLEVE.

Cleveland, May 28.

Favored by better product and fewer competitive factors, the downtown deluxers are finally getting a well needed break. Exodus of vacationers is being held up by deceptively cool winds and rains, while splurge of publicity fireworks on part of all houses is keeping 'em film-minded.

'Edison the Man' consequently is getting the edge, turning in very respectable score for State. Hipp's 'Johnny Apollo' is running a couple of strides ahead of 'Doctor Takes Wife' at Palace, but latter taking house out of the hole it's been in for for fortnight. Even '20 Mule Team' is pulling good sized coin into Stillman.

Estimates for This Week

Allen (RKO) (3,000; 30-35-42-55)—'Favorite Wife' (RKO). Extra good for third week, $4,000. Last week, mild and confused, with 'Tear Gas Squad' (WB) grabbing only $600 in four days, and 'Island of Doomed Men' (Col), $1,200 in three.

Hanna (Wm. Blair) (1,435; 55-85) 'They May Live' (Foreign). First and last import in legit house's and experiment to set up foreign pix policy for summer, but anti-war French film too heavy and depressing for these times. Just for the record, this one crawled along for five miserable days, barely $1,300, forcing backers to call it off and take $500 loss.

Hipp (Warner) (3,700); 30-35-42-55)—'Johnny Apollo' (20th). Dorothy Lamour-Tyrone Power followers helping it garner around $8,000, okay, although hesitant on getaway. Yet not so hot, comparatively speaking, as h.o. of 'My Favorite Wife' (RKO) last week, excellent $9,500.

Palace (RKO) (30-35-42-55)—'Doctor Wife' (Col). Rather light stuff, but liked and satisfactory at $7,000, indicating a pickup for this stand after some off weeks. Last stanza one of those that should be forgotten 'Adventures' (20th) power-diving to low $3,000 and cut to six days.

State (Loew's) (30-35-42-55)—'Edison Man' (M-G). Nicely sold, avoiding errors of 'Young Tom Edison,' and rolling toward good $12,000. Last week, 'Typhoon' (Par), fairish $8,500.

Stillman (Loew's) (30-35-42-55)—'Mule Team' (M-G). Drummed up by Wally Beery followers, pleasant notices, to $5,000, worthwhile. Last week, 'Million B.' (UA) neat surprise, $6,000 best in a long time.

LEIGH-TAYLOR, $6,500, LOUD IN QUIET MEMPHIS

Memphis, May 28.

'Waterloo Bridge' is the only thing in town this week that is getting any money. Vivien Leigh-Robert Taylor combine is clicking nicely at Loew's State, but the rest of the houses are dying.

'Abe Lincoln in Illinois' garnered rave notices at the New Malco, but was pulled yesterday after a weak five-day stay. The North's Civil War President is no boxoffice bait in Dixie, even at this late date. Lightman office is rushing 'Stardust' into the breach for balance of the week.

Estimates for This Week

Loew's State (Loew's) (2,000; 10-30-40)—'Waterloo Bridge' (M-G). Favorable press helping natural appeal of stars to $6,500. Last week 'My Son' (UA), $5,500, fair.

Warner (Warner) (2,300; 10-30-40)—'Torrid Zone' (WB) (2d wk). Doing okay for h.o., mebbe $2,800. Last week 'Torrid Zone' (WB), $6,000, very good.

New Malco (Lightman) (2,000; 10-30-40)—'Abe Lincoln' (RKO). N.S.G. in five-day session, $3,000. Last week '21 Days' (Col), $3,100, poor.

Strand (Lightman) (1,000; 10-20-30)—'It's Date' (U) (2d run), three days; 'Human Monster' (Mono), two days; 'Adventure Diamonds' (Par), two days; good week, likely $2,000. Last week 'Black Friday' (U), three days; 'Tomboy' (Mono), two days, and 'Stage Coach' (Par), two days, $1,000, average.

Chi Dives After Last Week's Big Coin; 'Meet'-Kemp's Orch, $29,000, N.G., 'Edison' Nice 12G, 'Biscuit,' 5½G

Chicago, May 28.

Loop grosses are having a sharp reaction from the great business of the previous week, practically every house being off. Total money for the week will be many thousands under the sensational coin of last session.

Chicago is off more than $30,000 from previous week, dropping that much from over last week's $62,000 with the Bob Hope stage show. Oriental drops to half of last week's take. In both instances it evidences the inability of the current stage attractions to give any boxoffice aid.

In the picture line the best item is 'Edison, the Man,' at United Artists. Also okay is newspaper headline feature in the Garrick, a reissue of 'Confessions of a Nazi Spy,' coupled with 'Lights Out in Europe.'

Houses in the loop are making much use of war bulletins, with the Telenews newsreel house posting war maps in the inner lobby along with a regular Transradio news teletype for immediate flashes right off the wire. Garrick is also posting bulletins and using a teletype, but has 'em on the outside so that a ducat purchase is not necessary.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Biscuit' (Par). Fine reviews and word-of-mouth figure to help currently, but indicates need for femme support. Maybe $5,500, okay. Last week, 'Rebecca' (UA), finished three strong weeks here and seven remarkable weeks in loop for splendid $9,200.

Chicago (B&K) (4,000; 35-55-75)—'Meet Again' (WB) and Hal Kemp's orch. Business plummeting to sad $29,000. Last week, Bob Hope unit on stage plus 'Doctor Wife' (Col), was sensational at $62,000, highest mark in many years.

Garrick (B&K) (900; 35-55-65-75)—'Nazi Spy' (WB) and 'Lights Out' (Indie). War news double feature getting some exploitation and will garner profitable $6,000. Last week, 'Primrose' (RKO), meant little in loop repeat at $3,700.

Oriental (Jones) (3,200; 35-55-65)—'Deacon' (U) and vaude. Willie and Eugene Howard headlining on stage, but b.o. tobogganing to $13,000, flabby. Last week, Milton Berle on stage and 'Had Way' (U), brilliant $28,000.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Mule Team' (M-G) (2d week), holding currently to fair enough $5,000, after snagging good $8,800 last week.

State-Lake (B&K) (2,700; 25-40)—'Take Woman' (M-G) and vaude. Blackstone magic unit and Milt Britton band on stage pushing house to best vaudfilm pace in loop at healthy $17,000. Last week, 'Ghost Home' (M-G) and Joe E. Lewis on stage okay $15,500.

United Artists (B&K-M-G) (1,700; 35-55-75-85)—'Edison Man' (M-G). Opened Saturday (25) and looks for satisfying $12,000. Last week, 'Cargo' (M-G), completed three-week lollop here to good $6,600.

Woods (Essaness) (1,200; 75-$1.10-$1.50)—'Gone' (M-G) (10th week). Exclusive showing in town and heading for good $8,000 currently, after taking splendid $11,200 last week. Neighborhood shows of 'Gone' in three outlying houses begin June 7.

INDPLS. MELTS; 'EDISON' OK 9G

Indianapolis, May 28.

(Best Exploitation: Indiana)

Summer doldrums have set in early in the downtown sector, with biz lagging at all of the amusement palaces. Thursday (30), is Race Day here at the Speedway, and it kills all biz for theatres.

Opening days caught rain on Friday, Saturday and Sunday, which further nicked grosses.

Indiana took to the air to exploit songs in 'Lillian Russell,' getting three 15-minute programs over WFBM on Freddie Miller's old-time song show in return for passes, which station used as a mail pull on memory contest.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 25-30-40)—'Saturday's Children' (WB) and 'Tear Gas Squad' (WB). Poor $5,100. Last week, 'Typhoon' (Par) and 'Beyond Tomorrow' (RKO), fair $6,500.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Lillian Russell' (20th). Playing as single feature for okay $8,500, though more was expected. Last week, 'Irene' (RKO) and 'Can't Fool Wife' (RKO), fair $7,200.

Loew's (Loew's) (2,400; 25-30-40)—'Edison Man' (M-G) and 'Babies Sale' (Col). Okay $9,000, but also under expectations. Last week, 'Mule Team' (M-G) and '40 Mothers' (M-G), fair $7,000.

Lyric (Lyric) (1,900; 25-30-40)—'Earthbound' (20th) and vaude. On the borderline at $8,300. Last week, 'Saps Sea' (UA) and George Olsen's orch, $7,300, which is red.

'OUR TOWN' NICE $32,000 IN 2 HUB SPOTS

Boston, May 28.

(Best Exploitation: Loew's)

Although 'Our Town' grabbed off capacity biz at the two Loew stands when it opened Thursday (23), the trade has since softened and for the week's tally it will pace about evenly with 'Lillian Russell' and 'Biscuit Eater,' dualled at the Met.

An augmented crew of Loew's and UA exploiteers reaped a harvest of newspaper publicity on 'Our Town' when they conducted contests in 11 cities and five states throughout New England to pick 'Emily and George,' young couples being feted in Boston on the day of the preem. In the Hub this snowballed into more breaks when the couples and some of the film's stars were received by Massachusetts and New Hampshire governors, Boston's mayor, etc. A mammoth press dinner on the night of the preem drew a flock of newspapermen and women from the hinterland, and Fay Bainter, Beulah Bondi, Frank Craven, Thornton Wilder, Sol Lesser and others were head-tabled. The opening was ballied as a world preem, and a 'Hollywood' atmosphere was created at the State theatre. Numerous radio plugs, interviews and a big national ad campaign helped.

Estimates for This Week

Boston (RKO) (3,200; 25-35-40)—'Mysterious Reeder' (Mono) and 'Gaucho Serenade' (Rep), dual, with vaude, three days; and 'Date' (U) (2d run) and 'Hidden Menace' (Alliance) (1st run), double, three days. Headed for medium $6,000. Horace Heidt comes in Thursday (30) for full week. Last week, 'Grandpa Town' (Rep) and 'Tomboy' (Mono), dual, with vaude, three days; and 'Lost Horizon' (Col) and 'Awful Truth' (Col) (both reissues), double, four days, $7,200, adequate.

Fenway (M&P) (1,332; 25-35-40-55)—'Saturday's Children' (WB) and 'King Lumberjacks' (WB). So-so $4,500 promised. Last week, 'Buck Benny' (Par) and 'Chan Cruise' (20th) (both 2d run), $4,900.

Keith Memorial (RKO) (2,907; 25-35-40-55)—'Primrose Path' (RKO) (2d wk) and 'Can't Fool Wife' (RKO) (1st wk). Will take around $14,000, good. Last week, with 'Deacon' (U), dual, $19,000, dandy.

Metropolitan (M&P) (4,367; 25-35-40-55)—'Lillian Russell' (20th) and 'Biscuit Eater' (Par). Good combo aiming at $18,000. Last week, 'Typhoon' (Par) and 'Opened Mistake' (Par), double, $11,500.

Orpheum (Loew) (2,900; 25-35-40-55)—'Our Town' (UA) and 'Forty Mothers' (M-G). Opened big, then slipped back to good average gait, around $18,000 anticipated. Last week, 'House Bay' (UA) and 'Over Moon' (UA), okay $17,000.

Paramount (M&P) (1,797; 25-35-40-55)—'Saturday's Children' (WB) and 'King Lumberjacks' (WB). N.s.h., about $6,500. Last week, 'Buck Benny' (Par) and 'Chan Cruise' (20th), both 2d run, $7,500.

Scollay (M&P) (2,538; 25-35-40-50)—'Buck Benny' (Par) and 'Chan Cruise' (20th) (both continued run from Par and Fenway). Aiming at $5,000, okay. Last week, 'My Son' (UA) (2d run) and 'Western Stars' (Par) (1st run), $4,000.

State (Loew) (3,000; 25-35-40-55)—'Our Town' (UA) and 'Forty Mothers' (M-G). Boomed by preem bally, with indications of around $14,000, good. Last week, 'House Bay' (UA) and 'Over Moon' (UA), $12,000.

Montreal Wilts in Heat; 'Fave Wife' Good $5,500

Montreal, May 28.

Victoria Day (24) and first hot spell of year hit grosses currently, of which best is 'Lillian Russell.'

'Favorite Wife' is also okay, but balance so-so.

Estimates for This Week

Palace (CT) (2,700; 25-45-55)—'Favorite Wife' (U). Has good chance of grossing up to $5,500, which will be good. Last week, 'Abe Lincoln' (RKO), n.g. $4,000.

Capitol (CT) (2,700; 25-45-55)—'Dr. Wife' (Col) and '5 Peppers' (Col) (2d wk). Likely $4,000, good enough, after surprising $6,200 last week.

Loew's (CT) (2,800; 30-40-60)—'Lillian Russell' (20th). Hoping for $7,000, good. Last week, 'Typhoon' (Par), disappointing $5,500.

Princess (CT) (2,300; 25-34-50)—'Girls Broadway' (M-G) and 'Man Dakota' (M-G). Poor $3,200 in sight. Last week, 'Florian' (M-G) and 'One Beautiful' (M-G), $3,200, n.g.

Orpheum (Ind) (1,100; 25-40-50)—'My Son' (UA) (2d wk). Good $5,000, after fine $6,000 last week.

Cinema de Paris (France-Film) (600; 25-50)—'9 Celibataires' (2d wk). Good $1,250 after nice $1,500 last week.

St. Denis (France-Film) (2,300; 25-34)—'Freres Corses' and 'L'Heure Supreme.' Poor $3,500. Last week, 'Quai des Brumes' and 'Monsieur Bossemans,' not so hot at $3,000.

First Runs on Broadway

(Subject to Change)

Week of May 30

Astor—'Gone With the Wind' (M-G) (24th wk).

Capitol—'Waterloo Bridge' (M-G) (2d wk).

Criterion — 'Women in War' (Rep) (29).

Globe—'Confessions of a Nazi Spy' (WB) (reissue) (1).

Music Hall — 'My Favorite Wife' (RKO).

(Reviewed in Variety May 1)

Paramount — 'Typhoon' (Par) (2d wk).

Rialto—'La Conga Nights' (U) (31).

Rivoli—'21 Days Together' (Col) (2d wk).

Roxy—'Lillian Russell' (20th) (2d wk).

Strand — 'Torrid Zone' (WB) (2d wk).

Week of June 6

Astor—'Gone With the Wind' (M-G) (25th wk).

Capitol — 'Edison the Man' (M-G).

(Reviewed in Variety May 22)

Criterion—'Florian' (M-G) (5).

(Reviewed in Variety April 3)

Music Hall—'Our Town' (UA).

(Reviewed in Variety May 15)

Paramount—'Way of All Flesh' (Par) (5).

(Reviewed in Current Issue)

Rivoli—'21 Days Together' (Col) (2d wk).

Roxy—'Four Sons' (20th) (7).

(Reviewed in Current Issue)

Strand—'Brother Orchid' (WB) (7).

(Reviewed in Current Issue)

'Edison' With 'Babies' in K.C. Hefty $11,500

Kansas City, May 28.

Week is a contest between 'Edison the Man,' at the Midland on a double bill, and 'Lillian Russell,' at the Esquire and Uptown, the only new films of any consequence. Tracy film is getting good word of mouth and solid boosts from the critics and will likely wind up in front.

The Tower is looming larger in the picture this week, mainly on account of Carl 'Deacon' Moore's orch on stage at the regular scale of 25c.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820 and 1,200; 10-25-40)—'Lillian Russell' (20th), solo in both houses. Opened Wednesday (22). Good $8,000 for combo. Last week, 'Seven Gables' (U) and 'Black Friday' (U), slow $5,300.

Midland (Loew's) (4,101; 10-25-40)—'Edison Man' (M-G) and 'Babies Sale' (Col). Queer dual combo, but 'Edison' pulling big $11,500, best house has had in several weeks. Last week, 'Mule Team' (M-G) and '40 Mothers' (M-G) average $8,000.

Newman (Paramount) (1,900; 10-25-40)—'Biscuit Eater' (Par) and 'Adventure Diamonds' (Par). Dog story no draw and picture moved out today (Tuesday) after six-day run. Light $4,000. Last week, 'Typhoon' (Par), good $7,000.

Orpheum (RKO) (1,500; 10-25-40)—'Favorite Wife' (RKO) (3d wk) and 'Calling Philo Vance' (WB) (1st wk). Few pictures hold this pace: $4,000, okay after previous weeks of $5,000 and $8,300.

Tower (Joffee) (2,110; 10-25)—'Chump Oxford' (UA) and Carl Moore's orch on stage. Biz high at $8,000. Last week, 'Old Missouri' (Rep) and vaude, average $6,000.

SLOTTERS HOLE IN

Hollywood, May 28.

Globe-Mills Productions rented space at the International Film studio to produce 16 mm. pictures for dime-in-the-slot machines.

Schedule calls for one reel a week, each containing six subjects.

B'way Tone Better; 'Typhoon' Plus Tony Martin-Barnet $40,000, 'Lil's' 2d, 42G, 'Zone'-Kaye 33G; 'Irene' 75G

(Best Exploitation: Music Hall)

The Fair didn't get so many Elmers this past weekend and sunshine continues to be a fugitive from the good old springtime. Result is that the tune played by the boxoffices is somewhat more soothing to a tired showman's nerves in spite of World War II's succession of blitzkriegs. Although New York has more holdovers than it did last week, the b.o. pulse is stronger.

It is better more because of the pictures that linger than because of the new ones which came in. These included 'Irene' which is a disappointment at the Music Hall at around $75,000. Musical was hopped up a bit opening day by the personal appearance of Ann Neagle but since then the business has been lagging.

Most houses had a better than normal Monday (27) but the Hall was among those that didn't. For others the lift may have been due to the convention of the Garment Workers Union at Madison Sq. Garden, together with the weather.

Tonight (Wed.), eve of a holiday and tomorrow (Decoration Day) will provide added coin for shows which go through the two days on their current weeks. 'My Favorite Wife,' Music Hall's next, opening tomorrow (Thurs.) will be a barrier-breaker on the holiday. State also comes in on that day with a new show.

Doing a swell business at the Roxy, 'Lillian Russell' will have the benefit of the holiday for a probable $42,000 on its second week, ending tomorrow night (Thurs.). It came within inches of a sock $50,000 for the first seven days and in better times would be doing much more. Goes a third week.

Paramount brought in 'Typhoon,' backed by a strong stage show in Tony Martin and Charlie Barnet on Wednesday (22) and on the first week got $40,000, good though not fancy. Martin and Barnet credited with getting much of this business. Show goes another week, teeing off the second round today (Wed.).

'Torrid Zone' and Sammy Kaye are exhibiting good strength at the Strand. Going through Decoration Day on the holdover, the gross should push the adding machine up to around $32,000 or so. On the first week the show came through the stretch with renewed vigor to knock out close to $40,000 against the first few furlongs that didn't indicate that kind of speed. As a result of the gait maintained, Cagney-O'Brien-Sheridan picture and Kaye go a third week.

Another holdie that is in satisfactory shape is 'Waterloo Bridge.' Within a stone's throw of $25,000 is indicated on the holdover, following a first week's intake that reached nearly $35,000. Adds up to good profit even if present conditions held it from being higher and will go a third week.

Two other Loew houses, State and Criterion, also better than they were. 'It's a Date,' with vaude consisting of Clyde McCoy, Block and Sully, Al Siegal, Joan Merrill, will get about $23,000. 'Biscuit Eater' wound up at the Crit last night, scoring a good slice of black at $8,000, but not quite enough to be held over. 'Women in War' opens there today (Wed.).

'21 Days Together,' on which the ads went as far as they could to attract, is not doing beyond fair at the Rivoli. English-made, released in this country by Columbia, may get around $20,000. Remains over.

Away auspiciously Monday (27), 'Saint Takes Over' may lure $8,000 into the Rialto, considerably over average.

Best exploitation of the week 'Irene' though the answer is anything but emphatic at the Music Hall. RKO has done everything it could on the picture nationally and locally. An effective job on a 'B' picture was also done by Paramount in flacking and exploiting 'Biscuit Eater.' The Par efforts, plus good notices, no doubt accounts for the business done by the Crit, albeit not startling.

Estimates for This Week

Astor (1,012; 75-85-$1.10-$1.65-$2.20)—'Gone' (M-G) (24th week). Went up a little bit last week (23d), getting $10,300, as against $10,000 the previous semester. Date of closing is not yet officially set, though it may be any day now.

Capitol (4,520; 25-40-55-75-$1.10-$1.25)—'Waterloo' (M-G) (2d week). War and unrest the cause of not more than $35,000 first week, and near to $25,000 on the holdover, but this totals to nice profits, nevertheless. Holds a third week. 'Edison the Man' (M-G) goes up on the marquee Thursday (6).

Criterion (1,662; 25-40-55)—'Women in War' (Rep) opens here today (Wed.). 'Biscuit Eater' (Par) did well enough at $8,000 to come close to a holdover. Reviews were particularly good and presumably helpful. Last week 'Hell Below' (M-G) (revival), also got $8,000.

Globe (1,700; 25-35-55) — 'Flight Angel' (WB). This one doing fairly, probably around $6,000. Last week 'Adventuress' (20th), $5,300.

Palace (1,700; 25-35-55)—'If I Had My Way' (U) (2d run) and 'Can't Fool Wife' (RKO) (1st run), doubled. This twain looks no more than about $7,500, mildish. Last week, 'Till We Meet Again' (WB) and 'Star Dust' (20th), both 2d run, $4,000.

Paramount (3,664; 25-35-55-85-99)—'Typhoon' (Par) and, on pit platform, Tony Martin, Charlie Barnet, others (2d-final week). Stage show counting here, with $40,000 recorded on the first week ending last night (Tues.), rather good. Holiday will fall in holdover as reefer aid. Last week, fourth for 'Buck Benny' (Par) and Gene Krupa-Connie Boswell, $22,000, pretty close shave.

Radio City Music Hall (5,980; 40-60-84-99-$1.65) — 'Irene' RKO) and stage show. Failing to hit the high road, around $75,000 and only the one week, with 'Favorite Wife' (RKO) opening tomorrow morning (Thurs.). Second week for 'My Son' (UA), $55,000, a steep dip from the first.

Rialto (750; 25-40-55)—'Saint Takes Over' (RKO). Shunted in here Monday (27) and started out good, looking around $8,000. Last week 'Ski Patrol' (U), $6,000, a bit better than expected.

Rivoli (2,092; 40-55-75-85-99)—'21 Days Together' (Col). British-made not doing much, but suitable profit at $20,000 or thereabouts, and will be retained a second term. Concluding four days of 'If I Had My Way' (U), on third week, under $4,000, poor.

Roxy (5,836; 25-40-55-75)—'Lillian Russell' (20th) and stage show. Tearing along at a fast clip and probably around $42,000 this week (2d), with a third starting Friday (31). The first stanza was just under $50,000, very good.

State (3,450; 35-55-75)—'It's a Date' (U) (2d run) and Clyde McCoy-Al Siegel-Joan Merrill-Block and Sully, on stage. Much more life here this week, approximately $23,000, very all right. Last week under $17,000 was all that could be lured by 'Strictly Honorable' (UA) (2d run), with Eddie LeBaron orchestra and Ruth Terry in person, strictly disappointing.

Strand (2,767; 35-50-55-75-85-99)—'Torrid Zone' (WB) and Sammy Kaye. Fine strength being shown here, with current (2d) week looking $32,000, perhaps over. On the first week the final three days built the pace to nearly $40,000, very satisfactory. Goes third week.

TRACY, $9,000, COLD IN CINCY

Cincinnati, May 28.

'Lillian Russell' is racking up an excellent Albee figure and fronting the current b.o. march by a wide margin. 'Edison, the Man,' at Palace, is disappointing for Spencer Tracy. Lyric and the Shubert are below par on 'Alias Deacon' and 'Adventuress.'

General trade is several notches under last week.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Lillian Russell' (20th). Excellent $15,000. Last week, 'Favorite Wife' (RKO), nine days, great $21,000.

Capitol (RKO) (2,000; 35-42)—'Favorite Wife' (RKO). Transferred from Albee for second week. Big $7,500. Last week, 'Irene' (RKO), nice $4,500.

Family (RKO) (1,000; 15-25)—'One Beautiful' (M-G) and 'Enemy Agent' (U), split with 'King Lumberjacks' (WB) and 'Just Like Woman' (BFR). Normal $2,000. Last week, 'Ski Patrol' (U) and 'Little Orvie' (RKO), divided with 'Rancho Grande' (Rep) and 'Grandpa Town' (Rep), ditto.

Keith's (Libson) (1,500; 35-42)—'Mule Team' (M-G) (2d wk). Dandy $4,000, following very good $6,500 for first seven days.

Lyric (RKO) (1,400; 35-42)—'Alias Deacon' (U). No dice at $2,800. Last week, 'Buck Benny' (Par) (2d run), fair $4,200.

Palace (RKO) (2,600; 35-42)—'Edison' (M-G). Biographical theme a trade chiller for $9,000, disappointing and lowest locally for Spencer Tracy. Last week, 'My Way' (U), six days, sorry $6,000.

Shubert (RKO) (2,150; 35-42)—'Adventuress' (20th). Feeble $2,500. Last week, 'Divorcement' (RKO), season's low at $1,800.

'Cyclops' Good $3,500, But 'Edison The Man' Light $4,900 in Mpls.

Minneapolis, May 28.

The principal current depressant is, of course, the war developments, which are tightening up pursestrings plenty. With heavy real estate taxes due this week, curtailed WPA and slashed relief, entertainment buying power is reduced, too, and the usual bad seasonal influences are aggravating the misery. The collapse in grain and stock prices also has raised hob with sentiment locally and had its undermining effect on grosses.

Newcomer attracting attention is 'Dr. Cyclops.' On the other hand, the highly praised 'Edison the Man' and heavily advertised 'Torrid Zone' are only mild.

Estimates for This Week

Aster (Par-Singer) (900; 15-25)—'Angel Texas' (WB) and 'Tear Gas Squad' (WB), dual first-runs, split with 'Shooting High' (WB) and 'On Own' (20th), also dual first-runs. Headed for good $2,000. Last week 'One Beautiful' (M-G) and 'Enemy Agent' (U), dual first-runs, split with 'French Tears' (Par) and 'Nine Lives' (Col), mild $1,400.

Century (Par-Singer) (1,600; 25-35-40)—'Favorite Wife' (RKO) (2d wk). Moved here for extension of first-run after big week at State. Reaching toward good $5,000. Last week, 'Buck Benny' (Par) (2d wk), $3,000, mild.

Esquire (Gillman) (290; 25)—'Saps at Sea' (UA) (2d wk). Nicely spotted here and, all things considered, holding its own pretty well. Should finish with satisfactory $900 in six days. Last week, $1,000, good.

Gopher (Par-Singer) (998; 25)—'Dr. Cyclops' (Par). Much comment aroused by this one and its unusual character is helping it here. Speeding along toward good $3,500. Last week, 'Blue Bird' (RKO), $1,800 in six days, light.

Orpheum (Par-Singer) (2,800; 25-35-40)—'Torrid Zone' (WB). Very well liked, but chief appeal is to males and that makes boxoffice prospects less forte. Traveling along to light $3,800 in six days. Last week, 'Typhoon' (Par), $3,000 in six days, poor.

State (Par-Singer) (2,300; 25-35-40)—'Edison Man' (M-G). Critics went all the way in boosting this one, but initial response extremely disappointing. Light $4,900 may be about all. Last week, 'Favorite Wife' (RKO), very big $10,500.

Uptown (Par) (1,100; 25-35)—'Girl Friday' (Col) split with 'Husbands' (Col). First neighborhood showings. En route to good $3,000. Last week, 'Virginia City' (WB) split with 'Girl Friday' (Col), first neighborhood showings, $2,300, satisfactory.

World (Steffes) (350; 25-35-40-55) 'Beast of Berlin' (Indie). Plenty timely and because of general resentment against fuehrer it's squarely in spotlight. Light at b.o., however, and out after $1,300 in six days. Last week, 'It's Date' (U) (2d wk), $1,300, mild.

'WATERLOO' OK $9,500 IN DET.

Detroit, May 28.

(Best Exploitation: Fox)

'Lillian Russell' is bringing fine biz to the Fox. Following big take last week, which saw vaudeville returned to the Fox stage after a year's lapse, the picture is showing signs of grossing well up to that total. The rest of the town won't come anywhere as high, but will stay slightly above average.

Vaudeville, which in the experiments at both the Fox and Michigan gave healthy signs, seems headed back strong. Where the two major houses had been alternating on stage shows, they both will come up with them starting June 7—the Michigan with the Bob Hope troupe and the Fox countering with Eddie (Rochester) Anderson and Betty Grable as its names.

Fox didn't just depend on the name and press bally to sell its picture. A window in practically every big downtown store nudged the public toward the picture with Lillian Russell style displays. Added to this was a $500 giveaway of jewelry. Lucky numbers were chosen from blanks deposited in the lobby, with the jewelry awards to be picked up at one of the town's big stores.

Estimates for This Week

Adams (Balaban) (1,700; 30-40)—'Doomed Men' (Col) and 'Man Nine Lives' (Col). Bringing in pair of chillers instead of a usual switchover, the bill looks for a better than average $6,000. Last week, 'My Way' (U) and 'Chan's Cruise' (20th), former second run, fair $5,000.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Lillian Russell' (20th) and 'On Own' (20th). Heading for smash $24,500 and probable holdover. Last week, '21 Days' (Col) and Ted Lewis unit, got mighty $27,500.

Michigan (United Detroit) (4,000; 30-40-55)—'Torrid Zone' (WB) and 'Saturday's Children' (WB). Looks like just fair $12,000. Last week, 'Typhoon' (Par) and 'Kildare's Case' (M-G), okay $14,000.

Palms-State (United Detroit) (3,000; 30-40-55) 'Typhoon' (Par) and 'Kildare's Case' (M-G). Bill was moved over intact from Michigan and looks for good $8,000. Last week, 'Buck Benny' (Par) and 'Mule Team' (M-G) (both 2d run), choice $9,000.

United Artists (United Detroit) (2,000; 30-40-55)—'Waterloo Bridge' (M-G) and 'Saps Sea' (UA). Looks for good $9,500 and possible h.o. Last week, '40 Mothers' (M-G), which opened as week another picture, 'Angel From Texas' (WB), was added to bill, weak $5,500.

Dunne-Grant, Vaude, $16,000, Fine in Balto

Baltimore, May 28.

Only fairish response to product on hand here, with exhibs inclined to point to war jitters as possible cause. In commanding lead is 'My Favorite Wife,' at the combo Hipp. Also promising is 'Waterloo Bridge,' at Loew's Century, cashing in on consistent daytime femme trade and pointing to okay figure.

Second week of 'Lillian Russell,' at the New, is holding up in pleasing fashion, with third session already underlined.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-25-40) — 'Waterloo Bridge' (M-G). Getting steady response to possible $10,000. Last week, 'Edison Man' (M-G), good $12,300.

Hippodrome (Rappaport) (2,205; 15-25-35-40-55-66) — 'Favorite Wife' (RKO) plus vaude. Irene Dunne-Cary Grant leading town to fine $16,000. H.o. indicated. Last week, 'Irene' (RKO) plus vaude headed by p.a. of Bert Wheeler, slightly better than fair at $13,400.

Keith's (Schanberger) (2,406; 15-25-35-40)—'Seven Gables' (U). Not getting very far at $5,000. Last week, 'My Way' (U), somewhat disappointing at $4,800.

New (Mechanic) (1,530; 15-25-35-55)—'Lillian Russell' (20th) (2d week). Holding strong pace at $8,100 after bullish $6,300 on opener. Third sesh already underlined.

Stanley (WB) (3,250; 15-25-35-40-55)—'Typhoon' (Par). Forcing to accommodate Decoration Day (Thurs.) opening for 'Torrid Zone' (WB). Will garner tepid $8,800 for 11-day run.

Summer B.O. in Lincoln; 'Typhoon,' $3,500, Is Fair

Lincoln, Neb., May 28.

'Typhoon' and 'Lillian Russell' are running neck and neck this week, but neither is good and 'Russell' is especially disappointing. The 19th century costuming isn't hurting Alice Faye, but it's stalling the femme trade once they glimpse the collar, suit and hair-dos of Ameche and Fonda on the lobby stills. Dorothy Lamour, on the other hand, still spells sarong, and the latter still seems to mean enough male b.o. for fair take.

Summer is here and indoor amusements are taking a back seat for the novelty of open air. Managements look for help when it really comes to cooling system time.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15) —'Saint New York' (RKO) and 'Man Tumbleweeds' (Col), split with 'Scandal Sheet' (Col) and 'Blazing Six-Shooter' (Col). N. g. $9,000. Last week, 'Land Six Gun' (Mono) and 'Hidden Power' (Col) split with 'Money Burn' (Rep) and 'Young Buffalo Bill' (Rep), ditto.

Lincoln (Paramount-Cooper) (1,-303; 10-25-35-40)—'Lillian Russell' (20th). Skedded for nine days, which appears no better than $4,000, under hopes by quite a bit. Last week, 'Buck Benny' (Par), nine days, fine $5,300.

Nebraska (Paramount-Cooper) (1,-236; 10-20-25-40) — 'Free, Blonde' (20th) with 'Barn Dance in Swingtime' unit on stage, 3 days, followed by 'Shooting High' (20th) and 'Kid Nightingale' (WB) Sunday (26). Altogether should reach $3,300, not bad. Last week, 'Man Dakota' (M-G) and 'Hidden Staircase' (WB), good $3,-100, helped by weekly amateur show.

Stuart (Paramount-Cooper) (1,804; 10-25-40)—'Typhoon' (Par). Running around $3,500, fair. Last week, 'House Bay' (UA), $3,000, n.g.

Varsity (Noble-Federer) (1,017; 10-20-25)—'Flight Angels' (WB) and 'Island Doomed Men' (Col). Fair to middling, $2,300. Last week, '21 Days' (Col) and 'Shalt Not Kill' (Rep), okay $2,300.

'FAVE WIFE' BIG $13,000 IN BUFF.

Buffalo, May 28.

Buffalo boxoffices present a topsyturvy picture this week, with the two indie houses milking the town of its amusement coin. 'My Favorite Wife,' at the 20th Century, is running up a smacking session on its own merits, proving that, giveaways or not, the picture's the thing. 'Have My Way,' at the Lafayette, is also bullish.

The surprise of the stanza is the fact that both 'Lillian Russell' and 'Edison, the Man,' coming in with heavy exploitation, are failing to excite more than ordinary business.

Estimates for This Week

Buffalo (Shea) (3,500; 30-35-55)—'Lillian Russell' (20th). Looks geared for only commonplace $11,000. Last week, 'Waterloo Bridge' (M-G), ordinary $11,000.

Great Lakes (Shea) (3,000; 30-50) —'Edison Man' (M-G). Disappointing, around $7,000. Last week, 'Typhoon' (Par) and 'Biscuit Eater' (Par), fairish $7,500.

Hipp (Shea) (2,100; 25-35)—'Girls Broadway' (M-G) and 'Florian' (M-G). Plenty offish at around $5,000. Last week, 'Dr. Kildare' (M-G) and 'Forty Mothers' (M-G), $6,000, fair.

Lafayette (Hayman) (3,300; 25-35) —'My Way' (U) and 'Double Alibi' (U). In the velvet nicely for potent $8,300. Last week, 'Invisible Man' (U) and 'Big Guy' (U), $7,000, oke.

20th Century (Dipson-Basil) (3,-000; 25-35)—'Favorite Wife' (RKO) and 'Saint Over' (RKO). Boiling over and will see second stanza. Over $13,000, a mop-up. Last week, 'Dark Command' (Rep) and 'Curtain Call' (RKO), poor $5,000 despite giveaway.

'TORRID ZONE' PLENTY HOT $8,500 IN PROV.

Providence, May 28.

'Edison the Man,' at Loew's State and 'Torrid Zone,' at Majestic, are current biggies. Strand, with reissue of 'Trail of the Lonesome Pine,' is finding itself lonely.

RKO Albee is going dark June 12 till August.

Estimates for This Week

Albee (RKO) (2,300; 25-35-50)—'Favorite Wife' (RKO) and 'Saint Doubles' (RKO). Opened today (Tuesday). Last week, 'Irene' (RKO) and 'Alias the Deacon' (U) (2d wk), nice $5,000.

Carlton (Fay-Loew) (1,400; 25-35-50)—'Million B.C.' (UA) and 'Strange Case' (M-G) (2d run). Weak $2,500. Last week, 'Mule Team' (M-G) and '40 Mothers' (M-G) (2d run), held fairly well for $2,800.

Fay's (Indie) (2,000; 25-35-40)—'La Conga Nights' (U) and vaude. Vaude should help to good $6,000. Last week, 'Flight Angels' (WB) and vaude, fair $5,500.

Majestic (Fay) (2,200; 25-35-50)—'Torrid Zone' (WB) and 'Girl in 313' (20th). Among the peppier bills, attracting hefty $8,500. Last week, 'Star Dust' (20th) and 'Chan's Cruise' (20th), fairish $8,000.

State (Loew) (3,200; 25-35-50)—'Edison Man' (M-G) and 'Meets Lady' (Col). Among the better attractions, helping house to swell $15,-000. Last week, 'Million B.C.' (UA) and 'Strange Case' (M-G), weak $9,-000.

Strand (Indie) (2,000; 25-35-50)—'Biscuit Eater' (Par) and 'Lonesome Pine' (Par) (reissue). Just won't go for the old stuff nor the dog picture and looks like poor $4,500. Last week, 'Typhoon' (Par) and 'Old Missouri' (Rep), neat $8,000.

'House Bay' Pacing Offish Denver; $8,000

Denver, May 28.

Denver is suffering since town's both amusement parks have been opened. No first-runs are above average.

'House Across Bay' at Denver taking best money, with 'Favorite Wife' and 'Saint Takes Over' okay for second week at Orpheum.

Estimates for This Week

Aladdin (Fox) (25-40)—'Had My Way' (U). After a week at the Denver, and 'Can't Give Anything But Love' (U). Fair $3,500. Last week, 'Johnny Apollo' (20th and 'Free, Blonde' (20th). After a week at the Denver, $3,500.

Broadway (Fox) (1,040; 25-35-40) —'Rebecca' (UA). After a week at each the Denver, Aladdin and Rialto, mediocre $2,000. Last week, 'Irene' (RKO) and 'Beyond Tomorrow' (RKO), after a session at the Orpheum, none too good at $2,000.

Denham (Cockrill) (1,750; 25-35-40)—'Buck Benny' (Par) (3d week. Okay for third week, $5,500. Last week, alright $7,000.

Denver (Fox) (2,525; 25-35-40)—'House Across Bay' (UA). Good $8,-000. Last week, 'Had My Way' (U) and 'Alias Deacon' (U) above average $9,000.

Orpheum (RKO) (2,600; 25-35-40) —'Favorite Wife (RKO) and 'Saint Takes Over' (RKO) (2d week). Nice $7,000. Last week, strong $11,000.

Paramount (Fox) (2,200; 25-40)—'Dark Command' (Rep) and 'On Their Own' (20th). Fair $3,500. Last week, 'All Came True' (WB) and 'King of Lumberjacks' (WB) good $4,000.

Rialto (Fox) (25-40) — 'Johnny Apollo' (20th) after a week at each the Denver and Aladdin, and 'Cafe Hostess' (Col): Getting by at $1,-750. Last week, 'One Million B.C.' (UA), after a week at the Paramount, and 'Danger on Wheels' (U), $1,750.

Sheridan-Cagney Torrid $5,000; L'ville Better

Louisville, May 28.

Product is of a stronger hue this week, which will be a factor in reckoning biz prospects currently. Particularly on the main stem, all three houses are putting forth a real bid for business with pictures that should please all tastes. Weather has been favorable for downtown houses, too, cold and rainy.

'Lillian Russell,' on a single at Rialto, should round out a profitable week. 'Edison the Man,' dualled Loew's State, shaping up splendidly, while 'Torrid Zone,' singled at the Mary Anderson, is snaring a nice share of town's biz.

Dr. I. Q. started a six weeks' series of broadcasts from Loew's State Monday (27), and the airings will undoubtedly prove a b.o. hypo on a usually light day.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,000; 15-30-40)—'Typhoon' (Par) and 'Beyond Tomorrow' (RKO). Wasn't so hot on first week at Rialto, and moveover looks to be lightweight. Probably $2,000. Last week, 'Favorite Wife' (RKO) and 'Saint Over' (RKO) (third downtown week), fine $2,500.

Kentucky (Switow) (900; 15-25)—'Slightly Honorable' (UA) and 'Singapore' (Par) Healthy pair and should have no trouble copping okay $1,700. Last week, 'Blue Bird' (20th) and 'House Bay' (UA), split with 'Hurricane' (UA) (revival) and 'Five Peppers' (Col), good $1,500.

Loew's State (Loew's) (3,100; 15-30-40)—'Edison Man' (M-G) and 'Florian' M-G). Shaping up for okay $8,000. Last week, '40 Mothers' (M-G) and 'Kildare's Case' (M-G), fair $6,000.

Mary Anderson (Libson) (1,000; 15-30-40)—'Torrid Zone' (WB). Ann Sheridan-Jimmy Cagney combo looks like surefire b.o. Pulling strong femme audiences, and matinees are plenty populous. Heading for swell $5,000. Last week, 'Flight Angels' (WB), lightweight $2,600.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Lillian Russell' (20th). Looks strong and should wind up with good $8,300. Last week, 'Typhoon' (Par) and 'Beyond Tomorrow' (RKO), fair $7,500.

Strand (Fourth Avenue) (1,400; 15-30-40) — 'Divorcement' (RKO) and 'Saps Sea' (UA). Should hit around $2,800, fair. Last week, 'Adventures' (20th) and 'On Own' (20th), wound up with weak $2,500.

20TH-FOX'S PFD. DIVVY

Regular 37½c quarterly dividend on 20th-Fox preferred was declared Monday (27) by the directors. No action taken on the common. Preferred distribution covers the second quarter this year.

Divvy is payable June 29 to stock on record, June 15.

White's 'Scandals,' $23,000, Big In Frisco; Ditto 'My Son,' $12,000

San Francisco, May 28.

George White moved his 'Scandals' into Golden Gate this week at 65c top, and, with 'You Can't Fool Your Wife,' will take the high gross of $23,000.

Following the long run of 'Rebecca,' United Artists has another winner in 'My Son, My Son.' Only other newcomer which shows signs of top money is 'Edison, the Man,' at Paramount.

Estimates for This Week

Fox (F-WC) (5,000; 30-40)—'Waterloo Bridge' (M-G) and 'On Own' (20th) (2d week). Below average $10,000. First week, $14,000, about same pace.

Golden Gate (RKO) (2,850; 40-35-65)—'Fool Wife' (RKO) and George White's 'Scandals.' At increased prices will take in excellent $23,000. Last week, 'Irene' (RKO) and vaude, closed second week with fair $11,000.

Orpheum (F&M) (2,440; 30-40)—'21 Days' (Col) and 'Ma' (U). Fair $6,500. Last week, second of 'My Way' (U) and 'Honeymoon Deferred,' below average $6,000.

Paramount (F-WC) (2,740; 30-40)—'Edison Man' (M-G) and 'Girl 313' (20th). Should see good $14,000. Second week of 'Mule Team' (M-G) and 'Double Alibi' (U), average $8,000.

St. Francis (F-WC) (75-$1.10)—'Gone' (M-G). Return looks n.s.g. at $5,000. Last week (30-40), 'Buck Benny' (Par) and 'Tear Gas' (WB), a little over $4,000.

United Artists (Cohen) (1,200; 35-55-75)—'My Son' (UA). Will take unusually large gross of $12,000 for this house. Last week, 'Rebecca' (UA) closed ninth week (five days) at around $5,000.

Warfield (F-WC) (2,680; 30-40)—'Typhoon' (Par) and 'Gangs Chicago' (Rep) (2d wk). Below average at $7,000. First week, lower than expected at $10,500.

Leigh-Taylor Hurdle Heat in Port., Ore., 5½G

Portland, Ore., May 28.

Warm weather and war are still more interesting than pix to this burg. 'Waterloo Bridge' is helping the UA, while the weird 'monster' angle is used to draw biz to the Paramount for 'Dr. Cyclops.'

'Buck Benny' moved to the Mayfair after two stanzas at the Par.

Estimates for This Week

Broadway (Parker) (2,000; 30-35-40)—'Torrid Zone' (WB). Fair $4,-000. Last week 'Had My Way' (U) and 'Over the Moon' (UA), average $3,700.

Liberty (Hamrick-Evergreen) (2,-000; 30-35-40)—'Typhoon' (Par) and 'Courageous Dr. Christian' (RKO). Okay $3,000. Last week 'Doctor Takes Wife' (Col) and '3-Mile Limit' (Col) held six days for fair $3,200.

Mayfair (Parker-Evergreen) (1,-500; 30-35-40)—'Buck Benny' (Par) and 'Opened by Mistake' (Par). After two good weeks at the Paramount, about par $2,500. Last week '20 Mule Team' (M-G) and '2 Girls on Broadway' (M-G), third week, $2,300.

Orpheum (Orpheum Co.) (1,800; 15-25-35)—'Isle of Destiny' (RKO) and 'Enemy Agent' (U) with vaude. Average $3,500. Last week (30-35-40)—'Crooked Road' (Rep) took a backseat to A. B. Marcus stage unit, 'La Vie Paree,' which upped the house to good $5,800.

Paramount (Hamrick-Evergreen) (3,000; 30-35-40)—'Dr. Cyclops' (Par) and 'Viva Cisco Kid' (20th). Weak $4,000. Last week 'Buck Benny' (Par) and 'Opened by Mistake' (Par) closed a good two weeks, which did $11,000 and moved to the Mayfair.

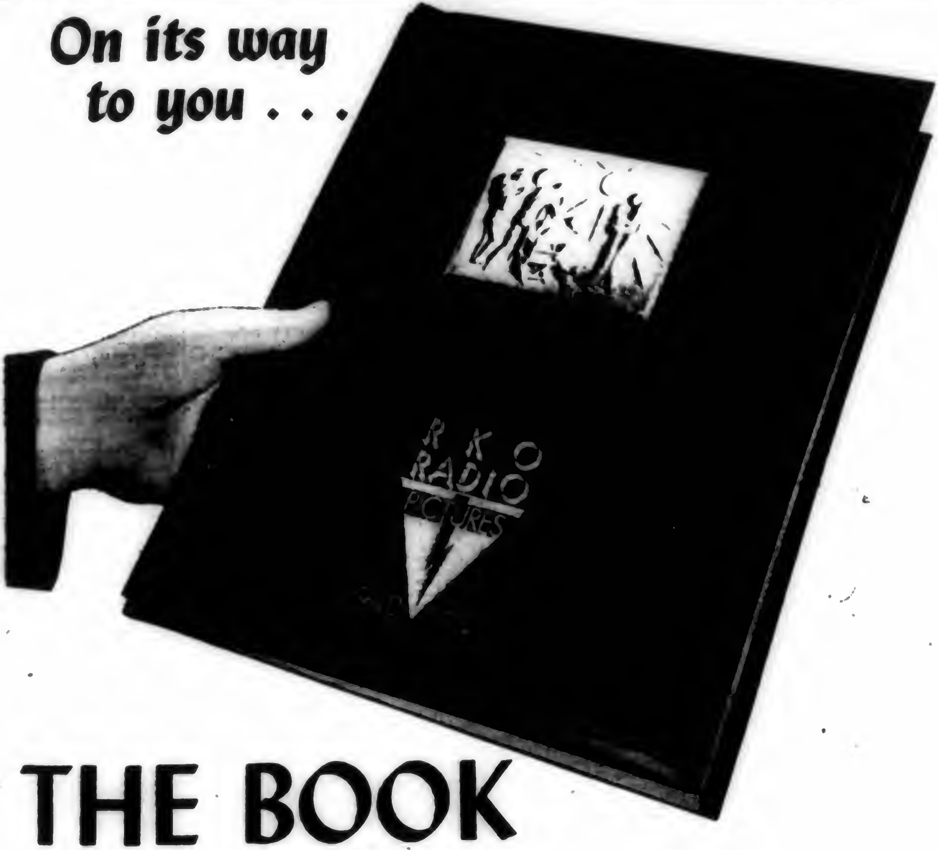
United Artists (Parker) (1,000; 30-35-40)—'Waterloo Bridge' (M-G) and 'Angel from Texas' (WB). Leigh-Taylor are hurdling warm weather to nice $5,500. Last week 'Edison, the Man' (M-G) and 'La Conga Nights' (U) held eight days to poor $3,500.

RKO'S TAKEOVER OF 7 IN BRONX LOOKS SET

Long-pending deal under which RKO will take over the operation of seven Cocalis theatres in the Bronx, New York, is nearing completion.

Terms with Local 306, operators, governing the scale to apply in the booths under RKO operation, remains to be worked out but negotiations are proceeding in that direction.

On its way to you . . .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+ FILM SHOWMANSHIP +

U.S. Film Service Deal at 75-25% Scored in Trade

Execs of the lame-duck U. S. Film Service in New York this week heatedly defended the terms at which the Government earlier this month sold distribution rights to 'The Fight for Life' to Columbia. There were hints in other quarters that the entire deal may be upset and new bids asked.

Col, the only major among seven bidders, won the rights with an offer of 25% of the gross for the Government, and 75% for itself. Usual distribution terms are almost the reverse, with the producer getting about 65% to the distrib's 35%.

Officials of the Film Service pointed out, however, that there are no deductions to be made from its 25%. Col to pay for all prints, screenings, advertising and everything else. Usual distrib deal prorates these expenses between the parties.

Meantime, reports grew as a result of cocked eyebrows in the trade at the terms of the Columbia contract, that New Deal-hating Congressmen, who last month put the skids under the Film Service, might attempt to make a minor scandal out of the sale. Result may be either a request for new bids or a re-awarding of the contract to one of the other companies that made a higher bid than Col.

It was admitted at the Film Service that there were better bids on paper than Col's, but none was more practical. It was the only company bidding with a complete exchange and sales layout. There was one offer of 50%, for instance, but it was from the manager of a lecture bureau with no experience or facilities for handling film.

Pictures which are in work when the Film Service folds June 30 will be continued, it was explained, by individual Government agencies on whose order the outfit was making them.

GREENTHAL WEST TO ALIGN UA EXPLOITEERS

Monroe Greenthal, chief of the United Artists exploitation department, planed from New York for the Coast on Saturday (25) to set up the Hollywood end of UA's new 15-man field exploitation staff. He'll be away about six weeks.

Greenthal's first action will be to make final arrangements with the man to head the new Coast publicity office. Probable appointee has been selected but not actually pacted as yet. Greenthal will also confab with UA producers on campaigns for forthcoming films.

Joe Shea joins UA and will handle the Fort Worth preem of 'The Westerner' (Goldwyn). Jimmy Gillespie shifts from RKO's field force to UA also, not yet assigned.

Det. House Ties Up Auto Agcys. For Lifts to Pix

Detroit, May 28.

Automobiles and the films make a natural tieup in Detroit. Here the Fox has formed a mutually profitable link with the town's many Plymouth showrooms.

During last week's stage appearance of Ted Lewis, 30 Plymouths rolled through the streets with the signs, 'Stop Me and I'll Take You to See Ted Lewis.' Every afternoon and night the cars were out picking up hitch-hike fans.

The theatre also advertises 'Call your neighborhood Plymouth dealer for a free ride to the Fox.' The showroom's hustle a car over and take the family down to the theatre. For the showroom it provides new leads to customers and a chance to give demonstration rides.

By John C. Flinn

Boston, May 28.

By the simple expedient of a reversion back to showmanship fundamentals, expertly used a generation ago by theatrical advance agents for ''Way Down East,' 'The Old Homestead' and other plays of New England background, the filmed version of Thornton Wilder's play, 'Our Town,' was launched successfully at a dual world premiere (23) in Loew's State and Orpheum. Old-timers, reading the newspaper advertisements, closed their eyes and visualized Denman Thompson back again in the opry house.

United Artists' recently reinforced field exploitation force, working in collaboration with the local Loew theatre organization, struck a nostalgic note in the exploitation and advertising campaign for Sol Lesser's production of the Pulitzer prize-winning play. Display copy and press reading notices, of which there were many in view of the appearance here of some of the film's leading players, including Frank Craven, Beulah Bondi and Fay Bainter, shied away from the streamlined problems of present troublous times, and accentuated the homely and simple appeal of village folk and life in the New England hills.

Generous praise for the entertainment qualities of the film was given by the reviewers, but showmen observed the premiere handling with a keen interest in the rich exploitation possibilities of the picture. Engagement in both houses started off at top capacities, and the week will show better than average business in each house. 'Our Town' is a film which stands up under enterprising exploitation.

As a play, it was presented on a stage bereft of all but the scantiest scenery—a few props which the actors moved around as an aid to illusion. Regarded generally as a novelty, it emerges as a film of honest and likable American home folks. Sam Wood, the director, working with a script which was prepared by Wilder, has imparted to the screen something of the deep emotional content which he gave to 'Goodbye Mr. Chips'.

THE SIMPLE APPROACH

Success of the handling here is attributed to the fact that no attempt was made to glamorize a story which deals with 'down east' people in their honest approach to rural life. All of the advertising copy was confined to the primitive, unspoiled viewpoints of the characters. With half the world trembling under the impact of high explosives, with the other half alert to the call for military preparedness, 'Our Town' slid into town in an atmosphere of new mown hay, white picket fences around green shuttered houses, mist on the countryside and buzzing bees around the hollyhocks.

First of a series of advance teasers in the newspapers was a well written display, two cols by six inches, introducing the characters of the Wilder play. Each is typed with a snatch of dialog from the script. 'It's the dream of my life to see Paris, France,' says Mrs. Gibbs, whose longest trip from Grover's Corners, N. H., was an annual journey to Boston. Mrs. Webb, her neighbor, says, 'Both my children got good features. I'd be ashamed if they hadn't.' Dr. Gibbs declares, 'Everybody has a right to their own troubles,' and the village editor hands out the advice to the young bridegroom, 'Never let your wife know how much money you have. Never.' And Howie Newsome says, 'Can't keep no secrets from a milkman. I know what's going on.'

PROGRESSIVE SERIES OF ADS

Each day the series progressed. Largest space was given over to the opening day's display, a pictorial boy and girl layout, with brief captions under the heading, 'If you could live over again the happiest moment of your life, which would you choose?' Interest is directed to the high spots of first love, marriage, first child. None of these is selected by Emily, the young girl in the film. She, the advertisement declares, chooses to live again the most ordinary happening in her life—her 14th birthday.

Paid space totaled $9,750 in the newspapers, with something more than that amount spent in outdoor billing and premiere exploitation stunts. Latter included an arc-light display, ceremonies in the theatre lobbies, radio tieups and introduction of guests by a public-announcing system.

Local United Artists' exchange is setting the picture for early openings at a score of spots outside the metropolitan area immediately to take advantage of the extensive circulation of the Boston newspapers.

Initial engagement was handled by Joseph Longo and Louis Alleman, from United Artists' home office, and Joseph DePina, of the local Loew forces.

SCREENO-QUIZ KAYOED AS A LOTTERY IN NEB.

Lincoln, Neb., May 28.

'Screeno-quiz,' played in much the same manner as bingo in theatres, was given the skids under Nebraska's lottery law, by attorney general Walter Johnson, who said it got at the bank night result by indirect route, and possessed all the ingredients Nebraska law and courts recognize in lottery—price, consideration and chance.

James T. English, county attorney for Douglas (Omaha), asked for Johnson to rule, after several Omaha theatres had been using the payoff plan to lure patronage. After winning by getting five spaces in a row on the 'screeno-quiz' cards, patron is called to the stage, called upon to pick at random one from 24 questions he'll be asked, and if correctly answering it, he gets the prize. If unable to answer, the money goes over to the next week.

Johnson's words, after reciting the finding of the Nebraska supreme court in the bank night test against the Fox Beatrice theatres of Beatrice, Neb., in 1935, said 'screeno-quiz' was 'unquestionably a lottery.'

TMAT FILM DIVISION HEAD SCORES IN SUIT

Max G. Felder and Ben Braudie lost their fight against Joseph Silverman, secretary of the Motion Picture Division of Theatrical Managers, Agents and Treasurers Union, and Charles B. Carroll, when N. Y. supreme court Justice Lloyd Church denied the plea to hold up a union meeting at which the plaintiffs are to be brought up on charges of misconduct, and also dismissed their action against Silverman. In ruling against the plaintiffs, the judge indicated that they had failed to exhaust their remedies in the union itself.

The two plaintiffs charged Silverman with dominating the union, failing to open a union bank account, failure to provide for quarterly audits combining union money with his own, and refusing to appoint a chairman and members of a trial board, vacant since December, 1939. They also claimed that shortly after the instigation of this action the union brought them up on charges of strikebreaking, acting as scabs and violations of rules.

DETROIT MGRS. FORM A UNION

Detroit, May 28.

First in its field, the newly organized Detroit Theatre Managers & Assistant Managers Union is seeking affiliation with the IATSE.

As the first managerial union in the field, although locals have been quietly organized in several other cities, at least three, the Detroit group announced through Roy Miller, its business agent, its intent to affiliate. The question has been passed along to the IA executive board through president George E. Browne.

At the present time the Detroit managers union operates under a charter issued through the Detroit Federation of Labor.

306 PICKETING B'WAY HOUSE, CONTINENTAL

For some time picketing seven houses which employ Empire State operators in the Greater New York area, Local 306, Moving Picture Machine Operators has extended pickets to the Continental in downtown N. Y. which went into an Italian film policy Thursday night (23). This is the first house in the Broadway zone to be picketed by 306 which will vigorously resist any efforts of Empire to invade this territory.

Houses, Empire-manned, which 306 has been stubbornly campaigning against for a long while, with picketing renewed this spring, are in the nabes and all minor.

Mpls. to Enforce Juve Law

Minneapolis, May 28.

Twin City independent exhibitors at meeting last night (27) pledged selves to cooperate fully with police officials in enforcing curfew law prohibiting presence in theatres after 9 p. m. of unaccompanied children under 16.

Police chief had complained that some exhibitors have been ignoring law and that, in consequence, there has been rise in juvenile delinquency.

'TOWN' CONTEST B. O. CUES CAMPAIGN SPREAD

Success of United Artists' 'Emily and George' campaign on 'Our Town' in Boston last week has resulted in a decision to use it at similar openings throughout the country. Stunt was to have newspapers in towns within a 50-mile radius pick the boy and girl who most resemble Emily and George, chief characters in the picture. Each of the boys and girls was brought in to Boston for the preem, accompanied by the mayors and other dignitaries of their towns.

Result, UA and producer Sol Lesser feel, has been such a great increase in interest in the surrounding territory that it has not only brought patrons into Boston to see the film, but made bookings in the towns much easier. Fourteen dates within the next two weeks have resulted from the campaign. UA is making up a special portfolio on it for its staff of 15 permanent field men.

SALACIOUS ADS BAN INDIE PIC IN B'HAM

Birmingham, Ala., May 28.

After an official OK on 'Fools of Desire' at the Galax here, the local police department rescinded the action and banned the exhibition because of the 'sensational nature of advertising' used in exploitation.

Handbill ads on the picture were a reprint of tests given Ohio State University students in 1938 to determine standard of morality. Police Commissioner Connor averred the exploitation was 'indecent and salacious.'

'Md.' to Preem in Balto

Twentieth-Fox is laying plans to world premiere its 'Maryland' in Baltimore early in July. Rodney Bush, of the 20th h.o. publicity department, was in the Maryland key city last week discussing preliminary arrangements.

While it's tentatively set to hold the preem at the New. Balto, operated by Mechanic Morris, under consideration is a day-and-date tieoff in another theatre there.

Lapidus' U Spot In N. Y.; Other Manpower Moves

Shifts in the Universal sales department made yesterday (Tuesday) by prez Nate Blumberg ups Jules Lapidus from Pittsburgh branch manager to eastern district manager. He'll be in charge of exchanges in Boston, New Haven, Washington and Philadelphia and will headquarter in New York.

A. J. Herman, whom Lapidus succeeds, becomes Boston branch manager, and W. P. Kelly, present holder of that spot, becomes Herman's assistant. Pete Dana, special representative in New York, will take over the Pittsburgh managership vacated by Lapidus.

Lapidus was winner of the Scully sales drive which wound up at the company's recent convention in Atlantic City.

Cleveland Shifts

Cleveland, May 28.

Tony Laurie being taken out of Warners' exchange contact office and made assistant manager of Variety. Don Reilly, assistant to downtown Hipp, also transferred to Lima, O., to manage the W. B. State, while Guy Ellis from the Variety assumes his former post.

Charles Raymond, division manager of Loew's Ohio houses, bringing in new publicity director this week to succeed Milt Harris, resigned. Latter left Monday (27) for Coast to become unit manager for Jack Benny's next Paramount film. Name of successor not announced yet, but he's from N. Y.

Domenick Grillo reopening Penn Square as foreign picture house Friday (May 31) with Italian-made 'Giuseppe Verdi' as starter. It's third change of managership in one year for house. Newest operator chiefly known here as impresario of Italian stage shows.

Frisco Biz Dips

San Francisco, May 28.

Poor business generally among the Market street pix houses, which hits the major flickers most, has also hit the small drop-in houses with the result that Aaron Goldberg, who controls the Regal, Egyptian, Silver Palace and Peerless, this week posted a two weeks' notice for all employees. It's a precautionary measure, which may be cancelled if b.o. ups the next 14 days.

Biz in the nabes is expected to be tougher with the opening of the Fair and may result in closing a number of houses of the Golden State chain, according to Bob McNeil, prexy. Circuit has 17 houses in this area.

Canton Aud Closed

Canton, May 28.

This city's 26-year-old City Auditorium, used for all types of gatherings, including privately-sponsored shows and musical revues, wrestling and boxing, meetings, basketball, etc., closed by Fire Chief George Jacob as a 'fire trap.' The aud, in downtown section, covers a block, seating 3,700.

Elliott's Airport Post

Youngstown, O., May 28.

John R. Elliott, in the theatre business here many years, managing the old Hippodrome, Palace and the old Grand Opera House, appointed superintendent of the city's $2,000,000 municipal airport, now under construction, effective June 15.

Gilhulu's Promotion

Cambridge, O., May 28.

Dan J. Gilhulu, manager of the State and Ohio here, named manager of four Shea theatres in Ashtabula, O. Assumes new post June 2.

$80,000 Theatre Sale

Newark, O., May 28.

One of the largest real estate deals here in several years was negotiated recently when attorney Max Norpell, acting as agent, purchased the Grand theatre building in South Park place from the owners, who are heirs of the late James B. Thomas. Price paid was $80,000.

Romano's Recoup

Providence, May 28.

Antonio Romano, head of a local neighborhood theatre chain, in Rhode Island hospital, ordered there for a complete rest.

Gamble's Added Chore

Portland, Ore., May 28.

Ted R. Gamble, manager of the J. J. Parker Theatres in Portland, Astoria, and Pendleton, elected presi-

(Continued on page 20)

WORD-OF-MOUTH!

CAPITOL's THIRD WEEK!

"A cinch to win you"—*Walter Winchell*

"Excellent story and production. Taylor superb" —*Louella Parsons, Columnist*

"Hike straight to the Capitol"—*Times*

"Absorbing screen drama"—*Herald Tribune*

"Sure to be popular"—*Sun*

"Excellent. Taylor's best, Miss Leigh fine"—*Post*

VIVIEN LEIGH *and*
ROBERT TAYLOR!

Metro-Goldwyn-Mayer's

WATERLOO BRIDGE

extends its CAPITOL *stay*
for another week!

Broadway & 51st Street, *Major Edward Bowes, Mng. Dir.*

with Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith • A Mervyn LeRoy Production • Screen Play by S. N. Behrman, Hans Rameau and George Froeschel • Based on the Play "Waterloo Bridge" by Robert E. Sherwood Directed by Mervyn LeRoy • Produced by Sidney Franklin • An M-G-M Picture

BROTHER ORCHID

Hollywood, May 27.

Warner Bros. release of Mark Hellinger production. Stars Edward G. Robinson; features Ann Sothern, Humphrey Bogart, Donald Crisp, Ralph Bellamy, Allen Jenkins. Directed by Lloyd Bacon. Screenplay, Earl Baldwin, based on story by Richard Connell; camera, Tony Gaudio. Previewed at W.B. Hollywood, May 27, '40. Running time, 88 MINS.

Little John Sarto	Edward G. Robinson
Flo Addams	Ann Sothern
Jack Buck	Humphrey Bogart
Brother Superior	Donald Crisp
Clarence Fletcher	Ralph Bellamy
Willie the Knife	Allen Jenkins
Brother Wren	Charles D. Brown
Brother Goodwin	Cecil Kellaway
Philadelphia Powell	Morgan Conway
Mugsy O'Day	Richard Lane
Red Martin	Paul Guilfoyle
Texas Pearson	John Ridgely
Brother MacEwen	Joseph Crehan
Brother MacDonald	Wilfred Lucas
Curley Matthews	Tom Tyler
Buffalo Burns	Dick Wessel
Pattonsville Supt.	Granville Bates
French Frank	Paul Phillips
Al Muller	Don Rowan
Fifi	Nanette Vallon
Handsome Harry	Joe Caites
Turkey Malone	Tim Ryan
Ruby Perkins	Pat Gleason
Joseph	Tommy Baker

Starting out as gangster picture of familiar theme, this one swings along at a fast pace and into rejuvenation vein to wind up as overall solid program entertainment. Toplining of Edward G. Robinson, Ann Sothern, Humphrey Bogart and Donald Crisp provides marquee strength for good biz in regular runs as solo or billtopper.

Robinson, as head of a gang selling business 'protection,' abdicates and Bogart takes over the racket. But after a year's contract with European sharpshooters, Robinson finds himself broke. Returning to New York, Bogart and the gang refuse him resumption of leadership, whereupon he organizes an opposition organization. Shot when put on the spot by Bogart, he escapes and wanders into a monastery for recovery. First finding it an ideal hideout, he gradually is impressed by the sincerity of the Brothers. Regeneration is interrupted when he discovers the 'protective association' bans sale of the monastery's flowers in the city. Through assistance of visiting western ranchers, he smashes Bogart's gang and then contritely returns to monks to become 'Brother Orchid.'

Interwoven, in major importance, is Ann Sothern as Robinson's dazzlingly dizzy girl friend, loving him deeply but never successful in steering him to the hitching post. Pictures' zippy tempo is enlivened by gacko laugh lines in the dialog provided by scripter Earl Baldwin, especially those handed to Robinson and Miss Sothern in several duos. Standout is monolog by Miss Sothern simulating inebriation in a phone conversation, which is an excellent presentation of comic delivery and facial expression.

Lloyd Bacon's direction neatly interweaves dramatic punch with comedy passages and Mark Hellinger produced with expert knowledge of his subject. Robinson is in a stereotyped role as gang leader, as is Bogart as his successor. Miss Sothern is excellent as the moll, as is Crisp, head of the monastery. Supporting cast mainly is composed of typical gangster characters. Walt.

FOUR SONS

Hollywood, May 28.

20th Century-Fox release of Darryl F. Zanuck-Harry Joe Brown production. Features Don Ameche, Eugenie Leontovich, Mary Beth Hughes, Alan Curtis. Directed by Archie Mayo. Original screenplay, John Howard Lawson; suggested by story by I. A. R. Wylie; additional dialog, Milton Sperling; camera, Leon Shamroy; editor, Francis D. Lyon; music, David Buttolph. Previewed in Projection Room, May 27, '40. Running time, 89 MINS.

Chris	Don Ameche
Frau Bernle	Eugenie Leontovich
Anna	Mary Beth Hughes
Karl	Alan Curtis
Fritz	George Ernest
Joseph	Robert Lowery
Max Sturm	Lionel Royce
Heumann	Sig Rumann
Pastor	Ludwig Stossel
Kapek	Christian Rub
Gustav	Torben Meyer
Richter	Egon Brecher
Frau Richter	Eleanor Wesselhoeft
Burgomaster	Michael Visaroff
Frau Sturm	Greta Meyer
Schmidt	Ernst Hausman
Hempel	Robert O. Davis
Muller	Hans Schumm
Hinkermann	Fredrik Vogeding
Gertner	William Von Brincken
Storm Troopers	Rainer Geale Robert Conway

Modernizing the basic story structure of original silent production made 12 years ago, graphically depicting the tragedy and suffering of peoples coming under the Hitler heel, and specifically the absorption of Czechoslovakia, 'Four Sons' movingly portrays the dreams of a mother losing three of her four sons as a result of blitzkrieg. Picture is first of big ones from major studios with current war as motivation and ever-present background.

Devoid of direct war and battle scenes, it still directly impresses the ravages and cruelty inflicted on innocent people by Hitler's marching hordes. Its boxoffice draft must be in direct proportion to acceptance of war drama as entertainment by the paying public today. Only initial key runs will give a line on this and other similar war-motivated pictures being readied for release by various companies. Little lightness enlivens the straight dramatic tragedy of story detailing a mother raising her sons in a happy environment to eventually lose three of them through Hitlerized invasion of a country.

One goes to America before the cloudburst, eventually sending for her when everything else is lost. Oldest is a patriotic Czech; another becomes a Nazi 'Fifth Columnist,' while the youngest is drafted for the Polish campaign and killed there. The two elder brothers tangle as pursued and pursuer, with latter killed by his kin and former shot down by Storm Troopers.

'Four Sons' is excellently made, and Archie Mayo carefully directed it for generation of human qualities against war background. Cast is excellently assembled for most realistic portrayals. Eugenie Leontovich stands out prominently as the mother with sympathetic and warmful understanding. Ameche is the Czech patriot to the last, with Alan Curtis in conflict as the Nazi adherent. Mary Beth Hughes is the latter's loyal wife, and turns in a commendable performance. George Ernest is the youngest son.

Picture is dated in regard to fast-churning events in Europe. Since the overrun of Czechoslovakia, German hordes have invaded several other countries, hence the Czech episode is in history's pages by comparison with current happenings.

Film, however, cannot fail to impress onlookers with the ruthlessness of Nazi subjugation. Production background provides excellent settings of rural Czechoslovakia, with natives and German invaders forcefully highlighting the peace-loving and war-mongering attributes of both. Walt.

The Way of All Flesh

Hollywood, May 24.

Paramount release of Eugene Zukor production. Features Akim Tamiroff, Gladys George, William Henry, Muriel Angelus. Directed by Louis King. Screenplay by Lenore Coffee, based on story by Lajos Biro and Jules Furthman; camera, Theodor Sparkuhl; editor, Stuart Gilmore; asst. director, Joseph Lefert. Previewed at Paramount, L. A., May 23, '40. Running time, 86 MINS.

Kriza Family—

Paul	Akim Tamiroff
Anna	Gladys George
Paul, Jr.	William Henry
Victor	John Hartley
Julie	Marilyn Knowlden
Mitzi	Betty McLaughlin
As Children—	
Paul, Jr.	James West
Victor	Darryl Hickman
Julie	Joan Brodie
Mitzi	Norma Nelson
Timothy	Tommy Bupp
Mary Brown	Muriel Angelus
Reginald L. Morton	Berton Churchill
Max	Fritz Leiber
Franz Henzel	Roger Imhof
Varno	James Seay
Blanche	Douglas Kennedy
Prison	James Burke
Speaker Neumann	Torben Meyer
Lefty	Stanley Price
Pete	John Harmon
Joe	Leonard Penn

This is the third film unwinding of a story by Perley Poore Sheehan. Cecil DeMille made an arty production of the piece in 1918 under its original title of 'The Whispering Chorus,' and immediately turned to production of his famous and profitable cycle of bathtub pictures. The second version, under title of 'Way of All Flesh,' served as Emil Jannings' first starrer in this country, appearing as a silent in 1927, and distinguished mainly by a fine performance. Current remake, as here presented, is a pretty close pattern, in both script and technique, of the Jannings starrer. As result, it's an outmoded and antiquated presentation that tugs and strains with ponderous attempts to display sentimentality. At best, picture drops into the program filler class, a tedious dualer.

Story boresomely unravels the life of an honest bank cashier whose happiness is destroyed by one false misstep. After laboriously planting his business honesty and happy home life, tale takes him to the big city where he is bilked out of funds in his care. Identification of his watch and ring on a gangster killed by a train seemingly establishes his death, and he wanders through the years a broken derelict, dead to his family and friends. Saccharine sentimentality is injected when he peers through the window of his old home to find wife and grown children happy—and his memory still revered.

Lacking necessary story re-vitalization to bridge the gap from the previous silent version, picture fails to generate much interest. It is further unrelieved with comedy passages, and just ambles along without gathering much more than age.

Tamiroff is restricted in the role originally handled by Jannings, being unable to relieve the characterization from its stodgy design. Supporting cast is adequate considering the handicaps imposed by the dated script and old-fashioned presentation of picture technique. Louis King finds the directive task a rather impossible assignment for the same reasons. Walt.

Hot, Dry Days Ahead

Hollywood, May 28.

Edward Small's troupe of 250 shoved off for the Arizona desert country for a month's location on 'Kit Carson'.

George Seitz directs.

Miniature Reviews

'Brother Orchid' (WB). Solid Edw. G. Robinson programmer.

'Four Sons' (20th). Modernized version of original silent. Hitler blitzkrieg backgrounds graphic yarn.

'The Way of All Flesh' (Par). Dated story and script makes remake of former Emil Jannings' starrer a tedious filler.

'Lucky Cisco Kid' (20th). Another adventure of the border Robin Hood. Standard programmer.

'Women in War' (Rep). War drama with battlefront setting present boxoffice problem. Elsie Janis tops cast in screen return.

'Pals of the Silver Sage' (Mono.). Lightweight western with Tex Ritter in usual cowboy singing role.

'You Can't Fool Your Wife' (RKO). Rather entertaining domestic 'B' comedy. Should take care of itself.

'Phantom Raiders' (M-G). Second of Nick Carter series neat admixture of super-sleuthing and comedy.

'Man From Tumbleweeds' (Col). Bill Elliott finally hits his stride, coming up with a hard-shooting action pic.

LUCKY CISCO KID

Hollywood, May 23.

20th-Fox release of Sol M. Wurtzel-John Stone production. Features Cesar Romero. Directed by H. Bruce Humberstone. Screenplay by Robert Ellis and Helen Logan; original, Julian Johnson; based on character created by O. Henry; camera, Lucien Andriot; editor, Fred Allen. Previewed at Fox Wilshire, Beverly Hills, May 22, '40. Running time, 67 MINS.

Cisco Kid	Cesar Romero
Lola	Mary Beth Hughes
Sergeant Dunn	Dana Andrews
Mrs. Lawrence	Evelyn Venable
Gordito	Chris-Pin Martin
Judge McQuade	Willard Robertson
Bardoe	Joseph Sawyer
Tommy Lawrence	John Sheffield
Sheriff	William Royle
Court Clerk	Francis Ford
Storekeeper	Otto Hoffman
Stage Coach Driver	Dick Rich

Latest of the Cisco Kid series with Cesar Romero is a standard western, better entertainment than past two releases of the group. The implausible and broad situations wherein Cisco outthinks and outwits his adversaries at every turn will still be accepted by audiences as light amusement in a western setting. Picture is a cinch for the action and kid trade.

Story unfolds the arrival of Cisco and his sidekick, Chris-Pin, in an Arizona town, discovering that an imposter is raiding ranches and cattle while posing as Cisco. He goes through incredulous experiences until he has an alibi to save his neck. After a mild flirtation with Mary Beth Hughes, dance hall entertainer, and reserved approaches to Evelyn Venable, widowed ranch owner, Cisco proceeds to uncover the identity of the imposter and break up the outlaw gang.

Despite the familiar ingredients incorporated into the story, direction by H. Bruce Humberstone keeps the picture moving at a fast pace. Romero is a slick and suave Cisco Kid, with Martin slotted as his Mexican companion. Mary Beth Hughes shows promise with a personable role as the dancehall girl and is likely to be heard from in the future. Walt.

WOMEN IN WAR

Hollywood, May 22.

Republic release of Sol C. Siegel production. Features Elsie Janis, Wendy Barrie, Patric Knowles. Directed by John H. Auer. Original screenplay by F. Hugh Herbert and Doris Anderson; camera, Jack Marta; editor, Edward Mann; production manager, Al Wilson; special effects, Howard Lydecker. Previewed in Projection Room, May 21, '40. Running time, 71 MINS.

O'Neil	Elsie Janis
Pamela	Wendy Barrie
Larry	Patric Knowles
Gail	Mae Clarke
Ginger	Dennie Moore
Frances	Dorothy Peterson
Pierre	Billy Gilbert
Col. Starbird	Colin Tapley
Sir Humphrey	Stanley Logan
Millie	Barbara Pepper
Phyllis	Pamela Randall
Gordon	Lawrence Grant
King's Counsel	Lester Matthews

'Women in War' is the first of what promises to be a cycle of dramas with the present war as background. With current public reaction to daily news of the battle raging in Europe, and the engendered jitteriness of the American public, the boxoffice prospects of 'Women in War' are decidedly problematical. If audiences will go for some graphic displays of war horrors—most prominent being a bombing attack on a ship and an intensive barrage that destroys a village—the film will enjoy plenty of success. But if the public is sufficiently supplied with war through the newspapers and radio broadcasts—which is indicated—the gun-booming on the screen will find tough going to attract patronage.

Picture holds importance in one respect—the screen return of Elsie Janis after a lapse of many years. The former musical comedy star and 'sweetheart of the AEF' during the first World War, turns in a most persuasive performance as the matron of a British nursing unit under fire at the front.

The war background with its grim destruction, overshadows a familiar story developed along stereotyped lines. Wendy Barrie is a socialite playgirl recruited into war nursing service to escape a prison sentence. There's the regulation training, and tossing of tough assignments to the girl by the matron (her mother); her romance with an air force officer; and climactic finish when the nursing unit trucks enter the barrage zone, and the girls take refuge in a cellar.

Picture is unfolded in an episodic manner, skimming over the thin story structure at a fast pace. Director John Auer takes little footage to develop characterizations, highlighting the war spectacle theme to put the picture across.

Wendy Barrie and Patric Knowles are acceptable in co-featured spots with Miss Janis. Former is the socialite turned nurse, while Knowles is the flying officer. Supporting cast is adequately set up.

War scenes provide sufficient vividness to get over picture's main purpose. Special effects and miniature work accentuate the regulation village bombing scenes and the air attack on the ship crossing the channel. Walt.

Pals of the Silver Sage

(WITH SONGS)

Monogram release of Edward Finney production. Stars Tex Ritter. Directed by Al Herman. Screenplay, George Martin; songs, Johnny Lange, Lew Porter; editor, Robert Golden; camera, Marcel A. LePicard. At Central, N. Y., dual, week May 22, '40. Running time, 52 MINS.

Tex Wright	Tex Ritter
Sugar	Sugar Dawn
Cactus	Slim Andrews
Ruth	Clarissa Curtis
Vic Insley	Glenn Strange
Jeff	Carleton Young
Crabble	John McGuinn
Lige	Chester Gan
Sheriff	Warner Richmond

Latest hoss opera for Tex Ritter doesn't improve the ballading cowboy hero's status with his followers. The unoriginal yarn meanders around worse than a stray pony, almost completely wiping out more exciting passages. Film's brevity will allow it to fill in many double bills, especially independent houses where there currently seems to be a lull in sturdy A-1 pictures.

Not only does Ritter go through his customary, rugged cow-puncher routine with small help from a stodgy story, but also he has been saddled down with many ordinary songs. Production introduces Sugar Dawn, a six-year-old, who should make strides when she learns to act as well as she's now able to ride and toss the lariat.

'Pals of the Silver Sage' crawls along the same old groove. Plot spots Tex Ritter as the itinerant cowhand who goes to work for Sugar Dawn upon death of her parents. There's much ado about changing brands, with the little girl's cousin, her foreman, easily recognized as the culprit. A couple of muggy night sequences make the thin plot even more muddled.

Besides Ritter's standard performance, which is hurt here by too much mugging, the work of Sugar Dawn helps over the rougher spots. Slim Andrews, as Cactus, Tex's reliable pal, wrestles manfully with unfunny lines and situations trying to add comedy moments. Clarissa Curtis, chief heart interest, is attractive, but has little to do. Standard support includes Glenn Strange, Carleton Young, John McGuinn and Warner Richmond. Al Herman's direction does not improve the very light-weighted yarn credited to George Martin. Wear.

You Can't Fool Your Wife

RKO release of Cliff Reid production. Stars Lucille Ball, James Ellison; features Robert Coote, Virginia Vale, Emma Dunn, William Halligan. Directed by Ray McCarey. Story and adaptation, Richard Carroll and Ray McCarey; editor, Theron Warth; camera, J. Roy Hunt. At Palace, N. Y., dual, week of May 23, '40. Running time, 68 MINS.

Clara Hinklin Mercedes Vasquez	Lucille Ball
Andrew Hinklin	James Ellison
Battincourt	Robert Coote
Sally	Virginia Vale
Mom Fields	Emma Dunn
Peggy	Elaine Shepard
J. R. Gillespie	William Halligan
Chester	Oscar O'Shea

Audience reaction will be tolerantly receptive to this little domestic comedy. 'You Can't Fool Your Wife' makes no pretentions to being anything other than a 'B' programmer, suitable for double bills or, in single-feature territory, as a fair possibility for the secondary accounts.

Skirting the farcical, a number of ticklish situations are met in what amounts to an entirely wholesome manner since the mixup in identities, which forms the backbone of the more comical elements of the picture, deals with husband and wife. It couldn't miss getting the Hays seal even if the action tends to impress audiences that motives may have been a little contrary to the best conventions.

Scenario very cleverly overcomes situations that get close to the verboten point and, in the end, after it is thought the husband has tried to be remiss, the whitewashing is made complete. James Ellison knew all along that he was making a play for his estranged missus (Lucille Ball).

The direction of Ray McCarey brings out the best in comedy values and the story, on which McCarey also had a hand with Richard Carroll, maintains a pretty good crispness. Some casual liberties are taken for laugh purposes.

The cast is consistently good. William Halligan, in a character comedy assignment, is in there punching while he's on. Action and lines given him are surefire, but there could be more of him. One little scene where he gets slapped pulls a big laugh. Char.

Man From Tumbleweeds

Columbia production and release. Stars Bill Elliott; features Iris Meredith, Dub Taylor, Raphael Bennett. Directed by Joseph H. Lewis. Original screenplay, Charles Francis Royal; camera, George Meehan; editor, Charles Nelson. Reviewed at Colonial, Lincoln, Neb., May 23, '40. Running time, 59 MINS.

Saunders	Bill Elliott
Spunky	Iris Meredith
Cannonball	Dub Taylor
Kilgore	Raphael Bennett
Lightning	Francis Walker
Shifty	Ernie Adams
Honest John	Al Hill
Slash	Stanley Brown
Dixon	Richard Fiske
Chapman	Edward LeSaint
Governor	Don Beddoe

Bill (nee Gordon) Elliott has become Col's itinerant peace officer, a celluloid version of Wyatt Earp, and 'Man from Tumbleweeds' is one of his series of Wild Bill Saunders adventures. To date, the action field has been none too good to Elliott, but he has his feet on the ground in 'Tumbleweeds,' and if the patrons can be sold into the action spots to see him in it, he may be on the way to increased western popularity. This opus is a good one in its field.

A mythical state, overrun with outlawry, is hamstrung in attempting to check the raids, because county sheriffs can only go as far as the county lines in their chases. Appeal is made for State Rangers, and to head them comes Elliott, a two-gunner. Almost stymied by lack of funds, he hits upon looting the state prison of gun-fighters, offering them full pardon, if they show themselves worthy by knocking off the renegade opposition.

Elliott fits well into the leading role, a cool, slow-forming-opinion, fast on the draw individual. Iris Meredith, fave western femme lead in the Starrett pictures, is his soft-eyed foil, but he rides off and leaves her in the end, paving the way to future range contacts in other stories. Raphael Bennett, comparatively new as a western heavy, although having worked several times before, brings a new touch of meanness, with Francis Walker and Al Hill as a couple of de luxe hard guys. Dub Taylor, fast comedy talker, and Ernie Adams, the traitor, do okay.

Technically, the picture is subpar at times, the lighting being an eye-botherer. Joseph H. Lewis' directorial pace is good, and the Charles Francis Royal screenplay is an original with slightly out-of-the-way thinking, which makes of it a novelty in westerns. Should do well, once it's sold. Art.

PHANTOM RAIDERS

Hollywood, May 25.

Metro-Goldwyn-Mayer release of Frederick Stephani production. Stars Walter Pidgeon; features Donald Meek, Joseph Schildkraut, Florence Rice, Nat Pendleton, John Carroll, Steffi Duna. Directed by Jacques Tourneur. Screenplay by William R. Lipman; original by Jonathan Latimer; camera, Clyde De Vinna; editor, Conrad A. Nervig. Previewed at Uptown, May 24, '40. Running time, 71 MINS.

Nick Carter	Walter Pidgeon
Bartholomew	Donald Meek
Al Taurez	Joseph Schildkraut
Cora Barnes	Florence Rice
Gunboat Jacklin	Nat Pendleton
John Ramsell, Jr.	John Carroll
Dolores	Steffi Duna
Franklin Morris	Cecil Kellaway
John Ramsell, Sr.	Matthew Boulton
Andy MacMillan	Alec Craig
Dr. Grisswood	Thomas Ross
Eddie Anders	Dwight Frye

This is the second of the Nick Carter series, providing plenty of levity in presentation of the adventures of the master sleuth during his foray against modern criminals. Story formula for future entries of the series, as indicated here, should give Nick a long stay on the screen. 'Phantom Raiders' has sufficient dramatic content and surprises, combined with neatly-interwoven comedy passages and general lightness, to make it a suitable dual supporter for all runs. Growing b.o. popularity of Walter Pidgeon will materially assist in getting extra biz.

Script generates a take-for-granted attitude on the part of the audience that Nick Carter is a super-detective, letting the audience in on the nefarious deeds he must uncover right at the start, and then proceeding to a typical Carter unravelling. It's a rather new technique in story presentation, and if followed, might develop the series into very profitable boxoffice.

Timely story is laid in Panama. Pidgeon arriving to unravel the mysterious disappearance of English merchantmen carrying supplies to the Allies. Aided by the bubbling but efficient amateur assistant, Donald Meek, Pidgeon uncovers the ring

(Continued on page 20)

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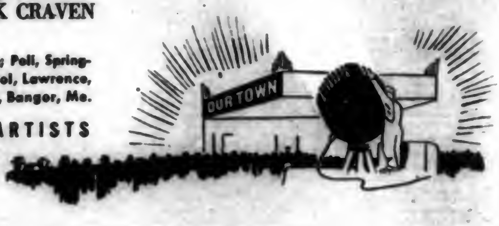


Ameche on the Spot as Part Of Lawmakers' Blast at 'Organized Propaganda' in Fighting Neely

Washington, May 28.

Prospects of a favorable report coming out of the House Interstate Commerce committee's current hearings on the Neely bill improved considerably during the past week. With bluenose reform groups giving way to the obviously impressive business sense of indie exhibs as the proponents wound up their testimony last week and a bad reaction developing to 'organized propaganda' when the opponents took over yesterday (Monday), advocates saw a strong glimmer of hope.

While it still is problematical whether legislation of this sort will come up for debate before the session ends, the way the group turned on Charles C. Pettijohn, general counsel for the Motion Picture Producers & Distributors of America and field marshal for the Neely foes last week, more than hinted that the measure will get on the calendar. Whether a vote can be obtained at this late date, with national defense issues waiting, is something else.

Organized onslaught against the Neely bill backfired Monday (27) with suspicious lawmakers firing hostile questions about how the Hollywood Guilds happened to join the majors' drive. Resentment was obvious at the letters which studio employees have sent members of the House, while there was clear display of dislike at inability of various witnesses to reply to questions.

Ameche's Foggy Memory

Repercussions occurred when Don Ameche took the stand in an attempt to impress the House Interstate Commerce Committee with marquee name disapproval of the reform panacea. Earlier Col. Jason S. Joy of 20th Century-Fox had nettled members by dodging all inquiries about sales methods.

Real flareup pivoted around Representative Clarence Brown, an Ohio Republican who had been counted upon to fight the measure but who has thrown out hints he's for the bill. Right after Representative James McGranery of Pennsylvania had inquired, 'how did the Guild happen to get into this,' the Ohioan referred to the mail barrage by screen actors.

Recalling he received a letter from Ameche, Brown inquired if the actor wrote the letter personally. Foggy memory was the excuse for ducking a direct answer to this and related queries about how it happened so many letters came at once, why many times the same expressions appeared, how the names of the Congressmen were obtained, and who suggested the personal protests. Brown sarcastically observed it is helpful to hard-pressed lawmakers pondering controversial issues like 'morals and economics of film distribution' to have the views of Mickey Rooney and Shirley Temple.'

Directors Oppose Synopsis Proviso

Like Ameche, two spokesmen for the Screen Directors Guild, Albert E. Sutherland (Universal) and George Stevens (Columbia) declared flexibility is imperative.

More of the same argument was presented by Col. Joy, who brought in sample scripts to emphasize his objections. He recited incidents where exhibitors, the Breen office, and others had obtained one idea from the treatment of script and another impression after seeing finished product.

Topical pictures must be given up, while 20th-Fox is prepared to sell pictures only singly, after completion, and via trade showing in event the panacea gets on the law books, Joy declared.

Independent exhibitors from the West Coast and Texas voiced alarm, chiefly that the bill would cost them their product. R. H. Poole, secretary of the Pacific Coast Conference, scenting a remedy worse than the disease, was apprehensive that runs would be taken away if distribs start selling pictures individually. Henry Reede of Texas, who feels the principal trouble is 'not bad (in a moral sense) pictures but too many small ones that aren't good boxoffice,' said there is danger of a 'monopoly of playing time by large circuits,' through increased rentals and lengthening of interval between runs.

Story of how the major distributors reallocate films whenever a customer makes use of the rejection privilege—told by Nathan Yamins of Fall River, Mass., former president of Allied States Association—obviously made a deep impression on the House Interstate Commerce Committee. Even the lawmakers, who consider the Neely bill unworkable, privately confessed they thought the windup testimony of the proponents was so telling that the producer-distributor group and its affiliated theatre allies ought to begin making concessions.

Opponents got off to a fairly good start with Representative John M. Costello, whose district embraces most of Hollywood, presenting the argument that the legislation would 'straight-jacket' producers.

In setting the pace for the technical witnesses, Costello denied that blockbooking causes monopoly and argued that the bill would not enable local communities to influence selection of films unless it was supplemented by a censorship or boycott. He laid the groundwork for Pettijohn's contention that the measure would 'destroy' the Hays code and the Breen scrubbing system.

Last licks for the proponents were put in by H. A. Cole, present Allied States Association prexy, and Yamins, his predecessor. Selective buying would bolster the entire industry, not injure it, they contended.

Cole Cites Difference Of Patronage Types

Declaring that the 'family trade is the backbone' of the business, Col. Cole conceded there is difference between downtown and neighborhood patronage but insisted that 'the American people are a clean people and we don't want to go the way of the legitimate stage, which now is only Broadway.' He recalled the early depression years when entertainment was in the doldrums, remarking that the producers administered a shot in the arm with 'lurid, sexy pictures' which had to be given in increasingly stronger doses until the Legion of Decency stepped in and saved films from 'oblivion.' He remarked that the exhibitors don't want to suffer a surgical operation again.

Synopsis clause is workable, according to Cole. Exhibs can judge fairly well from an outline what the tone of the film will be, he said, although they'd have to take chances. Texan said the Neely measure 'would enforce itself' and a lot of litigation is improbable.

Read Variety Editorial

Several telling hits were registered by Cole and Yamins. The Texas exhib, citing a VARIETY editorial, remarked that 'Abe Lincoln' is 'being murdered' by affiliated houses which are dualing on the heels of the road-show; Yamins explained how he had cancelled 'Bluebird' and then been forced to show a C picture for which the rental was jacked up. The court decision in the Interstate Circuit—Texas Consolidated case was offered by Cole as proof that a minimum boxoffice price is fixed by the majors in most instances and that the large chains tell their smaller, subsequent-run competitors, what the scale must be.

Confident that the bill 'would be a boon,' Yamins disagreed with Cole concerning the most desirable means of selling. The Fall Riverite said he would prefer to buy his features one by one; present Allied head preferred 'blocks of our own choice' to save time and trouble, besides assuring a backlog.

Asserting that he never played any film condemned by the Legion of Decency, the Bay Stater went into considerable detail about the reallocation process. Specific examples impressed the lawmakers, who were told that trade practices at the present moment are 'more onerous than ever' despite repeated confabs over contract terms. Yamins predicted that 'if you fail to pass this bill, you will give the distributors the green light to further increase the burden on exhibitors and force them out of business.'

The annual statistical resume of the majors was offered as proof that there is no 'compulsion' on the exhibs. Pettijohn asked how the distribs can be guilty when the number of accounts varies so widely. With a market of 16,800 theatres, recapitulation shows numerous rejections (indicating that contracts are not too tight) and sales of A films to more than the regular customers, Pettijohn interpreted. He added that every film denounced by the Catholics last year was sold singly and un-Breened.

McGranery Goes After Hays Org. and Pettijohn

Punch-swapping continued for the remainder of the week with producers receiving the most stinging slap when Representative McGranery, the Philly supporter of the bill, called the 'fabulously rich' Hays organization on the carpet for a complete accounting as to propaganda expenditures, salaries, revenues and the like.

When Pettijohn resumed the stand Thursday (23), McGranery insisted that 'I want to know how the organization gets its money and what it does with it?' Hays counsel, after considerable squirming, volunteered the info that dues-paying members had kicked in approximately $450,000 last year—or little more than half of what the take amounted to some years ago. 'Drastic cuts' have been made in the Hays budget, Pettijohn said, including a 20% cut in his own salary.

While Allied and the reformers' groups enjoyed the grilling the Hays organization was given, Pettijohn and other proponents of the bill pulled up their heavy artillery to prove: (1) That Allied represents only a small majority of the independent exhibs; (2) that reformers are neither needed nor wanted by the industry and (3) that much of the testimony given by the bill's proponents was of questionable value.

Pending anti-trust suit against the industry is not feared by the producers, Pettijohn indicated in response to questions from Representative Wolverton, of New Jersey. Majors may be exonerated of charges contained in the complaint, he implied, but any decision on the part of the N. Y. Circuit Court of Appeals will be welcomed by the industry as a 'chart' to guide future conduct.

Hays' 'Lobby'

Replying to questions concerning the Hays 'lobby,' Pettijohn asserted that 'this motion picture lobby consists of Burt New and James Fitzgerald (Washington officials), and, on the West Coast, of John W. Bryson, my assistant, and myself.'

Committee was told by William F. Rodger, Metro sales manager, that adoption of the Neely bill would increase unemployment, result in an immediate cut in the studio's production of approximately 25%, and preclude the production of 'speculative pictures' of the type which have received much praise in the past few years. Metro would be forced to produce only such films as 'we know about,' Rodgers said, adding that 'they wouldn't be of the Cinderella type, or Alice in Wonderland.'

Harry Brandt Pulls No Punches in Airing Views

Appearance of Harry Brandt, president of Independent Theatre Owners Association of New York, proved one of the high-spots of the week's entertainment. Two-fisted New York exhibitor pulled no punches in telling the committee what he thought of the bill and added plenty of side-comments on subjects not covered by the legislation.

Affiliate theatres are the fly in the exhibitors' ointment, Brandt pointed out, because of their access to first-runs. Brandt said that he was 'definitely convinced that the evils of the industry are the faults of the producers, distributors and affiliated theatres,' but added that 'there is nothing in this bill to cure them.'

Committee members listened to the New Yorker with more interest than they had shown during the entire week. Brandt's spade-calling included an attack on double features, which he claimed were 'giving the public indigestion' and a crack at the inclusion of admission charges in contracts which he described as an 'abominable practice.'

Claiming that Allied did not represent the rank and file of the indies, Brandt said that exhibitors are not suffering from compulsory blockbooking because, in the last five years, it has been 'completely eradicated.' Squawks that the trade practice forces the playing of undesirable pix are not true, he said, and '90 times out of 100' pictures are cancelled because the theatre owner thinks he can't make money out of them, rather than from any moral hesitancy.

Brandt Gets No Complaints

Not a single complaint in four years, the New York exhib declared, as far as his own houses are concerned. This he attributed to the fact that he plays certain types of films in the districts which enjoy that kind of film-fare, sophisticated drama for the snootier New York houses, pix of the type of 'Primrose Path' for 42d street, and wholesome pix for the suburban communities.

Neely bill restrictions will 'throttle and destroy' the industry according to Herman Webber, general sales manager for 20th Century-Fox, and heavy losses incurred from the loss of foreign business will be increased when the superiority of American films is injured to an extent which will shut off the few remaining outside markets. His company would have to increase inventories by from 50-100%, Webber said, cost of distribution would be raised 25% and the public could expect a boost in admissions of from 15-25%.

Last witness of the week was Judge Roy L. Walker, president of the Theatre Owners' Protective Association of Texas, an organization which has been fighting Allied States. Bitterly complaining about letters sent to the Texas Congressional delegation by his rivals, Walker denied that a majority of theatre owners in Texas are for the Neely bill.

Out of 800 Texas theatres, 85% have signed a petition which Walker has brought to Washington to give to Texas Congressmen, he said.

Neely Vote a Race Against Time

Washington, May 28.

Consideration of the Neely bill became even more a race against time this week following hints that the House Rules Committee now is going to deny legislative clearance for anything but the most urgent matters. In the hope of speeding adjournment, the group which dictates what business is taken up, was reported to have informed members interested in other subjects that no more special orders will be forthcoming after Wednesday (29) except in unusual situations.

This may not be an insurmountable barrier. If the Committee whips something into shape by the middle of next week, there still is a possibility a vote could be obtained. Primarily because it will be possible to argue that the Neely proposition already has passed the Senate. Doubtful, however, if the matter could be brought up in any other manner—such as a call of the calendar, unanimous consent, or by moving to suspend the rules.

Neely Sidelights

Washington, May 28.

The House Committee's leading wit, Representative Luther Patrick of Alabama, rang the gong while quizzing Don Ameche. Illustrating the way dialog can be given different meanings by various inflections and tones, he apologized for his amateurishness and commented: 'I may have gotten enough there to have even an actor understand.'

While Ameche was being tossed around for writing a letter protesting about the legislation, Congressman Clarence Brown inquired: 'How did you get my name? I've heard of you, Mr. Ameche, but you never heard of me.'

Form letters that Shirley Temple and Mickey Rooney wrote served some purpose. Brown said his son added 'Jr.' after dad's name and displayed them to kids at school.

The hazing was not all one-sided. Charges that Allied prepared a 'one-sided description' of the Neely measure that was circulated in pamphlets distributed by Pennsylvania women's organizations went into the record.

Presence of Ameche drew a big crowd. Though the large room was only a quarter filled when he arrived, within 30 minutes the stenographers from the House Office Building were lining the walls and standing three rows deep in the rear.

California's Carl Hinshaw, swarthy, bald-headed, husky former real-estate salesman, drew compliment that had a bite in it. One of his colleagues remarked the Pasadena Republican is handsome enough to be a film hero.

Efforts to speed a showdown by afternoon sessions weren't very successful. Too pressing legislation was on the floor of the House every afternoon but one. While the House met at 11 o'clock a couple of days, Chairman Lea generally didn't knock off until 1. A quorum call helped Charles C. Pettijohn stretch out his talk, interrupting him before he was half through his remarks and forcing an early recess.

Detail the Most Booked or Least Cancelled Pix

Washington, May 28.

Top bookings of five majors ran from 14,300 to 9,300, according to figures furnished the House Interstate Commerce Committee last week as circumstantial evidence that exhibitors are not required to take 'all or none.' Complete reports were given by Universal, Paramount, Metro, RKO and 20th-Fox.

Best seller this season (up to April 6) was 'Jesse James,' which had played in 14,262 houses. 'Union Pacific' was less than a rail-length behind—14,261. Worst cluck was 20th-Fox's 'Inspector Hornleigh,' unreeled only in 1,165 spots.

First and last five for each of the majors willing to lift the veil:

20th-Fox—'James,' 14,262; 'Ragtime Band,' 14,037; 'Kentucky,' 12,894; 'Sub Patrol,' 11,317; 'Rose of Washington Square,' 11,296; 'Pardon Our Nerve,' 6,074; 'Chasing Danger,' 5,832; 'Meet the Girls,' 5,560; 'Smiling Along,' 1,996; 'Hornleigh,' 1,165.

Metro—'Boys Town,' 13,126; 'Honolulu,' 11,220; 'West With Hardys, 11,218; 'Tarzan Finds Son,' 11,167; 'Stablemates,' 11,166; 'Bridal Suite,' 7,054; '6,000 Enemies,' 6,966; 'Within Law,' 6,618; 'All Come Out,' 5,996; 'Christmas Carol,' 5,306.

RKO—'Gunga Din,' 10,306; 'Love Affair,' 9,097; 'Bachelor Mother,' 9,046; 'Mad Miss Manton,' 9,281; 'Room Service,' 8,668; 'Fighting Gringo,' 4,641; 'Panama Lady,' 3,555; 'Spell Binder,' 3,527; 'Conspiracy,' 2,710; 'Escape to Paradise,' 1,843.

Paramount—'Union Pacific,' 14,261; 'Man About Town,' 12,025; 'Star Maker,' 11,818; 'Sing Sinners,' 11,261; 'Men With Wings,' 11,180; 'Third of Nation,' 5,120; 'Back Door Heaven,' 5,110; 'Drummond, Secret Police,' 4,910; 'Drummond's Bride,' 4,807; 'Unmarried,' 4,608.

Universal—'East Side Heaven' 9,342; 'Smart Girls Grown Up,' 9,044; 'Can't Cheat Honest Man,' 9,000; 'Son Frankenstein, 7,727; 'Tough Guys' 7,046; 'Strange Faces,' 3,450; 'Mystery White Room,' 3,342; 'Forgotten Woman,' 3,174; 'Inside Information,' 3,172; 'Asked for It,' 2,774.

The 'most cancellations' list handed the lawmakers to back up arguments of distributors that, even without the Neely bill, exhibs are loath to play 'class' films, showed:

'Music for Madame,' 5,873; 'Quality Street,' 4,837; 'Hitting a New High,' 4,662; 'Great Garrick,' 3,380; 'April Romance,' 2,871; 'Midsummer Night's Dream,' 2,071; 'Green Pastures,' 1,906.

Least cancellations (under 20) were on 'Lady Be Careful'; 'Last Gangster,' 'Alcatraz,' 'I Am the Law,' 'Gave Him a Gun,' 'Jungle Love,' 'Angels Dirty Faces,' 'Slight Case of Murder' and a few others along the same line.

WB Bristler for Muni

Hollywood, May 28.

'High Sierra,' adapted from W. R. Burnett's novel, is slated as Paul Muni's first screen job at Warners, following his return from a stage tour in 'Key Largo'.

'The Life of Beethoven' has been postponed to make way for the action yarn.

EVERY PRE-RELEASE RUN
A RECORD-BREAKER!...
3rd SMASH WEEK AT
NEW YORK'S ROXY!...
67 OTHER OPENINGS
—67 OTHER RECORDS!..

"LILLIAN RUSSELL"

RKO Follows Goldwyn Into Gallup Poll Idea on Public's Film Tastes

Long strides toward determining what's wrong at the b.o. are expected by the industry as the result of the enlistment within the past couple weeks of Dr. George Gallup's poll machinery to study several phases of the problem. RKO this week became the second producing outfit to call upon Gallup and as a result he is organizing a separate staff to look into film tastes and habits.

New organization will be known as Audience Research Institute and will operate from the same headquarters as Gallup's American Institute of Public Opinion at Princeton, N. J. David Ogilvie, assistant to Dr. Gallup, will be in charge. RKO is footing the bill, although it is expected other producers may participate to profit by results obtained.

Samuel Goldwyn recently aroused Gallup's interest in films. He wanted a survey made on popularity of double features, for which he offered to pay. Gallup refused but set out to determine if there was enough public interest to warrant a poll at the Institute's expense. He found there was, and announced at a press conference in Goldwyn's Waldorf-Astoria (N.Y.) hotel suite two weeks ago that he would make such a survey.

Gallup, in addition to the Public Opinion Institute, which is supported by syndicating its results to 117 newspapers, runs a private research organization. It is this that will make the survey for RKO, while the Institute will go ahead with the double-feature question.

Gallup's Eye to Future Biz

Gallup indicated in announcing the poll on duals that although it was costing the industry nothing his interest might not be entirely altruistic. He prophesied that it wouldn't be long before no company made a picture without first calling for a poll to determine acceptability to the public of story and stars. Announcement of George J. Schaefer, RKO prez, at the company's convention in New York Monday (27) of Audience Research is no doubt Dr. Gallup's idea bearing fruit.

Quiz expert declared last week that it had been virtually decided to include in the twin-bill survey a query to Joe Public, his wife and his kids on why they don't patronize the films more often. From this would coincidentally develop, he stated, how many admissions are paid to theatres each week. He declared that the answers to these questions were almost a necessity in getting at the double-feature problem. With the additional coin provided by RKO, he can no doubt carry his ferreting still farther.

PIK UP ADD

Wrong Estimates

On the questions of weekly admissions, Gallup said that preliminary surveys show the 85,000,000 figure now generally accepted by the industry to be way overboard. Closer estimate, he said, is between 55,000,000 and 65,000,000. The 85,000,000 is quoted by the motion picture division of the U. S. Department of Commerce as coming from the Hays office, and while the latter uses the figure, it admits it is just a rough estimate and anybody else's guess of anything from 80,000,000 to 100,000,000 might be equally accurate.

Gallup declared that his survey so far has shown pretty conclusively that there are 80,000,000 to 100,000,000 people in the country who go to theatres once a year or oftener. Also that there are 25,000,000 people financially and geographically able to attend films who go five times a year or less. It is this tremendous group, the poll expert said, to which advertising and publicity and the right pictures must be aimed.

About 30,000 people will be queried on duals, he estimated, emphasizing that the number doesn't count as much as a careful cross-sectioning of the type persons asked. Gallup polls have had an average error of only 3% in forecasting political elections and got their closest score, an error of ½%, with only 2,500 interviews in the Dewey-Lehman election in New York state.

THEATRE REALTY MAN BUYS EDISON STUDIOS

Edison Studios in the Bronx, sold last week by reps of the Edison family, is being refurbished for production of commercial, industrial and educational pictures in the 16 and 35 mm. fields. Purchasers were Jacob Levy, New York theatrical real estate operator, and his two sons, Leon and Mortimer.

Levy built a number of theatres in Brooklyn and was associated with William Fox for 15 years in operation of several houses. He has never engaged in production before, however.

Studio was erected in 1905 by Thomas A. Edison. It is four stories high with 12,000 square feet of space. It was operated during the World War by other interests, but later reverted to the Edison family. It has been used off and on almost continuously for commercial shorts and some colored and Jewish features.

Eastern P.A. Guild's Drive

Making a drive for a concerted front in the east, the Screen Publicists & Advertisers Guild bombarded all home offices during the past week in an effort to get non-members of the Guild to attend the Monday meeting (27) to 'see how our Guild operates.' Mimeographed letter sent to publicity, advertising and art workers was unsigned. Stated yesterday a 15% increase in membership resulted and that all h.o.'s are now represented.

At the Monday (27) gathering, the Guild passed on the proposal for affiliation with the Coast Screen Publicists Guild and discussed a report on contract proposals to be made in the east.

Decision has been reached to hold a joint convention of the two Guilds to set up a national SPG. Date not yet set.

SPAG reported that 'the work done to date has been basic to the future of the Guild, which is now assured.'

Guilds Fight

Continued from page 7

Howard R. Philbrick, general manager of Central Casting:

'Scattergun methods of filling extra jobs are not justified when such care is given to planning production. Under our present method rush calls develop into memory contests. When a studio calls at 5 a.m. for 250 men and women to report at 8 a.m. there is no time for selectivity. It is just a matter of remembering this person and that one. With a working script we can study its talent requirements, go to our files which we are building up as rapidly as possible and prepare for the call days and sometimes a week ahead. We will know the number and type of extras required and there will be time to really weigh talent and suitability.

Negotiations get under way this week between Central Casting and the American Federation of Office Employes, which claims to represent a majority of workers at Central. Prexy Elma Goodwin, of the AFOE, is demanding a closed shop agreement, a minimum wage of $25 per week for clerks, and a minimum of $75 week for top casting directors.

The State Assembly took a crack at Philbrick, but a resolution censuring the Producers for a publicity announcement in connection with his appointment died when the special session adjourned until December. The resolution resolved that the Assembly vigorously condemns action of those officials of the motion picture industry who were parties to or associated with release of publicity designed to create public impression that Howard R. Philbrick had rendered good or valuable service to the State of California.' Philbrick resigned as State Director of Motor Vehicles after accepting responsibility for a dictaphone that had been placed in the hotel room of the Assembly speaker. He had held that job only a short time, following his resignation from the Department of Justice.

WB 6-Mos.' $1,518,497 Net; $147,391 Under '39

Warner Bros. net operating profit for the 26-week period ending Feb. 24 last dipped only $147,391 below that of comparable period in 1939. Report issued Monday (27) showed net of $1,518,497 for the first half of the new fiscal year as compared with $1,665,888 net in the corresponding 26-week period last year. Before deductions for amortization and depreciation of properties and Federal income taxes, the company actually showed net of $4,754,767.

The net profit, after all deductions and allowance for current dividend requirements on preferred stock, amounted to 35c. per share on 3,701,000 shares of common outstanding. Report revealed that the company is in arrears $30.80 per preferred share as of March 1 last.

Warner gross income was off about $1,487,000 at $50,728,042, after eliminating inter-company transactions. During the period covered by the report there was a net credit of $149,701 made directly to earned surplus.

NW ALLIED PLANS TO PAYROLL AN EXEC SEC

Minneapolis, May 28.

With President W. A. Steffes ill and on six months' leave, Northwest Allied independent exhibitors body will employ full-time executive secretary at a substantial salary to run it. Those being considered for post are Ben Ashe, Berger circuit's general manager; Harry Sherman of N. Y. City, one-time Gotham union head, later with Paramount Theatre circuit in this territory and presently state-right film distributor; and Charlie Weiner, who just has stepped out as Monogram branch manager here. Directors will decide on recommendation to submit to convention here latter part of month.

Plans are to make organization all-inclusive and to increase its activities.

Disney Feature Not On RKO Sked; 18 Shorts Set

Absent from the announcement of RKO's 1940-41 product made at the company's convention in New York Monday (27) is mention of a feature-length cartoon from Walt Disney, although the pen-and-inker is expected to have 'Bambi' completed by next January.

Hal Horne, Disney's eastern rep, declared the omission was made because no deal with RKO for release of the cartoon has been made. These deals are negotiated separately when the pictures are nearer completion, he declared. Despite vague talk at various times that Disney would discontinue releasing through RKO, Horne said no inference should be taken from the absence of 'Bambi' in the announcement. He admitted, however, 'anything might happen.'

Disney shorts, at any rate, will again be released through RKO, distributing company announcing 18 for the coming season. Next Disney full-length feature, 'Fantasia,' which will be completed by September is definitely not going to RKO, although this is a somewhat different case from 'Bambi' as it requires special projection equipment which will be provided by Disney to theatres chosen for roadshowing.

Disney is tossing new characters into his shorts program for the next two years to compete with Mickey Mouse, Donald Duck and the other old reliables.

Company has moved all departments into the new studio in Burbank. It still has 12 shorts to wind up the 1939-40 production slate for RKO release.

Disney Cuts Melon

Hollywood, May 28.

Walt Disney Productions, Inc., declared a dividend of 37½c per share, payable July 1, to shareholders of record on June 15. It is the first dividend to be declared since the new Disney corporate setup on Jan. 1.

Rep's Four Regionals

Hollywood, May 28.

James R. Grainger announced dates for three regional Republic sales conventions to follow the opener in San Francisco today (Tues.).

Second session goes to Memphis, June 4-5, third to Chicago, June 6-7, and final to New York, June 11-12.

H'wood Needs

Continued from page 3

later on start to take a higher percentage of patronage away from the stands charging fancier admissions however, because of a general tightening of the theatre-going budgets.

Complete change in the distribution outlook in England and France, as result of the Nazis' blitz of the past 19 days, is prompting industry chieftains to further realign production plans. While more optimistic executives hope that a business boom of considerable size may result from Roosevelt's preparedness program, majority of top officials and foreign executives are convinced that the future outlook for steady revenue from the highly profitable British market is as gloomy as the present Allied military position.

There is growing conviction in the trade, something tipped by foreign executives for some time, that the foreign market obviously is drying up for the American film industry through no fault of the people in the business. While material retrenchment was made by many companies months ago as different countries began freezing portions of distribution rental profit in the foreign market, the serious threat to actual theatre operations in Great Britain and France, coming on the top of losing several European nations entirely, has prompted further realignment demands.

More Paring

With the distribution setup today pared down to the minimum, additional pruning of production costs seem certain. One foreign chief last week, who did not want his name mentioned in any production controversy, claimed that production no longer could be wedded to big income expectations from outside the U. S. And the sooner this was appreciated, the better for the whole business.

Check this week reveals that, in addition to the 50% coin freeze in Great Britain and likely in France, American companies have completely lost the markets in Belgium, Holland, Finland, Norway and Denmark besides other takeovers by the Nazis previously in Czechoslovakia, Austria and Poland. Remittances still are coming through from Sweden as business continues. Additionally, Australia and New Zealand have frozen part of rental coin, 50% in Aussie territory and 65% in the latter.

It also was revealed that Estonia, Latvia, Lithuania, Yugoslavia, Bulgaria and Turkey are partially frozen as far as film rentals are concerned. All French territorial possessions such as Morocco, Algeria and Tunisia would have currency restrictions patterned the same as France, it was predicted in N. Y.

Studio Worker's Weekly Average Betters $43

Hollywood, May 28.

Weekly payrolls for studio workers, exclusive of executive and talent, reached an average of $530,870 for April, a gain of $37,319 over the weekly average for March. Figures released by H. C. Carrasco, state labor commissioner, show that the money was paid to 12,225 workers who averaged $43.30 a week.

Weekly earnings were 12.5% higher than those of April last year, with 13.5% more employes at work.

KELLY and ADLER

Of the famous Yacht Club Boys take pleasure in
announcing their association with

La Hiff's Tavern

158 WEST 48th STREET NEW YORK

THEY GO HOME TOMORROW...

For three days, 251 men from every part of the world have been meeting in New York's famed Waldorf-Astoria.

They have been discussing and planning serious business — these men of RKO Radio Pictures — and now they know that this is going to be the greatest year in their history, because their company will deliver during 1940-41 the finest quality product they have ever had to sell!

And they know that one of the big boxoffice items they will again be selling this year is The March of Time — *a feature attraction* 13 times a year!

For with foreign wars and domestic affairs commanding the attention of every American, The March of Time enjoys its greatest demand *ever* in this history-making year of 1940. It is the *one* screen feature that compresses the world's biggest, most significant news into complete, understandable, sense-making stories!

Mindful of the great boxoffice issues which The March of Time has delivered during the season just closed, the men of RKO know that during the coming year they can again offer U. S. exhibitors 13 *feature* attractions!

"In momentous times like these, no showman can afford to be without The March of Time." That is what exhibitors will hear from the RKO men — when they go home tomorrow!

Andy Smith

Continued from page 6

bills, pointing out that the market has 'become more exacting because the twin-bills restrict their program time and because the public is more and more shopping for bargains, therefore more boxoffice-wise than in bygone years.'

Convention continues today (Wed.) with division managers holding sessions with their groups. District managers will also break down into separate meetings with the branch managers and salesmen coming under their jurisdiction. Banquet in the Rainbow Room winds it up tonight (Wed.).

Schaefer on American Sales

In opening the convention Monday (27), George J. Schaefer reminded the delegates of the terrible conditions existing abroad and suggesting the solution now lies in the domestic market and those such as Canada, Australia, South America, etc., which are away from the battle zone. Added revenues from these markets to offset the losses in the war-torn territories will be expected and RKO, with a carefully-planned program for '40-41, hopes to substantially meet the situation during the new year.

The matter of economy was also stressed, Schaefer on Monday (27) indicating that RKO made a wise move in installing salary cuts and other economies last winter. That machinery was put into action away ahead, fortifying RKO against the conditions that have since developed. Schaefer is reported to have taken occasion to state that while RKO effected big savings months ago, other companies were now in the throes of having to cut. RKO's drastic salary slicing was with a view to avoiding letouts, as is beginning to occur with other distributors.

Depinet took three hours outlining the 1940-41 lineup, which is more complete in advance of selling than in prior years and calls for the service of a total of 19 producers. The 53 features, one more than this year, includes six westerns, starring Tim Holt. 'Ramparts We Watch,' produced by the March of Time as a full-length feature, will be finished in two weeks for delivery separately. It had been promised for this season.

Reviewing the entire foreign situation yesterday (Tues.), Phil Reisman stated that the war had resulted in almost complete loss of revenue for probably some time to come. Even in non-belligerent countries, due to foreign exchange and other factors, the film companies are finding hard rowing, he added, and the responsibility now rests on the domestic market in taking up the heavy slack.

Reisman pointed, among other things, to monetary restrictions which in Australia are as much as 30%, but sounded a brighter note by saying that business in dollars in France and the United Kingdom had shown an increase since Jan. 1. Drop previously had come with start of war activities September, 1939.

RKO is opening a new office at Porto Rico, Reisman advised.

Goldwyn Deals

Continued from page 6

tion-distribution method, have changed.'

For the Satevepost piece, he assisted writer Bryan to unearth that, in 1916, Louis B. Mayer, when an exhibitor in Haverill, Mass., first introduced double-features. 'Certainly Mayer's standing and prestige in the picture business has undergone much change,' says Goldwyn,' but not the basic stunt he first inducted in that New England town a quarter of a century ago, when he started the idea of selling two films on one program for a single admission.'

To get back to the Hollywood production source, Goldwyn says he doesn't believe in cutting salaries, but it's imperative that extraneous overhead be cut. Also, considering the curtailment of the foreign market, and since stars and directors were geared up to a worldwide income expectancy, he observes 'that certainly a 25% adjustment, at least, in star and director salaries isn't asking too much. Especially now that it appears we'll have to confine our revenues from Maine to Mexico, strictly; anything else beyond that is gravy. But no more of that thing where you can count on another 40% from the foreign market.'

While east Goldwyn confabbed with Lillian Hellman on screen treatment and play for 'The Little Foxes,' last year's successful legiter, which she authored and he bought for $100,000.

'Foxes' heads the Goldwyn if-and-when list. It will be first picture made when he resumes production.

New York Theatres

GONE WITH THE WIND
G W T W will not be shown except at advanced prices, at least until '41
ASTOR Bway & 45th St.
ALL SEATS RESERVED
Twice Daily 2:45, 8:45 p. m.

HELD OVER! 2nd Big Week
Capitol Broadway & 51st Street
Vivien LEIGH • Robert TAYLOR
"WATERLOO BRIDGE"
A Metro-Goldwyn-Mayer Picture

LOEW'S State
Last Times Wed. Deanna Durbin "It's A Date"
In Person RKO STAGE SHOW
Starts Thurs. May 30 "BROADWAY MELODY OF 1940"
In Person Bob Hope & His Original Radio Cast

PARAMOUNT
HELD OVER
"Typhoon" Dorothy LAMOUR and Robert Preston
Tony Martin — Charlie BARNET And His Orch.
Midnite Screen Shows

HELD OVER
"21 DAYS TOGETHER"
UNITED ARTISTS RIVOLI Broadway at 49th St.
Doors Open 9:30 A.M. MIDNITE SHOWS

THERE'S A BETTER SHOW AT AN
RKO
THEATRES

THIRD WEEK!
CAGNEY • SHERIDAN O'BRIEN In a New Warner Bros. Success
"TORRID ZONE"
In Person SAMMY KAYE and His Orchestra
B'way & 47th St. Strand 25c to 11 A.M. Mon. to Fri.

RADIO CITY MUSIC HALL
'My Favorite Wife'
Spectacular Stage Productions

Exchanges

Continued from page 13

dent of the Rose Festival Association annual show for 1940.

Flint's Rush of Duals

Detroit, May 28.

With this town gone entirely to the double-features except for the rare intervals of vaudeville, Flint, Mich., another of the state's biggest cities, has joined the policy.

Washing out what was a gentleman's agreement, practically every Flint theatre has abandoned its policy of singles and gone in for magnificent bills, double-features and all the trimmings. On top of that houses have cut prices, with many of the first-runs whittling their Sunday matinees to 25c, while the neighborhoods are countering with three pictures for 15c.

Sole standout in Flint is the Rialto (Associated), which has added stage shows to its single-features and is leading the town.

RKO Cincy's Cut-Down

Cincinnati, May 28.

Curtailing operating expenses, due to b.o. dwindle from bingo and other counter-amusements, RKO theatres group here discontinued its three-man ad art department Thursday (23). Department also turned out press displays for the chain's houses in Dayton. E. V. Dinerman, publicity director, will substitute mat services from film exchanges.

Alfred Bergren, in the job for six years, formerly was with Hearst papers in California and also with the West Coast Theatres. He is setting up a commercial studio in Cincy with Pete Porter, local, joining. Porter worked for RKO since 1937. Jim Gridley, who joined the department eight years ago, after being with the Golden Gate, San Francisco, will likely accept an offer he has in N. Y.

Unforgotten Glory

San Diego, May 28.

Herb Goldberg, manager of the Broadway, thought it was a rib when a tall youth gazed filmily down at him and asked, 'Aren't you the famous Herb Goldberg who used to run the 220?'

Hero-worshipper proved to be on level and recalled days 15 years ago in Kansas City when the showman was the champion high school sprinter of Missouri. Lad, who just arrived in town to work in an aircraft factory, spotted the former wonder-boy in the theatre and recalled times, meets and records long forgotten. Goldberg says he knows what film stars feel like now.

Just a Busy Guy

Hamilton, O., May 28.

John A. Schwalm, manager Rialto, one of the three local Northio units, has been elected chairman of the Democratic executive committee. He also is a city councilman serving his second term, is a director of the Anthony Wayne hotel, and a building and loan company, owner of the Union Bus Terminal building, and one of the city's golf champions.

R. M. Smith's Post

Mission, Tex., May 28.

R. M. Smith, local theatre operator, elected to head the local Chamber of Commerce.

Film Reviews

Continued from page 14

PHANTOM RAIDERS

and tabs Schildkraut, former New York racketeer, as the leader. But during the unfolding, there's plenty of suspense interspersed with credible comedy.

Pidgeon essays the role of Carter with broad nonchalance, and despite his assurance in attacking the case in hand, has time for flirtations along the way. Meek highlights his comedy role while Schildkraut grooves capably as the heavy. Steffi Duna is prominent as a native girl making an amorous play for Pidgeon. Nat Pendleton has a familiar spot as a dumb bodyguard.

Jacques Tourneur directed with capable assurance, and got everything possible out of a slick script by William R. Lipman. Picture has been provided with adequate production facilities for a moderate budgeter. *Walt.*

Land of the Six Guns

(ONE SONG)

Monogram release of Harry S. Webb production. Stars Jack Randall; features Louise Stanley, Glenn Strange, Frank LaRue. Directed by Raymond K. Johnson. Original screenplay, Tom Gibson; camera, Edward Kull, William Hyer; editor, Robert Golden. Reviewed at Colonial, Lincoln, Neb., dual, May 18, '40. Running time, 55 MINS.

Rowan..........Jack Randall
Carole..........Louise Stanley
Howard..........Frank LaRue
Moony..........Glenn Strange
Sheriff..........Bud Osborne
Taylor..........George Chesebro
Stone..........Steve Clark
Man..........Kenneth Duncan
Joe..........Richard Cramer
Davis..........Jack Perrin
Drake..........Carl Mathews

Not up to the par of the other Jack Randall westerns, 'Land of Six Guns' is hardly material for an exhib to get excited about, because the b.o. tune will be offkey. It's the second of the series to reunite him and Louise Stanley, as the romantic leads, but she's only in for quick looks and less conversation. True of nearly all cheaper westerns is the excess-baggage treatment given the femme leads, but this one overworks the privilege.

Randall, after second-fiddling as a deputy sheriff, goes into the story by shelving his guns, buying a ranch, and attempting to seek rest, retirement and quiet. Happens he wasn't too choosey about the property he acquired, which finds him with full title to a customs-beating pathway out of Mexico by which the border country is being flooded with duty-free peninsular cattle. In order to get rid of him, the cattle-runners seek to throw full suspicion for the border hoodwinking on him, thereby slotting him in the middle.

Randall, originally starting as a singing cowboy, isn't allowed to forget the days of scoring on his films, although he's spared the throat work personally in this one. Guitar and vocal stuff falls to Glenn Strange, and he's supposed to be so bad it's funny. Frank LaRue and George Chesebro are the best character players, upright and villain, respectively. *Art.*

Claims on RKO

Continued from page 6

and its attorneys, Wright, Gordon, Zachry & Parlin, ask $20,000. Central Hanover Bank & Trust Co., as successor trustee, asks $16,391, and its attorneys, Larkin, Rathbone & Perry, want $12,500.

City Farmers Bank & Trust seeks $1,000, its attorneys Delafield, Marsh, Porter & Hope, want $1,000 and J. & W. Seligman & Co., want $8,750. The Stockholders Protective Committee seeks $36,200, and $30,087 as expenses. The attorneys for this committee, Sullivan & Cromwell, ask $20,000. The Independent Protective Committee of Common Stockholders ask $9,000, George L. Schein, its attorney asks $100,000, and Abel Gottheimer and Bernard Bercu, accountants for the committee want $20,000.

The unsecured Creditors Committee ask $10,000, and White & Case, its attorneys want $20,000.

The Debenture Holders Protective Committee seek $34,300 plus $9,363 expenses. Chadbourne, Hunt, Jaeckel & Brown, the committee's attorneys seek $50,000. Kommel & Rosenberg, attorneys for debenture holders, seek $15,000 and Ernest W. Stirn, a stockholder asks $97,700 for himself and five attorneys. John S. Stover, formerly attorney for Stirn seeks $118,225 for himself. Abraham K. Weber, attorney for a stockholder wants $2,500, and Florence Sullivan, attorney for James Young, seeks $84,500, and lastly Price, Waterhouse and Co. ask $4,500.

Largest of the remaining fees paid already outside of Irving Trust, and William J. Donovan is $42,000 to special master George W. Alger.

At the days conclusion, Thomas Finletter, employed as attorney for RKO, requested time to oppose the requests. Judge Bondy postponed the hearings to June 18 at which time the applicants must file vouchers of expenses.

Other remarks of Marland Gale, in asking the reduction to $800,000, were that Atlas should be granted its 100,000 shares of common, but that the request of $300,000 for its attorneys should be considerably cut, its expenses allowed, and the balance of approximately $500,000 disallowed. Irving Trust and William Donovan's requests were considered reasonable by the SEC representative, who went down the line on all requests pointing out which should be cut. Also cited was the cut taken by RKO executives in order to help the company out. There were no objections by anyone else present to the amounts of the allowances.

Brief UA Board Meeting Yesterday; Again on 7th

Abbreviated session of the United Artists board of directors was held in New York yesterday (Tuesday) and adjourned until next Monday (3). Board meeting was originally slated for May 7, but postponed several times. Unusual procedure in adjourning yesterday for six days was said necessary because 'matters scheduled for discussion were not ready.'

In addition to the entire board, Mary Pickford, one of the owners of the company, attended the 45-minute session. She just flew in from Hollywood.

Duals Out

Continued from page 3

per picture than it did this year. Ad appropriation will also be increased, with the company to spend $2,000,000, largely for newspaper space.

In revealing that Par will devote itself entirely to higher-budget 'A' pictures, Balaban stated that effective Friday (31) the producing unit headed by Harold Hurley, which has turned out the lower-budget films, will be dropped. Hurley and his associate producer, William C. Thomas, in consequence go off the Par payroll on that date, their contracts having expired.

Going into the indie producing field, Hurley will leave Hollywood for New York June 3 to discuss major release. He does not plan beginning production until the fall.

Outlining the Par product for the coming season, Neil F. Agnew provided titles on all but a handful of pictures. A second full-length cartoon planned for some months by Max Fleischer may be among the 'at least five additional feature productions' as yet unlisted, that Agnew stated would be delivered.

Balaban's Address

'Paramount's operating and financial problems have been shaped to a pattern which in the past have appeared conservative,' Balaban told the convention. 'Nevertheless,' he added, 'as a consequence of these, we can today breathe more freely, devoting all our energies to the successful operation of the company.

'I believe we are fully justified in having authorized our studio heads to go forward,' he continued, 'and not to overlook any opportunity of strengthening our program irrespective of cost. This is a time when a natural impulse is to reduce investments in product. Instead of running to cover, Paramount is shooting the works. Fortunately, our company at this time is in a position where it does not have to do anything panicky.'

John W. Hicks, Jr., head of the foreign department, stressed the uncertainty resultant upon war, saying 'the war is a terrible thing and some of our employees in belligerent lands have been killed at their posts, but we are exhibiting pictures and we are maintaining our organization so that when peace comes again, we will be ready to step in and rehabilitate our business.'

Pointing out that Par is still in operation under conditions which impose a terrific burden, Hicks told the convention delegates that 'from a market that brings in from $12,000,000 to $15,000,000 in normal times we cannot definitely say whether we will get-fourth, one-tenth or any part of that. Even a penny.'

Gypsy Pix

Continued from page 7

for exhibitors to offer merchandise as prizes as inducements to get added patrons.

Ohio Burgs' Free Films

Berne, Ind., May 28.

Free motion pictures, sponsored by the business men of Berne, Ind., will be shown on the streets here every Saturday night throughout the summer.

Outdoor Pix Back

Burton, O., May 28.

Outdoor motion pictures, which have drawn hundreds to Burton Park on Public Square, have been resumed for the summer season, each Saturday.

Watch For Bootleg Pix

Columbus, May 28.

Members of the ITO of Ohio will keep a close watch on films used by itinerants operating in the state this summer to prevent the use of prints that have not been passed by the Ohio censors.

Only a small percentage of film used by itinerants has been approved in the past, it is charged.

Free Shows in Sask.

Regina, Sask., May 28.

Nineteen Aylsham (Sask.) business men bought a new model 35 mm. projector which has been installed in the Northern Light theatre, Aylsham, operated and managed by H. LaPoint. Shows will be held twice weekly and extra shows will be given on special occasions.

The business men put on free shows for the people of the town and district two nights recently. President of the club is A. McCarrel, J. Fairbairn, secretary, and H. Hansen, R. Greensides and R. Sparling the committee.

GUNS (FOR SPORT) ON RADIO

WSAY Fights Telephone Company

Refuses to Service Contest Stunt on Claim Regular Calls Hampered in Rochester

Rochester, N. Y. May 28.

WSAY is battling the Rochester Telephone Corp. over rights to service for returns on air contests. Station had 10 extra lines for Pepsi-Cola game Tuesday nights and Wegman Stores contest *Friday* nights. Phone company, forced to increase its working force on those nights and still unable to handle the thousands of busy signals, claimed its regular service was tied up and so removed the extra lines.

Officials of WSAY tried to circumvent the ban by sending 10 girls and a supervisor to the public pay phones at New York Central railroad station to take returns on Pepsi-Cola game. Numbers were announced over the air, together with a blast at the phone company. When the contest returns came in, phone officials quickly got wise and stated the lines were out of order.

Gordon P. Brown, owner and general manager of WSAY, rushed to Albany to enter complaint before Public Service Commission. Hearing is slated for Rochester later, he reported, but meantime station was forced to cancel the Wegman program *Friday* night. Station officials said Wegmans have no present plans for substituting any other program for the contest, which provided money prizes for finding items in stores, newspaper ads.

BULOVA ON 179, ALL-TIME HIGH

Bulova station list last week went to a new high. It added four more outlets, making it 179 stations now using the Bulova tag on time signals.

The high for any year prior to 1940 was 162 stations.

WGST, ATLANTA, SHOW FED TO 17 STATIONS

Atlanta, May 28.

'Castleberry Capers,' variety show originating at WGST here, is fed to a special hookup of 17 stations in four states. It's sponsored by Castleberry food and Nachman-Rhodes is the agency.

Series is produced, written and directed by Don Naylor, who also plays three characters. Other talent includes Dan Hornsby, Frances Miller and Curly Hicks' orchestra. Frank Gaither is m.c. There's a weekly jingle contest, with radio sets and watches as prizes.

'Career of Alice Blair' Now Waxed in H'wood

The hectic 'Career of Alice Blair,' McCann, Erickson's recorded daytime serial, added a new chapter to its complications last week. Production was moved to the Coast to permit Martha Scott, currently making 'Tree of Life' at Columbia, to continue in the title part. Carleton Alsop, director of the series for the agency, planed to the Coast to handle it there.

Program was formerly waxed in New York, but for the last several months that has involved considerable shuffling around for Joseph Cotten, one of the leads. He's in 'The Philadelphia Story' with Katharine Hepburn, and when the legiter went on the road he commuted by air to New York to record the program. When 'Story' got to Chicago his voice was dubbed into the master in New York. However, 'Story' will open on the Coast soon, so Cotten will be back with the cast in person.

'Alice' runs Flit, Nujol and Daggett & Ramsdell commercials in 10 major cities, with WOR the New York outlet.

JAN COSTLEY

Emcee of "Mid-Morning, Ltd.," daily half-hour participation show on WSYR, Syracuse, a program constantly well filled with sponsors.

Versatile and adaptable, Jan handles WSYR farm programs, sings, and conducts International Harvester road show in Syracuse area. Extensive entertainment background fits him for almost any duty before a microphone.

NED MIDGLEY NOW RADIO BUSINESS MGR.

Ned Midgley has been given the title of business manager of B.B.D. & O.'s radio department. He'll still have supervision over all time buying, but the details of this operation will be spread out more among his three assistants.

They are Boynton Hayward, Chet Slaybaugh and Joe Hornsby.

'MOON MULLINS' ADAPTED

CBS Auditions with Paul Stewart, Eustace Wyatt, Junior O'Day, Others

CBS has a new five-a-week serial, 'Moon Mullins,' based on the newspaper comic strip. Has already held auditions for a couple of sponsors and will probably submit it to other prospective sponsors. Brewster Morgan is directing, Garret Holihan is scripting.

Cast includes Paul Stewart in the title part, Junior O'Day as Okay, Eustace Wyatt as Lord Plushbottom, Minerva Pious as Lady Plushbottom, Joe Latham as Uncle Willie and Hope Emerson as Mamie.

John L. McManus Dies

Hollywood, May 28.

John Lynn McManus, 36, radio scriptist, died May 25 in his Hollywood home after an illness of three weeks. His health had caused him to withdraw recently from the Rudy Vallee-Sealtest show. Previously he was with the J. Walter Thompson agency as a writer on the Vallee-Standard Brands and other shows.

Prior to joining Thompson McManus was with Fox newsreel. Surviving are his widow, his father, two sisters and two brothers. He will be buried in New York.

(Not to be confused with Jack McManus, the radio editor).

El Paso's KROD Starts

El Paso, Texas, May 28.

KROD, which takes to the air here on June 1, will be operated on a full time basis with 250 watts on 1,500 kilocycles. Station is affiliated with the El Paso Times.

Will also join Columbia Broadcasting System as an outlet, making it the web's 119th.

Major Edney Ridge, of WBIG, Greensboro, N. C., will be host to the NABites of the fourth district when they meet in his town this Saturday (1).

WILD LIFE CARE IS THE MOTIVE

Manufacturers of Rifles and Ammunition Combine in Cooperative Educatoinal Campaign—No Trademarks to Be Mentioned—Two Agencies Divide Account

SET FOR SPOT

Something new in cooperative advertising by radio is the campaign which the manufacturers of sporting arms and ammunition plan to put on this fall. As the project now stands it will be a series of quarter-hour spot programs at the rate of two a week. There will be a minimum of 10 stations. Starting date is Sept. 1.

The program will be strictly institutional in that there will be no plugging of any of the participating manufacturers' products. The program will undertake to foster an interest in wildlife restoration and will be supervised by C. B. Bedell, an authority of the subject, who now heads the Sportsmen's Service Bureau of the Sporting Arms and Ammunition Association. Mention will be made of such sports as trapshooting, skeetshooting and targetshooting.

Another angle about this campaign that is different is the ad agency tieup. The placing will be split between two agencies, B.B.D.&O. and D'Arcy.

About six months ago there was an attempt made to get a program on the air of similar but without open sponsorship. Stations were asked if they would take such institutional programs under regular rates but with mentioning the source. The organization behind the campaign was of the impression that the idea of wildlife restoration and sports shooting could be made more effective if promoted this way, but stations reminded the inquirer that there's an FCC rule which requires the sponsor to be identified with a program.

Shirley Booth Into New NBC Comedy Sustainer

Shirley Booth, who closed in Chicago last week in 'The Philadelphia Story,' has the featured lead in 'Strictly Business,' weekly 30-minute light comedy sustainer starting *Friday* (31) in the 8-8:30 p.m. slot over NBC blue (WJZ). Knowles Entrikin and Howard Breslin scripting.

Wilfred Roberts is producing, Lester O'Keefe directing and Paul Laval doing the musical bridging.

Nicotine Percentages Okay With CBS

Luckies Will Not Identify Other Brands—They'll Be Alphabetically Designated

Columbia's upper powers have agreed to permit Lucky Strike to exploit its latest sales angle, minimum percentage of nicotine, over that network's facilities via the 'Hit Parade.' Following a complaint (believed from Chesterfield, also a major CBS customer), the network's officials called in American Tobacco Co. reps to discuss the advisability of comparing the toxic poisoning of competitive cigaret brands on the air.

The new Lucky sales copy claims that its product contains less nicotine than any other cigaret on the market. The percentages of other brands are also to be mentioned, but the designations will be merely alphabetical.

Lucky's spot campaign is now spread over 52 stations in 31 markets. So far it hasn't been extended beyond New England, New York, Pennsylvania, New Jersey and Delaware.

Hospital Faves

Montefiore Hospital for Chronic Diseases in New York is authority for the statement that radio is tremendously important in rehabilitation of persons with long illnesses. This hospital's patients remain an average of six months or longer. Radio keeps long-sick patients minds healthy.

Shut-ins were recently polled on what radio programs they liked best. 'Information, Please,' NBC's town Hall, Lux and Fannie Brice were toppers.

PRISON TERMS FOR HILLBILLY AND WIFE

Pittsburgh, May 28.

Tex and Ginger Harrison, known as 'Tex and Ginger' to radio audiences and 'the feudin' hillbillies' to local police, were given prison terms here last week when they pleaded guilty to a series of charges. Tex was sentenced to serve three to six years in Western Penitentiary and his wife was sent to the Pennsylvania Industrial Home for Women for an indefinite term.

Harrison pleaded guilty to two morality charges brought by two girls who had been frequent visitors to the couple's roadhouse night club. Ginger pleaded guilty to a felonious assault charge filed when she fired a revolver at Tex while they were in the county detectives headquarters last December. Police said they found obscene articles and literature when they searched the couple's trailer after the shooting. At that time, she bemoaned the fact that her bullet had missed its target and promised: 'Next time I'll make a better job of it.'

Omaha May Repeat

Omaha, May 28.

Neither Gracie Allen, George Burns or any member of their company who featured Gracie's convention and Golden Spike days here last week, received a dime for their services, Morris Jacobs, chairman of the event, declared in answer to a general query. Jacobs said the Burns and Allen show came on strictly for expenses only. Of course they got plenty of nation-wide publicity via radio and newspapers.

Looks now as if the event had vitality enough this year to call for a third celebration next season, although what the Pooh-Bahs will label it, now that Gracie has been nominated for president, is still a matter up in the air. Opening of Missouri River traffic suggested as a sparkplug.

EVERSHARP TO USE 50 ON CBS

Eversharp Pen & Pencil has placed an order for 50 stations, effective Sept. 1, for the 'Take It or Leave' quiz which started on CBS several weeks ago.

What the account has now is a split network of 27 stations.

WBZ-WBZA SIAMESE TWINS MAY BE CUT

With the shift of WBZ, Boston, to the NBC-red link some time in 1941, if not before, Westinghouse may separaje WBZA, Springfield, from its siamese relationship with WBZ and obtain a new frequency for the latter so that it can become part of the blue network.

While this project is still in the idea stage, its materialization is regarded as a natural in the trade. Circumstance that WTIC, Hartford, as red affiliate, pumps its signal up along the same area as WBZA, and vice versa, is expected to call for some readjustment of WBZA's status when the network switch of WBZ takes place.

Columbia Records Trying Air Musical Quiz Next

Columbia Records last week auditioned a musical quiz-variety show with which it may return to the CBS network. Recording outfit was on the air for a time last Fall with a program which guest starred a different Columbia Recording band each week. Since then it has been searching for a replacement.

Program tried out used the Raymond Scott orchestra, Mary Jane Walsh, singer, and Warren Sweeney as announcer-m.c. All, including members of Scott's band, took part in the musical quiz.

AL GOODMAN SET

Kenny Baker on Summer, Also Regular, Texaco Programs

Texaco will retain Kenny Baker, Francis Langford, David Broekman and Jimmy Wallington from the Hollywood end of its present Wednesday night setup for a half-hour summer show, starting July 3. A musical commentator will likely be added to the cast.

Kenny is also set for the Fred Allen stanza which takes over for Texaco Oct. 2. Al Goodman has the baton assignment on the fall show. There will also be a vocal trio or quartet.

'A Lively Sense of Favors to Come'

New York Stations Lavish in Free Time Donations to New No-Advertising, Radio-Plugging Daily

PM, the New York daily which makes its debut June 18, may go in for a spot announcement campaign on all major New York outlets, but in the meantime it's getting a mass of local station and network plugging on the cuff. The ballyhoo job, handled by an office of radio press agents, has entailed special events tie-ins, mike interviews with PM staff members and talks on current topics, such as the one PM's editor and publisher, Ralph M. Ingersoll, aired over CBS last night (Tuesday), 'Radio and the Press in War.'

The sheet's outside press agents figure that with the Ingersoll-CBS talk and the coverage of the paper's opening by individual New York stations they will have obtained 122 broadcasts without the paper spending a nickel for time. PM has given network and station press agents the impression that it's going to devote a mass of space to the medium and these p.a.s are encouraging the free tieups in the hope that such generosity will result in the expansion of radio space on the other New York dailies. They point to the added half page that radio is getting in the Saturday issue of the World-Telegram as an advance breeze in that direction.

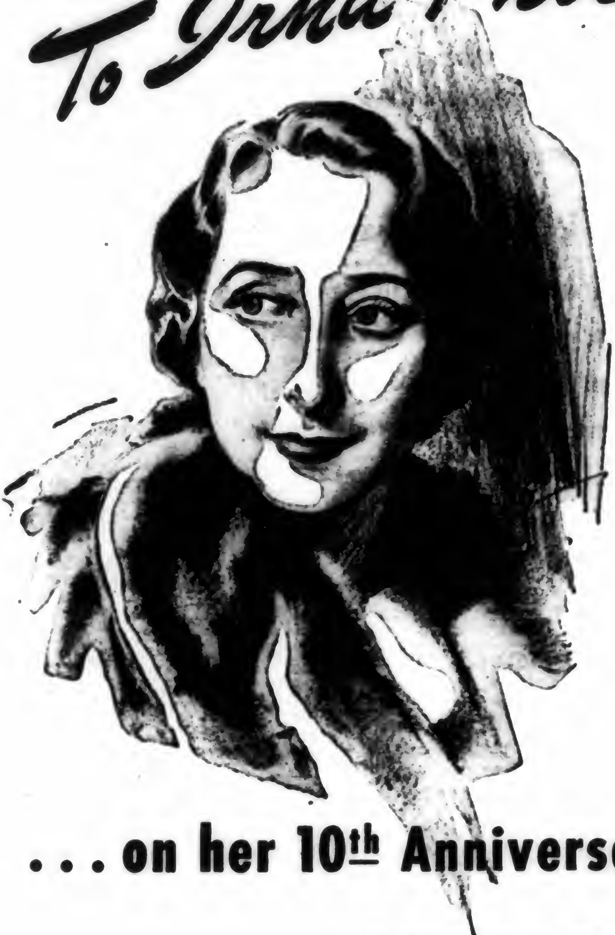
Bernice Yanacek
Pauline Hopkins
Gertrude E. Prys

Irna Phillips

We who have worked with you through these happy years salute you — not only as a brilliant writer but as a grand person.

Owen Vinson
Howard T. Keegan
Catherine Brennan
Ruth Borden
Arthur Berg
Rose Cooperman
Luther Sillsman

To Irna Phillips



. . . on her 10th Anniversary in Radio

It has been a great privilege to work with you through most of these years. As a writer and artist . . . as a business associate . . . and as a real friend . . . you're tops!

Carl Wester

THE WOMAN IN WHITE

THE GUIDING LIGHT

The scene is a smart restaurant--It is a large gathering of people that has met to pay homage on this day to

IRNA PHILLIPS

a swell gal who--they all know--have known--is one of the greatest personalities and writers in Radio.

Coffee has just been served--cigarettes lighted--the roll called--and as we listen in we hear:

Luise Barclay Arthur Kohl Betty Arnold Ed. Prentiss

Harry Elders Louis Roen Ruth Bailey

Paul Luther Constance Crowder Donald Kraatz Arthur Peterson

Karl Weber Fred Parsons Les Damon Sam Wanamaker

Don Gordon Betty Ruth Smith Bill Bouchey Betty Winkler

Willard Waterman Sarajane Wells

Harold P. Jackson Ken Griffin Nancy Douglass

Eva Parnell Seymour Young Leo Curley

Mignon Schreiber Eloise Kummer Wally Seitz.

Henrietta Tedro Charles Butler

Reese Taylor Gladys Heen

Lesley Woods Margaret Fuller Robert E. Griffin

Bob Baily

Joan Winters

ROAD OF LIFE

THE RIGHT TO HAPPINESS

☆ The Guiding Light
☆ The Woman in White
☆ Road of Life

Congratulations

to IRNA PHILLIPS
for past achievements
and best wishes for
her continued success.

Sidney N. Strotz
Vice-President, NBC, Chicago

She Knows Her P.'s & G.'s

By DAN GOLDBERG

Chicago, May 28.

There are, apparently, certain rules which guide Irna Phillips in her ether writing, certain philosophies, certain outlooks and certain predetermined viewpoints on the tastes of the American woman listener. Together, they make up the technique so recognizable in an Irna Phillips show, and so different from the technique of other serial writers.

In the majority of cases, it would seem the boys and gals who write strip shows plot so all the heavies can be dumped in on Friday, figuratively tie the heroine to the railroad tracks, and write the tag with a 'that'll-hold-the-stupes-until-Monday attitude. Not so with Irna Phillips. She doesn't believe there's a single dope in her audience. In fact, for 10 years she's offered a reward to anyone who'll bring into her office the Mrs. Average Housewife everybody's always talking about.

As far as Irna Phillips is concerned, her audience consists of just people, the kind you meet in a living room or a doctor's office, and are, therefore, interested in romance, babies, and, above all, their relationship with each other, and not in North Pole-bound cutters, sabotage in munition works, or phoney Dukes with designs on little Dora.

Even before the AFRA scale, even before her rise to the point where she was able to sell programs as a package, the Irna Phillips scripts seldom used more than two or three characters per episode, in contrast to others which had from five to nine. That's part of the Irna Phillips technique. In contrast again, where others have bizarre settings and action plots, hers have simple staging and a simple story to sustain them.

They usually consist of a couple characters sitting in a living room, a preacher's study or a doctor's office discussing a simple problem which confronts average people (people as average as the audience). The discussion is calm, thoughtful, and interspersed with much of the so-called 'homey' philosophy.

But more than all this, there is indicated in Irna Phillips an intuitive sense as to what will go and what will not; what characters will hold and what characters won't, what situations will gather audience and what won't.

No character ever enters the scene unless he is a type people meet every day in everyday life. How successful this much of the technique is can be ascertained by fan mail written and addressed directly to the character—letters that ask or give advice and indicate in every way that they are from a friend to a friend.

Characters Go Visiting

When an especially wise character is developed in one of her shows, Irna Phillips has no compunction about letting him walk into the living room of another show, still in his same character, and carry on there as well as in his own spot. Rather than resulting in confusion as might be expected, the character becomes more real, even a greater friend to the listener. The audience which heard him yesterday in his own office, hears him today in another friend's sitting room, recognizes him, greets him, welcomes him.

Situations parallel characters in effect. Both are familiar and usual in the lives of the listeners, and situations, especially, are composed of those things which Irna Phillips evidently believes concerns her audience most.

Her belief is that the woman listener, at home, is interested primarily with the home and all that it stands for; that a woman's primary urge is to build securely for herself a haven, a home, which means a husband, a family, friends and a mode of living—all wrapped up neatly and compactly into a tight little ball with the woman as the busy center of the complete secure little world.

Going farther, Miss Phillips seems to believe that the serial which is built around and discusses the various factors which may attack the well-being of a woman and her home will be listened to. The success of the shows written around such a theme may well help prove that such is the case, that the perhaps unvoiced but nevertheless real desire and aim of the average woman is to build a compact little world; certainly, it proves she is intensely interested in any factor which might tend to break into it.

Not Much Action

There is no great amount of action in an Irna Phillips script. A situation is developed, one which might confront any woman in the audience, indeed, if it has not already—the threat of the other woman or the other man, sickness, thievery, children, or childlessness, for example—and the characters concerned discuss philosophically all that can be done about it, good and bad. The situation is then cleared up in the best possible manner, right triumphs, and another situation moves into view.

There are numerous production tricks to the technique, too: Thought themes played after the tag, before going into the show; the mood music impressing the words of the actor into the listeners' minds, indelibly; a character sitting quietly in his or her room, thinking, while the voices of other characters repeat some particularly poignant advice they have given previously; poetry at the opening of the show, philosophical statements in the lead-in or lead-out.

Irna Phillips began her writing career with 'Painted Dreams' for WGN, a show she wrote for two years. In 1932 she switched loyalties to NBC and WMAQ for whom she turned out 'Today's Children' which ran for six years.

A ten gun salute . . .

. . . to IRNA from . . .

Constance Crowder as "Doris Cameron"

"THE RIGHT TO HAPPINESS"

—and me, too . . .

"TORCHY"

GLADYS HEEN as "TORCHY REYNOLDS"

"THE GUIDING LIGHT"

To a great psychologist

REESE TAYLOR

Dr. Parsons "ROAD OF LIFE"

Bill Walker "THE RIGHT TO HAPPINESS"

Greetings from

RUTH BAILEY

as

"Rose Kransky" in "Guiding Light"

"Alice Craig" in "Woman in White"

The Friendship Lamp burns brightly today . . . .

DR. JOHN RUTHLEDGE

ARTHUR PETERSON

"THE GUIDING LIGHT"

—and to you who have given to so many of us

"THE RIGHT TO HAPPINESS"

"Carolyn (Allen) Walker" ELOISE KUMMER

Congratulations and Good Luck

JOAN WINTERS

"Sylvia Bertrom" — "Road of Life"

Good Luck

"DR. BRENT"

Irna Phillips As Big Business

By RAY WILSON

Chicago, May 28.

Irna Phillips writes and the scripts move on—through the stenciling department, through rehearsals, through telephone lines to hundreds of stations, through millions of home receivers. Along the path of this modern phenomenon are the farms and the homes and the automobiles and the babies of the actors, the literary aides, the salesmen, the auditors and the others who are part of the Irna Phillips empire of perpetual emotion. The farms and the homes and the automobiles and the babies are the visible signs of staff prosperity, the by-products of one of radio's unique institutions. This Irna Phillips, now 10 years a success, is the creator of a reliable source of supply for a seemingly endless demand for good, solid, daylight hokum. She is the voice of soap. Good soap, pure soap, Ivory soap, Procter & Gamble soap, Doc Smelser's soap. God, how the soap sells!

In the acting field alone she's been responsible for the employment of some 300 performers during the past several years. Those under contract receive a couple hundred dollars a week, more or less; those that aren't, average anywhere from three or four shots a week down to one and two a month. There are $500-a-week writers who work under her close supervision (for in an Irna Phillips contract she's given the right to have help in the writing as long as she herself takes the responsibility for the show's success or failure).

Both CBS and NBC give thanks—or should—that Irna Phillips was the youngest of 10 children brought up by a widowed mother; that the mother had a strong, homey philosophy and taught it to her daughter. They're thankful the daughter pushed on through the university to get a master's degree in psychology. They're thankful that the girl, by one means or another, saw fit to combine the philosophy her mother taught her with the knowledge of people psychology gave her. If she hadn't, there might have been a few million dollars less worth of network time sold in the past 10 years.

It hasn't always been this way. Not long ago, agency men laughed at the Irna Phillips ideas as to what would entertain women listeners. They knew all about women. They'd read women's magazines, they'd talked to gals at bars. South Sea Islands, Dukes, Counts, Adventurers, Richard Halliburtons—that's what entertained women, not problems about some fictional Fannie's child, not some scandal wedging in between the happiness of an ordinary husband and wife.

Carl Wester Runs the Shop

The agency men don't laugh now. They call Irna Phillips up and ask her, please has she a show available. Carl Wester answers the phone. He is polite, but not overwhelmed. If Irna Phillips has a show available, if the sponsor is suited to the show, if the right time for the show can be cleared, if a lot of other 'ifs,' then Carl Wester lets the agency have the show.

They became associated in 1932 when Wester, then with Chicago NBC, started Irna Phillips' 'Today's Children' on the beginning of its six-year run. They've been together ever since, Wester now having his own program agency, handling Irna Phillips shows.

Irna Phillips is too good a business woman not to appreciate her need to remain detached, sheltered, feminine in the care of a trustee. It's a little like the Kate Smith-Ted Collins set-up.

Just how successful the Phillips-Wester office is in terms of CAB ratings reposes in these facts:

She has four top-ranking shows on the air now. She held the top daytime rating with her first network show for five and a half years.

What Irna Phillips has accomplished is summarized in the table below. Hints of how she does it are contained in the accompanying article by Dan Goldberg. Longevity and staying power are characteristics of her shows:

Program title	Times	Number of scripts
'Painted Dreams'	2 years, 5 times a week	520
'Thoughts for the Day'	26 weeks, 3 times a week	78
'Today's Children'	6 years, 5 times a week	1,560
'Masquerade'	26 weeks, 5 times a week	130
Edgar Guest's Welcome Valley	Half-hour scripts	110
'Judy and Jane'	1 year, 5 times a week	260
'Ma Brown's Patch Work Quilt'	Nearly a year, 5 times a week	222
'The Guiding Light'	3½ years, 5 times a week	910
'Road of Life'	3 years, 5 times a week	780
'Woman in White'	2½ years, 5 times a week	650
'The Right to Happiness'	6 months, 5 times a week	130
Auditions and miscellaneous scripts		660
Total number of scripts in ten years		6,000

ACTOR ROLL CALL

(Those listed below are employed, or have been employed, on the various dramatic serials of Irna Phillips' authorship. The alumni extends back 10 years, always in Chicago.)

Edith Adams
Gallie Adams
Jim Ameche
Kim Anderson
Annette Arden
Betty Arnold
Grace L. Bailey
Louis Bailey
Ruth Bailey
Louise Barclay
Robert Barron
Ruth Barth
Allan Baruck
Tom Bashaw
Clarence Bateson
Clare Baum
Helen Behmiller
Frank Behrens
Arthur Berg
Isabelle Bering
Irving Bichler
James Billings
Frank Blatter
Don Bolt
Gertrude Bondhill
Bill Bouchy
Lou Boudette
C. H. Boyle
George Bradley
Beulah Brandon
O. Brandon
Sydney Breese
Catherine Brennan
Fincey Bridge
Jack Barkley
Ilene Byrne
Butler Manvill
Charles Calvert
Kay Campbell
Harry Cansdale
Frances Carlon
Grace Carlton
Ken Carrington
Catherine Card
Lee Childs
Ken Christy
Virginia Clark
Tom Collins
Maurice Copeland
James Coy
Lucie Crystal
Lee Curley
Phil Dakin
Lester Damon
Frank Dane
Edith Davis
Jeanne DeLoe
James Dexter
Bob Dreyenforth
James Diehl
Hazel Dopheide
Nancy Douglass
Paul Dowty
Barry Drew
Dorothy Drews
Patricia Dunlap
Richard Keil
Velma Earle
Charles Eggleston
Mike Eisenmenger
Henry Elders
Elvia Ellis
Sydney Ellstrom
Monte Everett
William Farnum
Bernardine Flynn
Dean Fossler
Murray Forbes
Dave Frank
Vivian Fridell
Barbara Fuller
Margaret Fuller
John Gannon
Maxine Garner
Rene Gekiere
Earle George
Betty Lou Gerson
Gilbert Gibbons
Jeannette Gibbs
Irene Winston
Dolores Gillen
Antonia Gillman
Lucy Gilman
John Goldsworthy
Constance Crowder
Alice Goodkin
Olan Goodwin
Grayburn Goss
Jim Goss
Dave Gothard
Norman Gottschalk
Hilda Graham
Sharon Grainger
Bill Green
Bob Griffin
Ken Griffin
Al Halus
Mildred Hark
Annette Harper
Harvey Hays
Gladys Heen
Percy Hemus
Margaret Hillias
Fannie Ellen Hogg
Howard Hoffman
John Robert Hoffman
Charlotte Holland
Dickie Holland
Barry Hopkins
Karl Hue
Lucille Husting
Anne Ives
Bob Jellison
Clinton Johnson
Dora Johnson
Raymond Johnson
Virginia Jones
Ralph Joel
Jeanne Juvelier
Herb Butterfield
Don Koehler
Frank Dane
Arnold Ainsworth
Doris Ayers
Eugene Krebs
Carlton Kadell
Joan Kay
Howard Keegan
Barry Kelley
Robert E. Kelly
Kay Kennedy
Lee Kenyon
Rev. Theo. Kittay
Louie Klein
Nina Klowden
Eleanor Keary
Reginald Knorr
Don Koehler
Arthur Kohl
Donald Kraatz
George Krebs
Carl Kroenke
Sylvia Clark Kuhn
Eloise Kummer
Rupert LaBelle
Janet Lane
John Larkin
Al Lawrence
Bill Lee
Bert Lee
Forrest Lewis
Harriet Linehan
Janet Logan
Phil Lord
Irene Lorraine
Gunda Love
Lucy R. Lancaster
Paul Luther
Emmett Lynn
Butler Mandeville
Tom Manley
Marv Martin
Carey MacDonald
DeWitt McBride
Mercedes McCambridge
Eugene McGillen
Carolyn McKay
Mary McKinley
Malcolm Meacham
Dorothy F. Meade
Ralph Meeting
June Meredith
Sandra Michael
Bob Middleton
Don Milan
Kay Miller
Margaret Miller
Marvin Miller
J. H. Millsaps
Curtis Mitchell
Bret Morrison
Pat Murphy
C. Henry Nathan
George Nelson
Marie Nelson
Herbert Nelson
Robert Opper
Angeline Orr
Wyn Orr
Connie Osgood
Ethel Owen
Frankie Pacelli
Eileen Palmer
Virginia Payne
Harold Peary
Jim Pease
Cornelius Peeples
Edith Perry
Norma Peterson
Arthur Peterson
Dick Post
Tom Post
Loretta Poynton
Edward Prentiss
Rebecca Proctor
Isabelle Randolph
William Roth
Donna Reade
Doris Rich
Mildred Romano
Michael Romano
June Rose
Milton Rowe
Marvin Ross
Cecil Roy
Beverly Ruby
Tommy Ryan
Mary Salisbury
Henry Saxe
Shirley Sadler
Sarah Fussell Schutz
Stanley Schneed
Mignon Schreiber
Frank Seay
Wally Selig
Margaret Shanna
Mary Smith
Ruth Smyth
Cliff Soubier
Olan Soule
Jon Sutter
Ethel R. Swift
Hope Summers
Jane Starr
Catherine Sterkle
Hugh Studebaker
Catherine C. Sullivan
Fred Sullivan
Mrs. Fred Sullivan
Reese Taylor
Happy Jack Turner
Henrietta Tedro
Louie Terkle
Helen Van Tuyl
Arthur Van Slyke
Fred E. Von Ammon
John Walsh
Sam Wanamaker
Fay Warren
Willard Waterman
Duke Watson
Stanley Waxman
Curt Weber
John Weigel
Suzanne Wells
Betty M. Wester
Betty Winkler
Joan Winters
Lesley Woods
Wayne Wright
Lillian White
Lee Young
Seymour Young
Russell Thorsen
Cleveland Young
Kae Pennell
Lois Zarley

Walter E. Wagstaff, Commercial Manager of KDYL, Salt Lake City, elected President of the Salt Lake City Advertising Club.

WBEN, BUFFALO, SEEKS SCRIPTS

Buffalo.

Editor, VARIETY:

Can you give me any ideas or any help on this problem? We have a half-hour a week devoted to local dramatic production, and have developed some fine actors, some have made big time in New York and Hollywood. However we have used the best scripts we could get from NBC, Writer's Laboratory, Lester in Hollywood, and Radio Events. We have managed to get these scripts for around $15 to $25 royalty, which is just about tops out of our budget.

There must be a number of good writers around New York who would want $100 and up for a good script. This is high for one station, but the writers could make themselves more money with less effort by selling original scripts to a number of stations at low cost (say about what we have been paying, $15 to $25 per use) rather than one sale here and there at a high cost. In other words, on a syndicated basis, more returns for the writer at less cost to the individual station.

We have just about run out of good, acceptable material from the sources I have mentioned. Do you know where we can turn for a new source of supply? I will appreciate any help or suggestions you may have.

Edgar H. Twamley
Director, Station WBEN

SELL BOXTOPS FOR CONTESTS

Waldo Hospital Of Seattle Is Loser to CBS

Washington, May 28.

Satisfactory ending to the case of the State of Washington versus Columbia Broadcasting System was reached Monday (27), as far as the network was concerned, when the Supreme Court of the U. S. announced that the cause had become 'moot' and tossed the whole works back into the lap of the Supreme Court of Washington for appropriate action.

Highest bench vacated the judgment of the Washington court in the scrap between CBS and the Waldo Hospital Association, Inc., of Seattle, which—a year ago—asked $25,000 from the chain for allegedly libelous remarks carried over the telephone wires. All efforts of the web to escape through the argument that, in the process of relaying any broadcast, the parent transmitter is not responsible for out-of-State misfortunes were sniffed at by the Superior Court for Kings County and the Washington Supreme Court.

State tribunals upheld the claims of the defendants under local statute that suits against a 'foreign' corporation or non-resident can be serviced on any 'agent, cashier or managing agent.' Interpreted the law as including CBS, although the chain insisted that it did not control the offending station—KIRO—and that the telephone company did the actual work of transporting the broadcast which was denounced.

KIRO was described as legal representative of the web by the Washington courts, since it 'leases time' to CBS. Columbia, on the other hand, stated that this assertion was in violation of the due process clause of the Constitution.

By its action Monday, U. S. Supreme Court virtually wound up the case in favor of the chain. Remanded the scrap to the Washington Supreme Court 'for such proceedings as by that court may be deemed appropriate' without cost to either party. The cause has 'become moot,' according to the higher court—which is a polite way of saying it's all over.

ASCAP BOARD MEETING

Contracts Will Be Mailed Soon to All Broadcasters

Board of directors of the American Society of Composers, Authors and Publishers will meet this afternoon (Wednesday) for the purpose mainly of approving the new contract license for broadcasting stations and network.

The contract forms will be mailed to broadcasters the early part of next week.

ETHYL UNDECIDED ON FALL PROGRAM

Ethyl is not picking up any options on the Tony Martin-Andre Kostelanetz show for the fall because it can't decide whether it wants to do any network broadcast at that time.

The present Ethyl series (CBS) expires with the June 24 broadcast.

WPRO Goes 5,000-W

Providence, May 28.

WPRO went to 5,000 watts Monday (27), which makes it the highest powered outlet in Rhode Island.

Four years ago WPRO was operating at 250 watts.

FIRM SUPPLIES THEM IN BULK

Cheaper If Entrants Stock Up 'Between Contests'—Service Also Gives Advice on Best Way to Play the Probabilities

SALVAGED?

Radio contests with money and other giveaways have been responsible for the development of a new type of business. It's a central source for any and all sorts of boxtops, wrappers and labels. Participants of these contests don't have to buy the products now to get the boxtops, etc., which are made conditions of entry, because the new service, inspired by the contest rage, assertedly can furnish such prerequisites in wholesale lots.

One of these ventures is Eggleston Enterprise, of Milford, N. Y., which reaches prospective consumer-contestants through handbills distributed in small communities. A replica of one of these handbills is carried in an adjoining column. One of the interesting things to be noted about this handbill is the price distinction for boxtops, etc., 'between contests' and 'during contests.'

Staff lawyers for advertising agencies are of the opinion that ventures of this sort are legal, providing the boxtops and wrappers are not printed facsimiles, since such unauthorized reproductions would be in violation of the copyright law. The agency trade figures that these enterprises

(Continued on page 35)

HOHENGARTEN OFF WBBM

Chicago Station Will Have New Musical Conductor

Chicago, May 28.

Columbia-WBBM here is readying to switch musical conductors, and has given six-week notice to musical director Carl Hohengarten, who has been with the organization for several years.

Stu Dawson, Columbia-WBBM program chief here, is considering replacement from list of half-dozen possibilities.

SELLING POTTERY TO CONSUMERS DIRECTLY

Cleveland, May 28.

The General Concessions Corp., planning a selling campaign which will go direct to consumer via radio, has contracted with WHK-WCLE for programs on each station beginning June 3. Contract is for 13 weeks and both programs will run 15 minutes with WHK getting morning spot and WCLE set for noon hour show. Sponsor has agreed on recordings for WCLE. Talent for WHK show has not yet been selected.

Object of direct sales to listeners will be chinaware and pottery.

Emerson's War News Preceding R. G. Swing

Emerson Radio is contemplating a spring and summer campaign to plug its portable sets. Warren Lightfoot, the firm's advertising manager, and Paul Munroe, radio director of the Buchanan agency, are considering sponsorship of a nightly 15-minute news roundup from Europe, over WOR-Mutual immediately before Raymond Gram Swing's commentator session.

Emerson is a new Buchanan account.

'Pot o' Gold' On Blue, New Tums Red Show

Even though the 'Pot o' Gold' is being shifted to the blue network June 13 (Thursday, 8:30-9 p.m.) Tums is retaining its Tuesday night spot on the red network for another Horace Heidt stanza, 'The Treasure Chest.' The Pot will continue to give coin away via telephone calls while the other show will confine its beneficences to studio audiences.

Final 'Pot' broadcast on the red will be that of June 4 and the 'Treasure Chest,' which was on with Heidt last summer comes in the following Tuesday. The switch of 'Pot' from the red to the blue has caused much comment within the trade because of its possible inter-network reflections.

Stack-Goble, agency on the account, is reported as having helped nudge the deal for the blue along by negotiating at the same time with the Mutual Network.

Hammann Off WCAU

Philadelphia, May 28.

J. S. K. Hammann, commercial manager of WCAU, has resigned effective June 15 to rejoin the staff of the magazine 'Advertising and Selling.' Hammann has been with WCAU since March.

Previous to that he was connected with the National Broadcasting Co.

New York—George MacGregor, formerly with Ruthrauff & Ryan, has joined the Compton agency in an executive capacity.

SALES PIECE OF BOXTOPS-IN-BULK FIRM

P & G LAUNDRY SOAP

PROCTER & GAMBLE will award $107,000 in prizes in 6 weekly P & G WHITE NAPHTHA SOAP Contests. The following prizes will be awarded each week: $1,000 in CASH, 5 prizes of $500, and 60 Electrolux Refrigerators (valued at $200 each). Complete this sentence in 25 additional words or less. "I like P and G Soap because . . . ." Use plain paper. Sign your name and address. Enclose the front panels from the wrappers of 4 cakes of P & G Soap with each entry. Open to U. S. and Canada. Entries for the 1st week's contest must be received before May 20th. The final weekly contest closes with a postmark of June 29th.

Because of postage rates, we must charge the regular 3c each for wrappers from P & G. HOWEVER we have arranged to have the front panels CAREFULLY CUT BY HAND from our P & G wrappers, not only saving you the trouble of cutting them out, but also giving you the lowest prices we have ever been able to quote on this item. . . . Clean, neatly cut P & G Front Panels

FROM NEW STYLE P & G WRAPPERS

60 Panels (enough for 15 entries) $1.00 | 400 Panels (enough for 100 entries) $ 5.00
100 Panels (enough for 25 entries) 1.50 | 1000 Panels (enough for 250 entries) 10.00

IVORY FLAKES

PROCTER & GAMBLE will sponsor 5 weekly IVORY FLAKES contests. Prizes in each weekly contest are: Ten 1st prizes of new 1940 PONTIAC 4-door Sedans, each with 1,000 gallons of gasoline and $100 vacation money; 100 second prizes of $10 in cash each. Use plain paper. Print or write your name and address. Send one IVORY FLAKES box-top (either size) with each entry. Finishing this sentence in 25 additional words or less. "I like Ivory Flakes because . . . ." Entries for the 1st week's contest must be received by June 8th. The final weekly contest closes with a postmark of July 6, 1940.

Newest Style Ivory Flakes boxtops by return mail, only 3c each; 35 for $1.00; 100 for $[illegible]; 500 for $15.00

BIT-O-HONEY

PRIZES. Total of 5 STUDEBAKER CHAMPION automobiles PLUS 600 other prizes. Four Monthly contests, first ending April 15th; second, May 15th; third, June 15th; fourth, July 15, 1940. MONTHLY Prizes are: First, 4 Door Studebaker Champion; Second, $50.00 Cash; 3rd to 7th prizes, $5.00 each. Next 25 prizes, $1.00 each. Next 60 prizes each a box of Bit-O-Honey candy. These prizes monthly for four months PLUS a fifth Studebaker for the best entry that did not win a prize during the entire contest. Just write an original Safety Slogan in ten words or less. You must use the Official Entry Blanks under wrappers of new stocks of Bit-O-Honey Candy bars. Also complete rules are on these blanks. Mailing address, Bit-O-Honey, P. O. Box 3400, Chicago, Ill. Give name of your candy dealer as well as your own name and address.

We have the Bit-O-Honey entry blanks required, 3c each, 36 for $1.00. If you want the candy, blanks and all we will sell you a box of 24—5c bars for $1.20 PLUS POSTAGE (Weight 4 lbs. [illegible] Ask your postmaster as to postage required)

PILLSBURY FLOUR

Complete the statement, "It pays to buy Pillsbury's Best Flour because . . . ." in 25 words or less, and attach a "star" cut from a Pillsbury Flour receipt folder from the sack of flour. Four Weekly contests, first ending May 5th and last ending May 26th. Weekly Prizes start at $500 and a GRAND PRIZE of $[illegible] for the best entry of the contest. A total of $10,000 PLUS coupons good for merchandise to be given free to EACH PARTICIPANT. Mail all entries to Pillsbury Flour Mills Dept. 17, Box 14, Chicago, Ill.

While entries must be written on plain paper, we expect to have entry blanks for most of our contests. Price of Pillsbury receipt folder stars, 10c each, 11 for $1.00 100 – 7.20

Order Your Qualifiers Now . . . Order Plenty . . . Be ready for the first contest. You owe it to yourself, to your family and your community to enter the above contests. It costs so little. Two or three dollars spent on qualifiers may easily win a fortune for you, whether you have won before or tried in vain.

Eggleston Enterprise - Milford, N. Y.

PLEASE USE THIS ORDER BLANK

[illegible]

CHECK ONE

[illegible]

Send All Orders To
Eggleston Enterprise
Milford, New York

Covering All

SCREEN **RADIO** **BANDS** **STAGE**

VARIETY

Phil Spitalny

Show Business

RADIO . . . Five consecutive seasons on the air for General Electric and renewed for an additional season. Winner of many awards in radio, including the WOMEN'S NATIONAL RADIO COMMITTEE Award, Radio Stars Award, Radio Guide Award and the award of the Exposition of WOMEN'S ARTS AND INDUSTRIES.

BANDS . . . Foremost feminine orchestra in the world. Played to 75,000 people (one performance) at Grant Park, Chicago.

STAGE . . . Personal appearances in the de luxe theatres of the United States, played to well over 1,000,000 people in 1939.

SCREEN . . . Two years in succession, winner of annual film award for prize-winning Paramount Technicolor Shorts —and when it comes to

TELEVISION

It will be an Hour of *Double Charm* when television presents Phil Spitalny and His All-Girl Orchestra—charming the ears as usual with perfect melody and enchanting harmony— charming the eyes, too, with feminine loveliness and colorful beauty! Television's here! And here is the act as beautiful to see as to hear!

Conducting **The Hour of Charm**

Government and Private Stations To Pool Thoughts, Experiences In Canadian Radio Meetings

Toronto, May 28.

In a constructive gesture to private operators the Canadian Broadcasting Corp. is completing final details for a radio round-table series, on the 'The Art and Business of Broadcasting,' in which ideas, practices and experiences of station managers in the CBC national network and those of independent outlets will be pooled for the general development of radio in Canada.

Talks will cover every aspect of broadcasting, including program production, station management, sound effects, radio engineering, and the technique of presenting feature broadcasts, talk series and special events coverage. Cooperative effort will be staged at CBC headquarters here and, while that will be convenient for station personnel in the Toronto area, the thought is that the proceedings should be made trans-Canada wide. Current possibility is that the talks will be recorded and the discs sent out to Canadian stations whose members cannot be present because of geographical distance, etc.

LUCKIES ASKS PUBS' CO-OP

Board of directors of the Music Publishers Protective Association met late yesterday afternoon (Tuesday) to discuss a proposal which has been submitted to the association by the American Tobacco Co., sponsor of the Lucky Strike Hit Parade on CBS. In line with the MPPA's move to bring about a more equitable basis for the numerical listing of the program's hit tunes the advertiser has suggested that the MPPA co-operate by contributnig a weekly best seller list of its own compilation.

The proposal came after the tobacco company had reexamined the various phases of the survey on which it bases its 'hit' list, and decided to allot greater consideration to sheet sales and coin-machine performances and less to what it has termed requests made of band leaders.

SANDRA MICHAEL DROPS 'AFFAIRS OF ANTHONY'

Chicago, May 28.

Sandra Michael, whose 'Lone Journey' serial started yesterday (Monday) for Procter & Gamble, will discontinue 'The Affairs of Anthony,' NBC sustainer serial, with Friday's (31) stanza. Understood it may be revived later. Authoress also does 'Against the Storm' for P. & G.

Ted MacMurray, of the NBC staff, who's been directing 'Anthony,' is handling 'Journey.' Durwood Kirby is announcer-narrator and Elwyn Owen is organist. Cast includes Betty Winkler, Lester Damon, Cliff Soubier, Connie Crowder, Fern Persons, Cleveland Towne and DeWitt McBride. Series originates in Chicago over a split NBC red hookup. New York and the rest of the network will be added when time can be cleared.

Miami Store on WQAM

Miami, May 28.

Burdine's, Miami's largest department store, has signed for a 13-week test over WQAM, in behalf of its home furnishing departments. Uses phonograph recordings presided over by Leslie Harris. Line of chatter slanted for housefraus.

Marks first time in five years store has capitulated to radio.

WOV Musicians Back

Contract, ending the 14-week strike by the musicians' union, was signed Saturday (25) by WOV, New York. Tooters returned to work Sunday.

Deal is for a year and calls for 12 men on a six-day week (including Sundays). Previous agreement required 16 men.

Work-Dodgers

Peculiar organizational setup of a major ad agency in radio is getting much comment in the trade. This agency has a large staff but the mode of operation has gotten to the point where everybody is either a supervising executive or an errand-runner. Of workaday directors, who shoulder all details and bind all the ends together, there are none. It's a case of all hands wanting to be bosses and disinclined to tackle assignments that make them just plain, hard workers.

There are already intimations that this staff will undergo a severe reshuffling by midsummer.

Neville Miller Speaker At Louisville Meeting Which Asks U.S. Aid to Allies

Louisville, May 28.

Neville Miller, head of N.A.B. and former mayor of Louisville, has been in town for several days, and was principal speaker at big Democratic rally Thursday (23), at which two opposing factions were brought together in a love feast. Miller's brother, Shackleford, Jr., is at present head of the county Democratic organization, and prominent in local political affairs.

Neville Miller was also one of the speakers at a 'pro-allies' meeting held in Memorial Auditorium Saturday (25), at which resolutions were adopted memorializing Congress to come out openly on the side of the Allies, and to assist them with credit, war materials and men, if necessary. Mrs. Shackleford Miller, Jr., also addressed the meeting.

Harry Mason Smith At Transamerican

Harry Mason Smith, who was with the staff of WLW, Cincinnati, is now with the Transamerican Broadcasting & Television Corp. as sales manager. He takes over from Pete Yeagar, who has gone back in the firm's program production department.

Transamerican has the national sales representation of WLW.

Transamerk Revises Stock

Albany, N. Y., May 28.

Transamerican Broadcasting & Television Corp. has decreased its capital stock from 2,000 shares, no par value, to 1,050 shares, no par value.

Papers on this change have been filed with the Secretary of State by Attorney Sol A. Rosenblatt.

Reduction in stock was due to liquidation of some preferred stock obligations.

WMAZ Faces Opposish First Time in 10 Years

Macon, Ga., May 28.

First competition for WMAZ, Macon's sole radio station for more than 10 years, loomed on the horizon here, with the assignment of call letters WBML to the Middle Georgia Broadcasting Co. by the Federal Communications Commission. Incorporators of the new company, which is to operate at first on 250 watts unlimited time, are Emmett G. McKenzie and E. G. Black of the Central Cotton Oil Co.; Ed M. Lowe and Henry Lowe of Lowe Electric Co.

Site for the broadcasting tower and other details of operation are now being determined.

PHILIP MORRIS MAY EMULATE LUCKIES

Philip Morris is considering going in for a transcribed spot campaign similar to the one that Lucky Strike is now running. Presentation along this line has been made to the cig manufacturer by the Biow agency.

Biow has suggested a list of markets and the extent of the campaign's coverage will depend on how much Morris wants to appropriate for a start. Decision is expected within a week.

MAY RESUME

'Meet Me at Times Square' Previously Met World's Fair Stymie

If musicians' union clearance and broadcast fee problem can be worked out satisfactorily, 'Meet Me at Times Square' will return to WMCA, New York, but emanating from the dining rooms of the various hotels in the Times Square, N. Y., area rather than from WMCA's studios. Program used talent from the different hotels to ballyhoo, on WMCA, for patronage of out-of-towners coming in to glom the New York World's Fair.

Ironically enough the program was knocked off several weeks after starting by the fact that most of WMCA's sustaining shows are coming from the Fair and use the Leo Grant orchestra, WMCA house band, so often that it's permanently stationed on the Fair grounds. Formerly entertainers just went to the station's studios and were backed by Grant's bunch batonned by the bandleader from the room, Ben Bernie at the Taft, for instance.

Betty Lou Bemis at WLW

Cincinnati, May 28.

Betty Lou Bemis, lately with KLZ, Denver, joins the WLW staff of newscasters June 3. She will do a daily stint, 4:45 to 5 p.m., EST, tagged 'News From a Woman's View.' She replaces Bess McCammon, who left several months since to join the NBC dramatic department in Chicago.

The daughter of Edwin A. Bemis, publisher of the Littleton (Colo.) Independent, Miss Bemis attended the University of Paris.

British to 'Comment' on News

Bartlett, Priestley at 9 P.M. Nightly (Shortwave)—Swing's Health Threat

Two changes have occurred over the week-end in regard to the shortwave exchange of news between America and Britain by radio. For health reasons Raymond Gram Swing, a great favorite in the United Kingdom, will drop his week-end broadcast (also to Canada) from New York. He may do one program each from the Republican and Democratic conventions but will otherwise be unable to continue. Doctors insist he guard his nervous system against the consequences of strain. He's on five a week over Mutual.

It was as staff member of BBC that Swing got his start in radio. He started his mike comment for the British system in 1934 and three years later Swing returned to his native country and aligned himself with WOR-Mutual.

The British Broadcasting Corp. will, starting forthwith, add 'commentators' of its own, starting with Vernon Bartlett and J. B. Priestley. They will supplement the straight news events bulletins with explanations of policy and meaning. Under the title 'Britain Speaks' the new series will be heard six nights a week at nine p.m. New York time on 11.75 and 9.58 megacycles (shortwave) respectively.

White Owl (General Cigar Co.) has settled its Raymond Gram Swing situation on Mutual and the commentator will have a hookup of 71 Mutual stations starting June 28. There had been a question of Mutual delivering the coverage that the manufacturer wanted and NBC meantime had stepped in with an offer of an extensive lineup for the two nights that White Owl has Swing on the air.

From the Production Centres

IN NEW YORK CITY . . .

Mary Little, radio editor of the Des Moines Register and Tribune, has gone home....Sally O'Neil, former film actress, dickering for radio and television....Karl Ulrich Schnabel, Andor Foldes, Katja Andy and Vladimir Padway, European concert pianists, set for one-shot recitals over WQXR on Sunday nights during June....Alma Kitchell planning another 'Streamlined Journal' broadcast from United Airlines plane, this time with the house orchestra cued in from a second plane....Minna Leopold-Rucke, mezzo-soprano; Stanley McClelland, baritone; Doris Earle, soprano; Ralph N. Herbert, baritone; Virginia Mauret, soprano; Manfred N. Hecht, baritone; Florence Fraser, soprano, and Earle Wrightson, baritone, will sing by pairs in a series of four 'artist series' recitals over WQXR Friday evenings, beginning June 7.

Leon Levine, of CBS, to Washington over weekend to conduct 'People's Platform' Saturday and launch new 'Invitation to Learning' Sunday from that point....Katherine Roche, of WGN, Chicago, in town for her annual spring fortnight of broadcasting out of WOR....Collier's magazine editorial attacking FCC on television tactics made slurring remarks on N. A. B. code, and Ed Kirby sent magazine a telegram....Julius Seebach, of WOR, looking over his cotton acres on three-week visit to Georgia.

Helen Hyatt added to the names of broadcasters from Paris heard over NBC.

Ben Pratt, a fugitive from politics, is back at NBC press and handling the night desk....Jack Miles on leave from NBC.

John E. McMillin and Gil Ralston, of the Compton agency, to Chicago to huddle with Procter & Gamble....The Ed Gardners (Shirley Booth) vacationing at Virginia Beach....Ralph Edwards ill all last week, but did his 'Truth or Consequences' show Saturday night regardless. Series has been extended for 13 more weeks as of June 13....Setup for Fred Allen's show will be the same when it goes on for Texaco in the fall, but Peter Van Steeden's orchestra and the Merry Macs won't be on ...probably a larger vocal group will replace the latter.

IN HOLLYWOOD . . .

Newscasters at KHJ are no longer fumbling with those trick names in the war zone. Order has gone out to make them sound like they're spelled so map hounds can better follow the movements....Six Hits and a Miss have been dropped from the Old Gold show but will be back with Bob Hope when his junket turns for home....Meredith Willson's 'Missions of California' symph will be piped into all L. A. schools June 4 as an educational feature....Music Maids were optioned through the summer on Kraft Music Hall....Edgar Bergen can't be budged from his television set ....Jean Hersholt and Rosemary De Camp east for three weeks of broadcasting 'Dr. Christian' from New York....Bing Crosby found a spot for Ken Carpenter in his picture at Paramount....Jimmy Henaghan shagging news for Hedda Hopper....Tom Revere here to work out five-week layoff for 'Good News,' come what may next fall....NBC's co-op'er, 'I Want a Divorce,' checking off this week, with nothing definite for next season.... State Parent-Teachers Ass'n picked Hormel's 'It Happened in Hollywood' as the ideal daytime show....Union Oil dropping its opera series for lighter summer fare. Mario Chamlee off and Mahlon Merrick's singers added. Producer Bill Lawrence working out a new musical pattern for the fall.... Charlie Vanda ensconced in his new hilltop estate....Fox Case of CBS has it all figured out that 15 stations in the Los Angeles area devote around 20 hours a day to newscasts, with KNX carrying plenty of the load. Figure doesn't include bulletins, flashes at station breaks or special round-ups.

IN CHICAGO . . .

Everett George Opie, indie producer, will handle production of new Armour disc show, 'Your Treat,' which will have Harry Kogen orchestra and Charles Sears as vocalist....Country Washburne recouping from minor op....Noel Gerson due for trip to New York for o.o. of likely talent for Mutual-WGN 'Fifth Row Center' show which is slated for boom build-up over the summer....Ray Wilson, who has been on the Wrigley writing job on the Coast for Columbia, back in Chi for a huddle.

Rico Marcelli comes in next week as guest conductor for the Carnation Contented program. Roy Shields, NBC midwest musical director, had been handling podium since sudden death of Josef Pasternack....Luther Ossenbrink (Arkie of WLS Barn Dance) into the Hotel Sherman's College Inn to call square dances for the customers....Quin Ryan, WGN general manager, into St. Luke's hosp. for check-up and rest....Eddie Dunn, for many years m.c. on the 'Early Bird' program on WFAA, Dallas, in Chi to negotiate other m.c. deal locally.

WMAQ, NBC red outlet in Chi, was off the air for half-hour on May 21 a.m. when fire broke out in control panel at transmitter....Burr E. Lee added to NBC midwest production staff filling space left by resignation of Wynn Orr....Bill Ray, midwest press chief of NBC, back from call on newspaper editors and stations in Louisville and Cincinnati....Irving Pflaum, foreign news editor of Daily Times, on WIND with program series tagged 'War News—Decensored'....'What Do You Say?', new daily quizzer for Calumet baking powder over WGN, circularized Illinois women's clubs for questions which are being used on the series, the femmes also comprising the studio audience. Carol Irwin, Young & Rubicam daytime program supervisor, had the idea.

Judith Lowry replaced Jane Green on 'Arnold Grimm's Daughter'.... Eileen Palmer is out of 'Girl Alone' and Henry Hunter joins the cast.... Michael Romano is a newcomer on 'Guiding Light'....Don Gallagher added to 'Ma Perkins'....Nina Klowden replaced Lenore Kingston on 'Midstream'....Jane Kaye no longer on 'National Barn Dance';...Ed Prentiss takes over for Charles Penman in 'Story of Bud Barton'....The John E. Gibbses (Sandra Michael) returning to New York.

NEW TIME HELPS

But Those War Maps of Paul Sullivan Are Terrific

Louisville, May 28.

Interest in war news has been reflected tremendously in airings by Paul Sullivan (CBS-WHAS) in behalf of Brown & Williamson Co. Requisitions for war maps have far exceeded expectations, and an enlarged force has been added to handle the requests. Battle lines change from day to day.

Sullivan now airs over the CBS network at 5.15 CST., and sponsors report that the new time has greatly increased listening audience, and returns from the offer of a war map has amounted to several hundred pounds of dimes on each airing. Map is mailed to each listener sending in a dime.

Leonard Nason, the short story writer who has been military expert on WOR, N.Y., will do a tactical series for Look Mag.

CBS NOT READY TO LET WOC GO

Efforts of the Palmer interests of Iowa to get a release on WOC, Davenport, from CBS so that the station could join the NBC-blue network have reached an impasse. Dr. B. J. Palmer was in New York on this errand last week, but found that Columbia was not inclined to tear up the affiliation contract with WOC until the network first obtained a substitute outlet. CBS has approached WHBF, Rock Island, on the proposition. WHBF is now affiliated with Mutual.

Palmer interests also own and operate WHO, Des Moines, which is affiliated with the NBC-red link. Columbia's contract with WOC has two and a half years to go. The Rock Island station is a 1,000-watter.

RADIO'S EX-WALLFLOWER

SUSTAINER NOW VALUED BY BIZ

Public Interest Type Program Introduces New Values of Publicity and Good Will—Better Spirit of Production Personnel—Part of Cost Borne by Pressure Groups

CREDIT SARNOFF

By ROBERT J. LANDRY

Not the least important of the radio developments of 1940 is the growth of the once-derided, neglected and apologetic sustaining program into a promising asset of the radio industry. At a time when broadcasters wish very heartily to be well regarded, when self-conscious bids for public applause are made by the industry's trade association, when consumer and social criticism is more articulate and better documented than ever before, it seems odd, but indisputable, that 'the layoff set to music,' as the sustainer used to be called, should re-emerge in a new prestige role.

The fact is, that more and more the industry's best foot turns out to be the old limping Cinderella hoof of the sustainer. The transformation has been brought about by superimposing the dainty slipper of public interest upon the said hoof, thereby converting an entertainment wallflower into a good-will wow.

Of course the 'public interest' or 'educational' program is still only one part of the total program schedule of sustainers (nearly 70% of all radio time is non-commercial), but the public interest program is important because, unlike the run-of-mill sustainer, it creates powerful alliances for the industry, because the programs are aimed at selective audiences made large by attention-callers marshalled by cooperating pressure groups.

Another bright aspect of the new tangent of the sustainer is that some part of the out-of-pocket expenses of the public interest program can be, and is being, absorbed by outside sources who cooperate with radio and appreciate that the publicity value of the breaks radio gives them is worth a cash investment. In exchange for free time, the 'co-sponsor' group is willing to assume all, or part, of the production overhead. Thus, for the first time, the sustainer does not represent a dead financial lost to the broadcaster's own treasury.

Sarnoff Hired Dr. Angell And That Started Plenty

The revised and streamlined sustainer of 1940 is making friends and influencing people. It is rapidly being recognized as the smartest kind of public relations and publicity by the networks and by the local stations. Most informed observers see the new 'social viewpoint' development as about two and a half years old. In general it seems to date from about the time Dr. James Rowland Angell, former president of Yale University, was hired by David Sarnoff to become NBC's Educational Advisor in one of the smartest (generally considered) defensive steps ever taken to allay social and educational criticism of an industry. The immediate effect of bringing in Angell in 1937 was to dramatize to the outside world, especially to the ever-present pressure groups, the recognition by the RCA high command of the public interest consideration.

At that time and since both NBC and CBS apparently indulged in some basic re-evaluations. Each network has its own individual theory. Their programs are, on the whole, quite dissimilar. But each follows the practice of collaborating with outside organizations, and, taken together, these tieups (scores of them, culminating in hundreds of broadcasts) have created cordial relationships in those places where cordial relationships are all-important to an industry based upon revocable public licenses.

Sustainers' New Dignity Reflected in the Staffs

Meantime, the changed status of this kind of sustaining program, due to its important mission in life, has had its due influence on the personnel of the network program departments. First, the greater need for programs produced in 'co-sponsorship' to be entertaining, and not just time-fillers, has stimulated a search for new production ideas and methods. The old let-it-lay attitude was part of the stigma of the sustainer. Favorable attention, in and out of the network, is now focused upon production individuals showing skill or promise. Praise has spurred pride, with the result that some, if not all, of the old hangdog so-what attitude of sustaining writers and directors has been eliminated.

An incidental result of the snappier atmosphere at NBC, for one, is a reported (and recent) insistence that the cliques of the same old voices be broken up. A comparative newcomer, Albert N. Williams, now does the casting. This was a drastic blow at workaday directors who, out of lazy habit, fear of unknowns, or stark favoritism, endlessly repeated their own stock company of actors to the detriment of sustaining program quality and freshness.

(Columbia meantime is usually more liberal than NBC in allowing air credit and build-ups to its production personnel).

There is another by-product of the new place in industry defense strategy occupied by the public interest program. Both major networks and many local stations are now open-minded to experiments in production techniques. At the moment all sorts of program innovations, ranging from lectures-with-offstage chants to frolics in the echo chambers, are bobbing up. Radio City is apt to break out in a rash of Greek choruses any minute. More pointedly, those sustainers that have been framed with the hope of attracting sponsorship are themselves tinged today with 'educational' or 'social' influences. Columbia's 'Pursuit of Happiness' was rather amazing in this regard and is the best known example of the overlapping.

CBS Program Is Aiming At 1% Highbrow Crowd

Right now both the commercial broadcasting industry and the instructional professions are watching with keen curiosity the current experiment of the Columbia Broadcasting System entitled 'Invitation to Learning,' which now occupies the Sunday 4:30-5 p.m. spot vacated by 'Pursuit of Happiness.' At the suggestion of the network's own adult education council, this program is to be frankly highbrow. It aims at, and

(Continued on page 32)

FORT WAYNE, INDIANA . . .

Another Integral Part of WLW-Land

FORT WAYNE, IND.

Population, 1930 114,900
Retail Sales, 1930 $48,427,000*
Wholesale Sales, 1930 $37,178,000*
% of Nation's Buying Power (trading area) .2816
Radio Homes (Allen County) 36,000
*Estimated by Sales Management

Served for years by WLW, listeners in this thriving Indiana city have naturally acquired the habit of tuning in the Nation's Station. That this listening habit has promoted a preference among Fort Wayne consumers for brands advertised on WLW is well appreciated by tradesmen in this city. To them, WLW-advertised means well advertised.

NAT'L REP. - TRANSAMERICAN BROADCASTING & TELEVISION CORP. - NEW YORK - CHICAGO

WLW THE NATION'S most "Merchandise-Able" STATION

Copies of AFRA Transcription Code In Hands of Recorders, Agencies

Copies of the American Federation of Radio Artists proposed transcription code were sent out this week to officials of the networks, transcription companies and advertising agencies, and negotiations will probably begin by the end of this week or beginning of next. As previously reported indications are that an early agreement will be reached, although one or two AFRA proposals may prove stumbling blocks.

Under the code, two classifications of transcriptions would be set up, with different wage scales and working conditions for each. Class A would include all 'custom built' platters, plus any 'open end' discs used on a single station of 50,000 watts or over, or used on any four stations or more by a single sponsor for a single product. Class B would include any 'open end' recordings not coming under the Class A specifications. 'Custom built' transcriptions are those with the commercial already included, 'open end' are those with an open space for a subsequent sponsor to dub in his own commercials.

Question of setting a different scale for the two classifications has delayed for nearly a year AFRA's effort to reach a transcription code satisfactory to all its locals. Present formula of basing the classification on the question of wattage is believed to solve the problem, although the Los Angeles local may still feel the proposed scheme might react unfavorably to Coast transcribers.

One clause that may be a hitch in the forthcoming negotiations has to do with the transcription makers' and networks' present inventory. If accepted, it would bar the use of previously-made platters except on the payment to the artists involved of the difference between the amount previously paid and the proposed AFRA transcription scale. AFRA's aim with this clause is to put all platters on a uniform basis, but the transcribers and networks are expected to oppose that phase of the code strenuously.

The actual wording of the clause is as follows:

'Any recordings or other form of mechanical reproduction made prior to (date to be fixed), may be released and or used in radio broadcasting up to but not later than the (date to be fixed), and on and after that date the producer and manufacturer agree to withdraw all such recordings from use, and to distribute and release only such recordings as are made in accordance with provisions of this code. Upon application to AFRA and upon payment of fees as specified in this code to the artists appearing on such recordings, recordings made prior to (date to be fixed), may be released for use in accordance with terms and conditions of this code.'

Proposed scales for Class B transcriptions appear elsewhere. The proposed scales for Class A discs were printed in the May 14 issue of Variety. In general, the Class A scales more or less parallel the regular scales for live commercial broadcasts. While this would presumably raise the cost of transcription production (in the case of larger groups of singers the increase might be as much as 300%), certain network and transcription officials have privately indicated their belief that the business could absorb the boost. However, application of the code would be expected to place a severe strain on the minor transcription companies, some of whom might not be able to operate at all under the increased costs.

KIRO's Summer Forum

Seattle, May 28.

Ben Tipp, local jeweler, who has a sizeable local budget on KIRO for various programs, will circumvent talent outlay this summer by putting 'Romance Time' in moth balls during the hot months and substituting a public forum.

Program director Tommy Thomas has started an essay contest built around 'what do you want to do when you leave school?' to be answered by high school students.

Ex-Wallflower

Continued from page 31

professors, that it will be gratified if achieving a '1% audience.'

The 'Learning' series starts off with three intellectuals as a permanent nucleus, to which will be added a different fourth, or guest speaker, each week. The four will discuss (from Washington, D. C.) some great document or book that influenced the Founding Fathers. The first discussion last Sunday (26) concerned the American Constitution. Plutarch, Sophocles, Thucydides, Homer, Plato and the Federalist essays are to be taken up in successive weeks.

Columbia has selected Stringfellow Barr, of St. John's College, Annapolis, Huntington Cairns, a Treasury Department attorney, and Andrew Chiappe, Columbia University instructor, on a basis of their knowing their stuff rather than their being radio personalities, actually or potentially. The program, which is under the production supervision of CBS' Leon Levine, will do it the hard way. There will be no talking down to the public. It is hoped the public library sisterhood will get behind and push. Helen Muller, economist with the National Policy Committee, was the first guester. CBS hopes for H. L. Mencken, Archibald MacLeish and others of that ilk to follow.

Since the Angell appointment first dramatized the new trend perhaps 200 stations affiliated with NBC, CBS and the Mutual networks have appointed educational directors. Some 80-odd NBC stations also have women's activities directors. In scores of inland cities and towns the public interest program newly receives intelligent consideration. Everywhere the smart radio operators tend to acknowledge the importance of the sustainer, once brushed aside. It's the added community and social factors that have made the difference obviously. The local stations, in turn, are increasingly disposed to make room on their schedules for the public interest stuff offered to them from network headquarters. Voluntary hookups during the season just ending have reached new highs. Columbia's School of the Air, for example, had 110 stations.

Recent checks of the NBC log show these acceptances:

Program	Hook-up
Walter Damrosch	161
'Gallant American Women'	[illegible]
'Medicine in the News'	[illegible]
Catholic Hour	[illegible]
Ted Malone's Poetry	[illegible]
Chicago Round Table	[illegible]
National Vespers	[illegible]
'Music for Young Listeners'	72
Town Hall	[illegible]
Harold Lasswell	[illegible]
'Message of Israel'	[illegible]
'How Do You Know?'	[illegible]
Cesar Searchinger	[illegible]
'The World Is Yours'	[illegible]
'Youth in the Toils'	[illegible]
Great Plays	[illegible]
'On Your Job'	[illegible]
'Art for Art's Sake'	[illegible]
'Story for All of Us'	[illegible]
'Call to Youth'	[illegible]
'Bright Idea Club'	[illegible]
'[illegible] Guest Book'	38

Lasswell, Searchinger Hookup Spurt, 12 to 62

Even a casual comparison with the hook-ups for last season illustrate the new attitude of the affiliated station. The 62-station web for Prof. Harold Lasswell's discussions of 'Human Nature in Action' is not only significant in itself, but doubly so in view of his jump from an original hook-up of only 12 stations. Cesar Searchinger of the American Historical Association (who follows Lasswell Friday nights) has similarily spurted from 32 to 61 stations.

While Walter Damrosch's Music Appreciation hour has been more or less of a must for years, the prominence of a Toledo Museum program, 'Music for Young Listeners' (72 stations) is also symptomatic.

There is another sustainer lesson of the 1939-40 season. First, active organizations can accomplish small miracles in persuading stations to take programs! A good example of this is the Office of Education's success in getting its 'Gallant American Women' series on 85 stations. Second, the present network rule permitting delayed transcriptions (within 24 hours) allows the local station to meet its own time convenience and helps a lot. Organizations that really get behind and do their part have also been quick to discover that for around $200 (cost of discs) they can sometimes add another 30 stations on a spot placement basis to the list of stations on the network hook-up. (Hawaii takes a considerable number of NBC and CBS public interest programs through the transcription method.)

MINIMUM FEES FOR CLASS B TRANSCRIPTIONS

Actors and Announcers

1. Length of Program:

	Fee
1 minute or less	$2.00
Over 1 minute and up to 2 minutes	3.00
Over 2 minutes and up to 5 minutes	5.00
15 minutes	10.00
16 to 30 minutes	12.50
31 to 60 minutes	17.50

If program runs over 60 minutes, excess shall be computed in units of 15 minutes or part thereof and be paid for at rate of 15-minute programs.

2. Rehearsal: $3 an hour, one hour of rehearsal required on each record; thereafter rehearsal shall be paid at rate of 75 cents for each 15 minutes or part thereof. Individual compensation shall be on basis of time set forth in call, and number of programs contracted for, and additional rehearsal time may be requested, and if agreed to, paid for at regular rehearsal rate.

3. Auditions: Every transcribed audition or audition for transcriptions, whether commercial, sustaining, library service or of any other kind, shall be paid for at not less than one-half the applicable program plus the full rehearsal fee, with one hour of rehearsal required for each record of 15 minutes or more.

4. Sound Effects Men: AFRA reserves the right to establish rules and regulations governing minimum compensation and minimum working conditions for sound effects men engaged for transcriptions, slide films, phonograph records or any other mechanical devices covered by this code. AFRA agrees to afford signatories 30 days notice of the establishment of such rules and regulations.

Library Service for Singers

For transcriptions of 15 minutes or less:

8 or more voices	$20 per person
5 to 8 voices, inclusive	22 per person
2 to 4 voices, inclusive	40 per person
Soloists	50 per person

If a soloist is a member of a quartet and steps forward as a 'soloist' for one full number, he shall be paid at soloist rate. Rehearsal rates to be same as for programs of 15 minutes or less for Class A transcriptions.

Library service recordings shall in no case be used for any purpose after six months from date of recording and in no event as part of commercial broadcasts. Recordings may be licensed for a further period of six months by payment of additional fee to artists equal to original fee.

NBC'S TEXAS MEETING

Education and Broadcasting Reps Gather—University as Host

NBC's public service program division will hold the second of its planned series of regional meetings May 30-June 1 in Austin in cooperation with the University of Texas. About 250 teachers and educators will be present for a gathering of their own and about 75 broadcasters will meet both separately and with them.

Dr. James Rowland Angell, Franklin Dunham, Walter Preston and W. S. Roberts will be the delegation from the home office of the network. The Texans arranging the affair are A. L. Chapman, Howard Pumpkin and Arthur L. Brandon.

Dewey Long, WSAI, Cincinnati, general manager, was elected Thursday (23) to the Cincinnati Advertising Club's board of directors.

POLES' RADIO IN ENGLAND

London, May 14.

Propaganda got added and novel coverage from last week on with BBC alloting two eight-minute periods each week for the sponsorship by the Polish Government of programs arranged by Radio Polski, designated as the 'legal' radio organization of that country. Airing is via the 9:30 (G.M.T.) bulletin every Wednesday and Saturday on BBC shortwave transmission.

Move is seen as the right kind of way to get the right kind of views both into captured Poland and to her native sons outside.

The best-known couple in daytime radio!

"Betty and Bob"

NOW AVAILABLE IN *NEW* RECORDED SERIES

- "Tops" as producer of box-top returns for sponsor!
- Eight years on the networks for General Mills!
- One of the first women's daytime serials!
- Earned highest program rating of any General Mills daytime show!

This *new* recorded "Betty and Bob" series follows the same program style that made the network series such a smashing success for General Mills—with *all new* plot sequences. It is a five-a-week, 15-minute show . . . features an all-star cast of name talent . . . is authored and directed by the same writer and same producer who brought the network show to the highest rating in eight years on the air.

Highlights are: Specially arranged *orchestral* theme music—Several types of opening and closing theme and announcements on separate record—Maximum time allowance for commercials—Comprehensive merchandising plan. Every detail has been carefully planned to give the program all the flavor and character of a "live" show, including the finest recording—NBC ORTHACOUSTIC.

Here's a program for "spot" use by regional advertisers in every section of the country. Write for presentation, availability and prices.

NBC Radio-Recording Division

NATIONAL BROADCASTING COMPANY

A Radio Corporation of America Service

RCA Bldg., Radio City, N. Y. • Merchandise Mart, Chicago • Sunset and Vine, Hollywood

Write, Wire or Phone

YOUR NEAREST VARIETY OFFICE

•

To Reserve Space in the 1940-41 VARIETY RADIO DIRECTORY

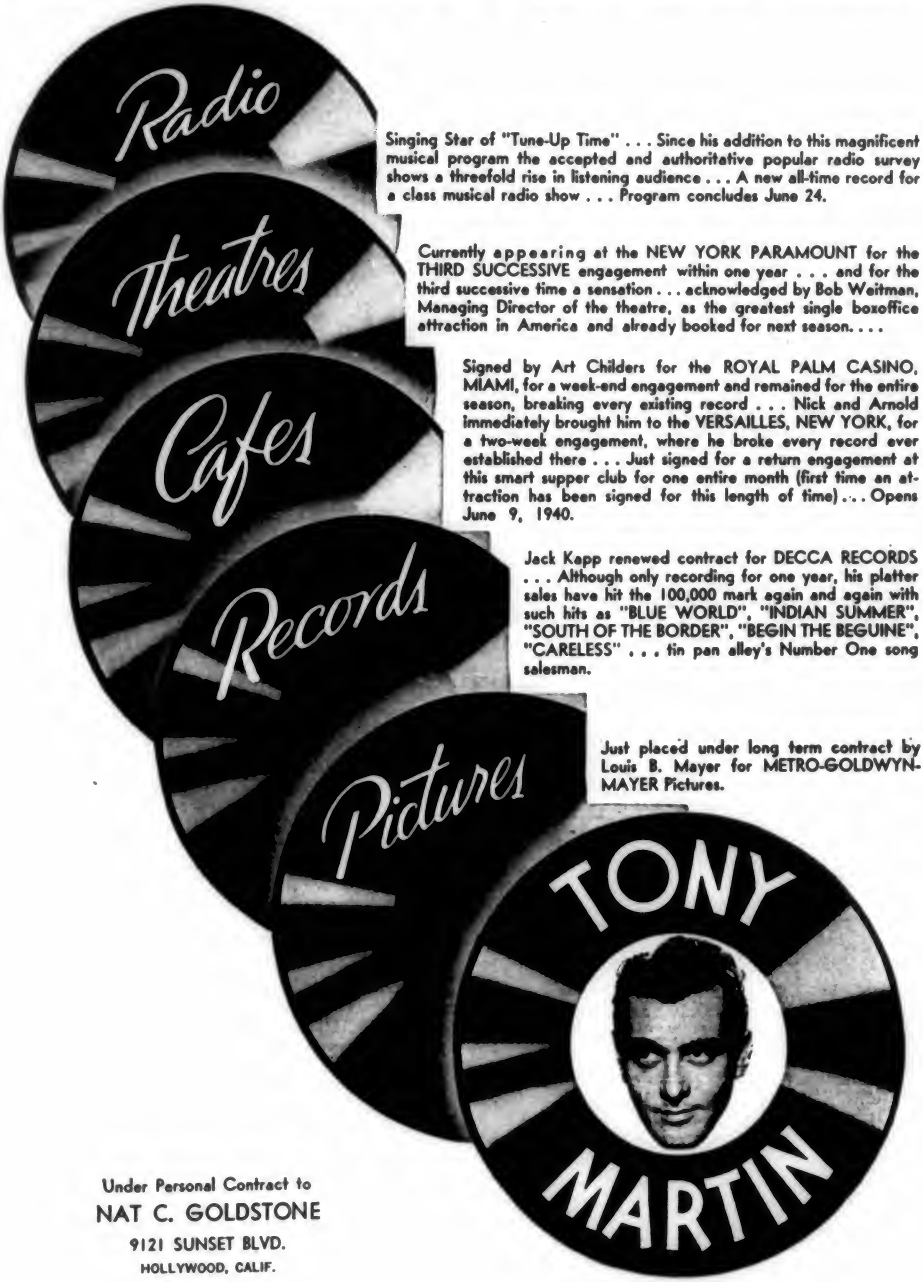
•

NEW YORK
154 West 46th St.
BRyant 9-8153

CHICAGO
54 W. Randolph St.
Central 4401

HOLLYWOOD
1708 No. Vine St.
Hollywood 1141

ONE RECORD AFTER ANOTHER!



Singing Star of "Tune-Up Time" . . . Since his addition to this magnificent musical program the accepted and authoritative popular radio survey shows a threefold rise in listening audience . . . A new all-time record for a class musical radio show . . . Program concludes June 24.

Currently appearing at the NEW YORK PARAMOUNT for the THIRD SUCCESSIVE engagement within one year . . . and for the third successive time a sensation . . . acknowledged by Bob Weitman, Managing Director of the theatre, as the greatest single boxoffice attraction in America and already booked for next season. . . .

Signed by Art Childers for the ROYAL PALM CASINO, MIAMI, for a week-end engagement and remained for the entire season, breaking every existing record . . . Nick and Arnold immediately brought him to the VERSAILLES, NEW YORK, for a two-week engagement, where he broke every record ever established there . . . Just signed for a return engagement at this smart supper club for one entire month (first time an attraction has been signed for this length of time) . . . Opens June 9, 1940.

Jack Kapp renewed contract for DECCA RECORDS . . . Although only recording for one year, his platter sales have hit the 100,000 mark again and again with such hits as "BLUE WORLD", "INDIAN SUMMER", "SOUTH OF THE BORDER", "BEGIN THE BEGUINE", "CARELESS" . . . tin pan alley's Number One song salesman.

Just placed under long term contract by Louis B. Mayer for METRO-GOLDWYN-MAYER Pictures.

Under Personal Contract to
NAT C. GOLDSTONE
9121 SUNSET BLVD.
HOLLYWOOD, CALIF.
OXFORD 1131

TELEVISION RULES REVISED AS FCC ISSUES REPORT, CONDEMNS RCA 'HASTE'

FCC Concern Is With Guarantees for Equality of Competition—Some Suspicion of Film Industry Is Also Apparent

Washington, May 28.

Revision of the television rules, dropping the intermediate stage of 'limited commercialization' and promising full opportunity to begin charging for visual program time as soon as the engineers have agreed what system should be used, was voted Monday (27) by the FCC. Report took numerous raps at Radio Corporation of America, with the regulators announcing the future policy will contain several innovations designed to forestall any monopoly.

As expected, the Commish said the wide disagreement within the industry over basic principles makes it undesirable to standardize on a method of operation at this stage. Consequently, the licenses will continue indefinitely to be of an experimental character—this forbidding any money-making—and additional plants will be authorized to accentuate research and development.

Probably the most important feature of the latest order was the emphasis placed upon competition. Besides granting tickets for more stations, the Commish said it will limit the number of outlets which any licensee may have—thus knocking on the head the NBC idea of immediately setting up a relay system—and will adopt special regulations governing chain transmission. There will be no 'squatters' on the video frequencies the still-irate FCC asserted.

The report justified the Commission's suspension of its former rule and somersault on the matter of commercialization, chiefly at RCA's expense. Rest of the industry obviously doesn't share the RCA-NBC enthusiasm about television having arrived, the regulators declared, rebuking RCA for not carrying out implied promises to go ahead with general research. The order noted that after the January hearing RCA decided to confine its experimentation to the possible improvements of its own technique, without continuing to exploit alternative ideas. While the RCA advertising campaign was the reason for the reopening, the Commish asserted again it was not trying to regulate trade practices but instead, was merely endeavoring to carry out its statutory obligation of seeing that there is 'unfettered technical development.'

The conservatism about greenlighting commercial operation was justified chiefly by reference to the reports of the Television Committee and the philosophy expressed in the February order. Past warnings that there are many angles still to be explored before the handcuffs are removed were repeated with added emphasis.

Some encouragement was given Allan B. DuMont, although the Commish declined to accept his proposed 'flexible standards' just as it frowned on the RCA—(Radio Manufacturers' Association) system. Apparently in the latter connection the regulators kept their fingers crossed because of whispered and open accusations the motion picture industry wants to put a broomstick between television's legs.

Broken faith was charged against RCA. Quoting the testimony given in January, Commish said it felt assured there would be no attempt to freeze standards but that the attitude and actions, notably statements by David Sarnoff, reflected a 'persistent determination of RCA to move forward commercially . . . as independent of industry opinion and of the Commission's attitude on standards and commercialization.' Conclusions were based on letter RCA delivered to the RMA Television Standards Subcommittee Feb. 29—day the 'limited commercialization' rule was promulgated—announcing plan to proceed on the basis of the RCA system and the idea that proponents of changes in the standards would 'bear the burden of proof' that improvement could be obtained. Sarnoff's opposition to Philco's move to re-open the standards also was cited, including his threat to resign if such a course were followed. Furthermore, the Commish pointed to Sarnoff's comment that 'we live on obsolescences . . . I think it is rather silly to argue about obsolete apparatus under these circumstances.'

The failure to emphasize that the art still is undergoing development and that only limited service is available drew more frowns. Referring to the 'forceful' promotion and sales drive, the report said:

'Yet, on March 20, 1940, pursuant to RCA's earlier announced intentions to the industry, an intensive promotional campaign was launched by the Company, the effect of which, if continued and successful, would in the opinion of the Commission tend toward the freezing of television broadcasting standards to the single system. Although regular program service by RCA's broadcasting subsidiary, NBC, was promoted and emphasized in extensive and varied public announcements, no mention was made of the experimental character of television broadcasting operation, or of the fact that only the NBC station was on the air in New York City, that such station operated a program service irregularly for two or three hours per day but not on all days of the week, or that future stations employing alternative systems of transmission might not be received by the sets offered for sale.'

Cities likely to get added facilities—not including New York, apparently—are San Francisco, Los Angeles, Chicago, Washington, Albany, Cincinnati, Boston, and others. Invitation was given for responsible applicants to file the papers, with reminder that each must do 'a substantial job of research' and that since radio is part of the public domain 'there is no room for squatters and there can be no pre-emption in this field.'

G. E. Lamps Blurbing

General Electric's lamp division is placing a concentrated spot announcement campaign on 54 stations through B.B.D. & O.

Schedule calls for 13 blurbs, all to be run off during the week of June 3.

Jack Kofoed Sponsored

Miami, May 28.

Jack Kofoed, Miami Daily News scribe, is newly bankrolled by Pabst Blue Ribbon beer, for a thrice weekly chatter series over WIOD, incorporating his local column 'The Miami Story.'

Kofoed is a former New York sports columnist, and has been on WHN and WOR in Manhattan.

SARATOGA SETUP

Possible Gillette or Atlantic May Sponsor—Field on Track Mike

Saratoga Springs, N. Y., May 28.

Bryan Field, turf editor of New York Times and broadcaster of races at New York State tracks for five years, first over WOR-Mutual and then via CBS, will not mike from Saratoga during the August meeting. Instead he will man public address system daily for each event. Clem McCarthy, NBC horsecaster, will describe the big stakes. He has not been heard from Spa in the past.

Gillette may buy some of feature races for NBC blue outletting. Also Atlantic Refining may angel.

Remodeling of historic Saratoga course for pari-mutuel setup—with 278 windows—is moving at a rapid pace. Scheduled for completion first week in July.

Group Spokesman Banned Commercially by KIRO, But Gets Donated Time

Seattle, May 28.

Howard G. Costigan, executive secretary of the Washington Commonwealth Federation, who has been sponsored by a local credit dentist as commentator on political and economic subjects in 15 minute daily periods, has been barred from KIRO (CBS) in adherence to the code of the National Association of Broadcasters because of his discussion of controversial issues. H. J. Quilliam, boss of the outlet, said that outfit represented by Costigan will be treated in the future like other political and religious organizations to which time is given without charge when they have a program of public interest, or one that gives their side of a current controversy.

In absence of Costigan, Terry Pettus, editor of the Federation's weekly paper, said he was authorized to state: 'We feel that the program was removed from the air as a result of a somewhat belated application of the broadcasters' code adopted nearly a year ago. There are several network programs that appear to us, to deal with controversial or political matters, but each station determines the application.

Pettus said that Costigan is arranging a new program that will comply with the code. Five local stations belong to NAB. Quilliam closed the controversy with the statement 'we have arranged to donate the Federation 15 minutes of free time every Tuesday.'

COL. McCORMICK BEHIND WGN'S SPURT

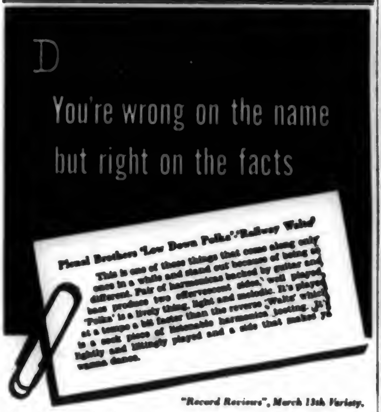
Chicago, May 28.

Fostered by the 'World's Greatest Newspaper,' the Chicago Tribune's WGN has embarked upon a campaign to make itself the 'world's greatest station'. Given the go-sign by Col. R. R. McCormick himself, WGN is now in the midst of an exploitation campaign, and is spending lavishly to obtain big air shows.

WGN brought in Bill Bacher to produce three 60-minute operettas for the 'Chicago Theatre of the Air' and imported such names as Marion Claire, James Melton, Jan Peerce, Igor Gorin and Michael Bartlett to sing the top parts in 'Bittersweet,' 'Student Prince' and 'Blossom Time'. Now the Chicago Theatre of the Air is readying to present a series of musical comedies. The operettas had been under the musical direction of Henry Weber, WGN musical chief and artistic director of the Chicago City Opera; the musical comedies will be batoned by Harold Stokes, light music conductor for WGN.

On its 'Fifth Row Center' program, a half-hour weekly drama show, WGN has had practically every top name that played in Chicago during the season, and imported others. Plans are now under way to continue 'Fifth Row Center' through the summer though the loop theatres will be dark and therefore not in a position to afford a steady supply of fresh names. For the summer series WGN has already signatured Elissa Landi and is now negotiating for a male lead. Has been negotiating for Burgess Meredith, Walter Huston, Philip Merivale among others.

Regular 'Symphonic Hour' has been refurbished and brightened with Bill Bacher sitting in to bring out highlights. Col. McCormick himself appeared on one of these broadcasts, playing the part of himself by repeating part of a speech he made several years ago at the dedication of the War Memorial in Cantigny. John T. McCutcheon, famous Tribune cartoonist, came to the WGN mike during one of the 'Symphonic Hour' programs for a short personal talk tagged 'Sounds and Smells'.


D
You're wrong on the name
but right on the facts

Plehal Brothers 'Low Down Polka'-'Railway Waltz'

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 lovely thing, light and melodic. It's played at a tempo a bit faster than the reverse 'Waltz' which is a neat piece of listenable harmonica, lightly and liltingly played and a side that makes you wanna dance.

"Record Reviews", March 13th Variety.

PARDON our quibbling, but the name is Plehal. Their music, however, is terrific and definitely different. Tom and Ed Plehal have been WCCO artists for three years. Right now, in addition to working their recording contract and making personal appearances, they are featured on three WCCO programs, all sponsored by successful advertisers.

The Plehals are just two of many WCCO artists who are outstanding in their fields of entertainment. They are just one of many features on WCCO programs, all of which are different and tailored for special appeal to the people of the Twin Cities and the Northwest.

That's the way WCCO programming has been handled for sixteen years. And that's why WCCO is in the unique position of having had the bulk of the Twin City-Northwest audience during all that time.

WCCO 50,000 WATTS WHERE IT COUNTS THE MOST
MINNEAPOLIS-ST. PAUL

Owned and operated by he Columbia Broadcasting System. Represented by Radio Sales: New York Chicago • Detroit • St. Louis • Charlotte, North Carolina • Los Angeles • San Francisco

We didn't stop with turning out the

"SCRIPT OF THE MONTH!"

"MOST OUTSTANDING SCRIPT of the Month" (April) was the honor rating bestowed by Vincent Edwards & Company on a new program produced by WGAR. Titled "Gaslights and Bustles," the script was designed to recreate the gay atmosphere of the music halls of the nineties.

NO STOPPING PLACE, however, was the mere script. Planning and producing the program in co-operation with Batten, Barton, Durstine & Osborn for its client, The Leisy Brewing Company, WGAR furnished all dramatic and musical talent . . . set up merchandising activities . . . engineered systematic checking of dealers and listeners . . . built a show so popular that it continues to draw studio audiences of more than a thousand at every weekly performance.

"PUT IT UP TO WGAR" has become the answer for advertisers and agencies who want live talent local shows in the Northern Ohio territory. WGAR carries twice as much national spot program business using live talent as any other Cleveland station . . . its total of this type of business amounting to more than the combined hourage of all other three Cleveland stations on the same type of programs (according to survey, week of February 25, 1940).

COMING INTO CLEVELAND? Your agency, representative or branch office will find a capable and helpful partner in Cleveland's Friendly Station. Or, if you have no company representative here, you'll find it pays to directly "Put It Up To WGAR!"

WGAR
THE FRIENDLY STATION • CLEVELAND
Basic Station—Columbia Broadcasting System
John F. Patt, Vice President & General Manager
Edward Petry & Co., Inc., National Sales Representatives

Payroll Traffic

Youngstown, O.—Cowboy Jack and his Canyon Riders, hillbilly group on WKBN, Youngstown, O. Group recently with WSPD, Toledo, and WADC, Akron.

Birmingham.—Joe Ford, vet announcer at WSGN, has resigned from the local station to hunt greener fields. Two new announcers employed are Thomas Severing, formerly with NBC, and William H. Snow, ex-spieler at WGNY, Newburgh, N. Y.

New York City—Changes in the personnel of WOR brings Arthur Whiteside, manager of the outlet's Newark, N. J., studios to the N. Y. offices as assistant production manager. He'll replace Frank Knight, who goes back to announcing at his own request.

Tom Statler, another announcer, succeeds Whiteside at Newark, and George Hogan comes in as a new spieler.

Dayton, O.—Hal Mulligan has become an announcer at WING, Dayton, O., succeeding Kirby Brooks, who resigned to accept a job with an orchestra.

Josephine Fisher has joined WING, Dayton, O., in the traffic department.

Fort Wayne, Ind.—Robert Hewitt new spieler at WOWO-WGL. Formerly with WSAL, Rochester.

Evelyn Magley has joined continuity staff at WOWO-WGL.

Des Moines—Paul Elliot has been added to the sales staff of KSO-KRNT, Des Moines. He replaces Leo Fitzgibbons who has been named commercial manager of WOC, Davenport, Iowa.

Regina, Sask.—Bill Walker is the latest addition to the CJRM, Regina, announcing staff.

Lincoln—Chuck Miller, who came the route from junior announcer, was named program director this week of KFAB (10,000 watts) and KFOR (250 watts), both in Lincoln. Jiggs Miller, formerly on KFAB's programming assignment, becomes continuity chief.

Gretchen Lee, long timer in continuity, is out. All moves by general manager Don Searle.

Cleveland.—Bill Forman, formerly at WHBC, Canton, has joined the WGAR staff of announcers.

New York—Howard L. Schreiber has been shifted from the CBS network production staff to Radio Sales, Inc., as sales service manager.

Akron—Jerry McKiernan of WJW to Detroit to join selling staff at WMBC, now being managed by Edythe Melrose, his former WJW boss.

Wichita—Lester Weatherwax, former insurance salesman here, has joined sales staff of KFBI.

Robert S. Slighton, telegraph editor of the Wichita Evening Eagle for past four years, is now news editor for radio station KSD, St. Louis.

Canton, O.—Carol Trees from continuity to commercial at WHBC. Her place taken by Barbara Bivenour.

Bill Forman, announcer, to WGAR, Cleveland.

Harry Dennis, engineering, to WMAN at Mansfield.

East St. Louis—New faces at WTMV include Don Tolliver, gabber; Randall Decker, continuity writer, and Gene Hogan and Mary McKeen, news reporters.

Philadelphia—Larry Thomas has been added as announcer at WDAS.

Big Springs, Tex.—Hardy C. Harvey, formerly with the KFJZ, Fort Worth sales department, is the new manager of KBST, Big Springs, Texas. Station is outlet for Texas State web and Mutual.

Boxtops For Sale

Continued from page 27

are getting their boxtops, etc., through the scavenger process or by actually buying the product in wholesale lots and reselling the product at cutrate with the wrapper or boxtops missing. This, they point out, could be done with much profit. The Eggleston list, for instance, offers any dental cream carton for 7c. Small tubes of some of the latter brands retail at 10c, while the wholesale price is 8c. If Eggleston can get 7c for the carton alone it should be able to do as well with a tube of the product, so that it can come out of the deal with a profit of 6c.

As for the scavenger angle it is easy to imagine refuse collectors, if not smalltown consumers themselves, lending themselves to the collection or saving end of this service for the compensation that these new enterprises provide.

Recently Procter & Gamble, the No. 1 contest holder of American business, figured that in the past five years gave prizes to 42,000 persons. persons.

Revise Radio Awards

Philadelphia, May 28.

WFIL's 'Radio Awards' (in which free Farnsworth sets were given away via random phone calls) which was stopped by order of the Federal Communications Commission six weeks ago on 'lottery' charges is being revived in a modified fashion.

Instead of using telephone calls, listeners are asked to send in answers to three questions concerning programs on the station plus a letter telling which they liked best. Five sets are given away each day.

Boxtop Counts As Vote

San Antonio, May 28.

A new half-hour Spanish amateur hour is being presented each Monday evening through KONO here. Program contents is entirely done in Spanish.

Program is aired for H. & H. Coffee Co. which ties in its product by inviting listeners to vote for favorites, one vote per boxtop.

2 Newspapers Quibble and WWSW Loses Its Daily Program Listing

Pittsburgh, May 28.

Station WWSW is right in the middle of a feud between town's two leading dailies, morning Post-Gazette (Paul Block) and afternoon Press (Scripps-Howard). Started month ago with Press' release of local advertising lineage, claiming a loss for Post-Gazette in 1939, a charge which a.m. sheet promptly refuted, presenting facts to allege the p.m.'er was hitting low.

Prior to P-G's statement, Press had reduced size of program listings to tiny agate for WWSW, which is controlled by Post-Gazette, and station manager Frank Smith protested to Press Editor Ed Leech, pointing out WWSW's cooperation in Press-sponsored Milk Fund broadcasts and its reputation as a testing ground for local talent, a cause which Press radio editor Si Steinhauser has long espoused.

Leech told Smith he had 'a lot of crust' in the light of the Post-Gazette communique charging Press with 'foul play,' said WWSW's small coverage and lack of network affiliation did not justify its listing in any form and immediately dropped even the agate and eliminated all mention of the station from his newspaper's columns.

Smith then prepared an announcement which he has had broadcast over WWSW at regular intervals. It reads as follows: 'Your attention, please. You will find news and listings of this station's programs only in your morning newspaper, the Pittsburgh Post-Gazette, and your afternoon paper, the Pittsburgh Sun-Telegraph. These are the only two daily newspapers which show no unfair discrimination against this station, its programs and its artists.'

Post-Gazette-Press battle now raging on other fronts as well. Press came out with page one box last week claiming that all the day's war news appeared in its last edition; Post-Gazette countered with similarly-placed box claiming that zero hour in Europe was 11 p.m. in Pittsburgh, time when entire P-G staff was at work on last few editions. In meantime, Smith told the Press gang off the record that 'I've just begun to fight'.

In presenting importance of station's rating to Leech, one of Smith's chief arguments was the fact that WWSW this year had won VARIETY's plaque for sports showmanship.

F-M LICENSE REALLOCATION

Washington, May 28.

House-cleaning of present frequencies and reallocation under the new frequency modulation system was ordered last week by the FCC in a cancellation and recall of approximately 150 licenses.

Instructing the secretary of the Commish to notify licensees of its action, the Government body announced that tickets of certain existing transmitters will be called in 'in accordance with the conditions contained in said licenses providing for cancellation thereof without notice or hearing,' and that pending applications would be disposed of by Jan. 1 next year. New applications must wait from 4 to 6 weeks, it was said, until new forms can be readied by the Commish.

As of Wednesday (22) 30 days was given for filing of formal opposition notices by commercial broadcast stations, after which transmitters 'shall be deemed to have consented to the change in such frequencies as provided in this order.'

WJR
DETROIT
50,000 WATTS
CBS

LEADERSHIP
...in a five-state
area and Detroit

For more information about WJR, one of the sixteen CBS 50,000 watt stations, inquire of Edward Petry & Company.

THE GOODWILL STATION

Follow-Up Comment

Fred Waring tossed off one of his college song programs last Friday night (24), including a piece written specially for Arizona State Teachers college. Composition was hardly a masterpiece, but as judged on a single hearing it stacked up as at least average for a college marching song. Whole collegiate idea seems a natural, particularly for the Waring outfit.

Robert Kintner and Joseph Alsop, authors of syndicated column, 'The Capitol Parade,' and of the fast-selling 'American White Paper,' gave the Washington lowdown on the national defense problem, in a guester from D. C. on 'We, the People.' Material was better than delivery. Newspapermen were obviously reading, and their 'pickups' were stilted. Kintner's voice sounded rather flat and inflexible. Alsop's had a little more color, his accent being on cultured side. Revealed some interesting angles.

Alma Kitchell 'published' her 'Streamlined Journal' over NBC blue (WJZ) last Tuesday (21) from a United Airlines plane flying over New York City. And although it was technically imperfect, it provided a definitely clickish session for the femme audience sought. Noise of the plane motors was much too loud in the early part of the program, but that was corrected after a time and thereafter added realistically vivid scene-setting. Mrs. Kitchell sang one song, with Irving Miller's house orchestra accompaniment cut in from the studio. Guests on the plane included Mary Lewis, stylist and fashion director of the N. Y. World's Fair; Mrs. Jessie Wiley Voils, in a gushy sightseeing spiel; Ellen Church, supervisor of nurses at the Milwaukee County hospital and the original air stewardess (she was flown to New York for the broadcast), and Miss Gadabout (Amelia Umnitz), NBC's roving femme reporter, who remoted breathlessly a Gee-Whiz-Girls bit from Pittsburgh about the local preem of 'Lillian Russell.' Broadcast crammed considerable meat into the 30 minutes.

Theodore Krauss is another NBC spieler recently broadcasting from Berlin, William C. Kerker usually being the other man. On one shot, Krause described the military picture in football terms, tabbing Adolph Hitler as 'quarterback' and making few, if any, fumbles.

Bob Ripley originated his show from Santa Fe last week (24), with Governor of New Mexico John E. Miles, an ex-gun-totin' sheriff, and an Indian chorus as guests. It was bright entertainment, with incidental goodwill value for Royal Crown Cola in that region, although the production was rough. Believe-it-or-not yarn about General Lew Wallace was needlessly elaborate as to production, and it had a couple of dead spots, with one bad pickup. Both Ripley and the guy became tongue-tangled on occasion. The wild west sheriff was a succulent touch, however, and Lina Lee's vocalizing of 'Te Quiero Dijeste' was a solid click as usual.

'Beat the Band,' with Ted Weems' orchestra Sunday nights over NBC red (WEAF), continues to be one of the better examples of the quiz formula. It's bright, lively and easy to follow, but would be further improved if some way were figured out to establish the identities and personalities of the Weems band members. Kix commercials are somewhat super-salesmanish.

Mrs. Janice Murrow broadcast, on a CBS transatlantic from London, a picture of food situation in England. Mentioned that bombing in Netherlands had disclosed one thing which surprised Allied authorities: it tended to 'dry up' cows, making them unproductive.

Ford Summer Show has smoothed the technical flaws evident in its debut stanza, but there are still large blank spaces between musical numbers. As caught Sunday night (26) in its second edition, the program apparently would be improved by continuous, soft orchestral backgrounding during the between-songs spiels and in some instances a musical sweep would bridge the numbers more impressively. Ingredients remain clickish, with Jessica Dragonette, James Newill, Leith Stevens and the orchestra and chorus, and Budd Hulick and Linton Welles all satisfying. It's still just a matter of polishing. Commercials again forcefully compressed.

Raymond Paige's orchestra of 110 men (Westinghouse) was nicely supported last week by the operatic voice of Josephine Antoine and a student oboeist, Joseph Ritzo, from the New Elgland Conservatory of Music. These elements blended logically and well with the orchestral base of the half-hour. Less blendable was the local Pittsburgh chorus, which has yet to display a satisfactory raison d'etre in big time radio terms. Oddly not himself, too, is Deems Taylor, who on some sessions is assigned the incredible (for Taylor) task of reading poetry and on this hearing had a plea for the Red Cross. Westinghouse, or the producer, seems to be cramping Taylor's style—but bad. Paige's orchestrations and novel musical effects remain arresting and showmanly. The spoken script needs only to be as lively and as professionally sure as the music and this program will be in the clear.

NBC's Town Hall (sensing a possible loss of its peak popularity) has resorted on several occasions this season to various expedients to vary the straightaway production pattern of the program. The stunt used last Thursday (23) fairly screamed of 'frame-up.' Before the meeting started two speakers, syllable-perfect and assured, popped up with questions. Although wholly out of order, and transparently plants, George Denny recognized them. It was a moment that must have suggested to many listeners that Denny probably had dinner with them before the meeting. It would seem probable that any adventure in showmanship that conveys, or might convey, a suspicion that a serious forum is pre-arranged rather than spontaneous is likely to destroy audience confidence and plant fatal seeds of doubt. On the other hand, purely as a radio trick, Denny's idea of using provocative questions flung at the meeting and the speakers before either starts is okay—the bad stage management is in trying to kid intelligent listeners that anything so dramatic is a bona fide audience question. Let the prolog be properly identified as a prolog.

Peggy Woods' Quilting Bee, over NBC blue, brought an absorbing discussion by three femme guests of 'Youth in Crime,' with special attention to juvenile delinquency and child training. Making this program a bit difficult to follow is fact the women not only speak rapidly but frequently do not address one another by name. With voice differentation not too marked (although Miss Woods' can be spotted easily), it's sometimes hard to know who is talking. Toward the end, names were prefixed more regularly, on last week's shot. Lydia Banning, Lady Armstrong, and Sally Louise Jean, president, were guests. Juvenile problem will be further explored on future Bees.

Jack Mulcahy, 20th Century-Fox p.a., was a 'Question of the Week' participant on Fred Allen's program, for second time in recent months. First time was when in New York to publicize personal appearance of Louella Parsons' crew. Last week it was to ballyhoo 'Lillian Russell.' Allen, referring to fact Mulcahy beat drum for comedian's previous picture, cracked that he managed to get Allen in obituary column of a Pasadena paper, thus letting many people know 'I had died, artistically.'

Maybe because it's the Sabbath, but the bands all through the day sound better over the air. Due, of course, so far as abstract audible values are concerned, to the moderation of the rhythms. For example, Xavier Cugat as this past Sunday's Show-of-the-Week combo (Howard Clothes), made an excellent interview, aided by his songstress-wife, and besides which the emphasis on the Latin tempos was colorful and distinguished. Leon Keller from Chi was likewise svelte. Even the Village Barn, a Greenwich Village nitery, belied its bucolic billing with Jack Denny's swinging strings, a new style being featured by that vet batoneer, including plenty of special arrangements to point up the style. Another midwest band, in the Latin school, is Carlos Molina's, not exactly a Cugat road company, but possessed of its own individuality. And one of the best, also from the Pacific coast, is Ray Noble's crack combination emanating out of Frisco.

Alan Dinehart, star and co-author of 'Separate Rooms,' at the Mansfield, N.Y., guested Sunday night (26) on 'Take It or Leave It' over CBS. He and Bob Hawk were kinda cute in working in a plug for the legit comedy, Hawk reminding the former film actor that they couldn't mention the show on a commercial program, adding that if they did the sponsor would put them in separate rooms. Also managed to work in the rest of the pertinent info.

Alexander W. Dannenbaum, WDAS, Philadelphia prexy, back at his desk after recuperating from injuries suffered when he fell from his horse two weeks ago.

HENRY AINLEY
'Enter Fanny Kemble'
With Ann Casson, and cast
Dramatic
40 mins.
Tuesday, 10.25 p.m.
BBC, London

Way story went the great Fanny Kemble had no wish to act; the way broadcast went the equally favored Henry Ainley should refrain from radio unless provided with a better script and a more professional standard of production. Listeners expect something of a name such as his. Both story and star merited finer treatment than this patchy job loosely directed.

Radioplay discussed an incident in the life of the famous Miss Kemble around 1830 when a theatrical parent prodded her into achieving lasting esteem on the English stage. Ainley had the parent role. Ann Casson, also of legit, voiced as the then-young actress. Scripter used a narrator for scene pointing, but not throughout, only in the most unexpected places. Music broke it up elsewhere, and to make it even more difficult to follow some scene shifts were drifted straight in. Interpolations of Shakespeare in precisely the same tempo as the play itself added to the confusion.

Milady Kemble was one of the theatrical greats of the early 1800's; Henry Ainley held somewhat similar rating for early 1900's. He retains 'presence' even through a mike, and a voice with the qualities of fine music.

'CARTUN-O'
With Bill Anson, Pierre Andre, Harold Stokes orch.
45 Mins.
NATIONAL TEA STORES
Thursday, 7:30 p.m.
WGN, Chicago
(Schwimmer & Scott)

'Cartune-O' replaces a similar show for National Tea tagged 'Musico.' Orchestra plays a tune and the listener must identify the title of the song through a cartoon which indicates the title. Each 'Cartune-O' card contains 25 such cartooned titles.

Cards can be obtained free at the National Tea stores, and the first 5,000 cards with tunes properly identified are worth grocery prizes. Also on each card the femme writes her name and a 10-word slogan, and from these cards the sponsor selects four cards which are worth from $50 to $200 when the names are read over the radio. Only hitch is that the person whose name is read must phone in within seven minutes to claim prize. It's all pretty complicated but there is sufficient money and prizes to keep the listeners' attention.

There is plenty of action on the show, names being read, tunes being played, Anson humming and hinting at titles, gongs banging, bells ringing, telephones being answered. It's pretty much a three-ring circus but no one can say the program is slow or dull. The 45 minutes move fast, the titles are simple enough and the show is a cinch to garner listeners.

Handling the show are three capable Chicago personalities: Bill Anson as m.c., Pierre Andre for the commercials and the Stokes orchestra which turns in a particularly fine job of making entertainment out of the short choruses of pop tunes assigned to them. *Gold.*

WNAX Feeds Show To Omaha, Shenandoah

Yankton, S. D., May 28.

WNAX is feeding a quarter-hour musical show for the Quaker Petroleum Co., Friday nights to KOWH, Omaha, and KMA, Shenandoah.

Herb Howard, of WNAX, is the m.c. and the rest of the cast consists of a six-piece novelty orchestra, the Flying Arrow vocal trio and George B. German, cowboy ballad singer.

GRAND VARIETY GALA
Rawicz and Landauer, Arthur Askey, Anne Ziegler and Webster Booth, Stanley Holloway, Ben Lyon and Bebe Daniels, Frances Day, Vic Oliver, Teddy Brown, Flanagan and Allen, Florence Desmond, Max Miller, Gracie Fields
Variety Artists Benevolent Fund
Sunday 8 p.m. (May 5)
BBC, London

Two hour romp aired from the Palladium theatre had topsters of vaude ranks in stuff old and new, pleasing the house and providing good listening over air.

Piano team of Rawicz and Landauer opened. The big city must be developing Hollywood traits in that latecomers provided the next act, Arthur Askey, with most of his material, radio comic bowing each one of them in with a sting. Romantic duettists Anne Ziegler and Webster Booth were on for two numbers, followed by Stanley Holloway, north country dialect comedian. He held to his 'Sam Small' recitation for one bit, following with an 'Old Soldier' rhyme built on a willowy theme.

Ben Lyon and Bebe Daniels did one of their matrimonial sketches that clicked impressively; pair are stand-out favorites here, apart from the topicality and excellence of their material. On this occasion femme war work was their satire and Lyon frolicked through the sketch as henpecked, housekeeping husband.

Songstress Frances Day used her posey-tossing routine to ring audience in on chorus singing of oldtimers; she soloed with 'My Love For You.' First half of the show closed with Vic Oliver, inveterate gagster who cracked that he was traveling by bus these times to save money: 'in a year he ought to have enough to go and see 'Gone With the Wind.'

Teddy Brown, xylophonist, was on when airing was resumed, giving way to Flanagan and Allen in one of team's customary zaney acts. George Black, presenter of the show, was cut-in at this mark to appeal for listener contributions to the Fund. Continuity resumed with travesty mimes of Florence Desmond; she included a ribbing of Frances Day, appearing in the show. Max Miller, his billing in London lingo being 'the cheeky chappie,' makes an art of the blue-tinted stuff to a point where audience does all the deciding—and they love it. Show was closed by Gracie Fields. Star's material at this frolic was unusually straight, to a degree that performer herself commented on the absence of comedy stuff, explaining she was being Sunday-ish.

'YOUR VOICE AND YOU'
With Elsie Mae Gordon
Educational
30 Mins.
WJZ-NBC, New York

'Your Voice and You,' written and produced by Elsie Mae Gordon, falls into classification of self-improvement programs. Carries touches of showmanship. Notably when persons in studio audience—women predominate but some men, including collegians, are present—come to the mike and have flaws or good points in their voices pointed out. A Dr. Fleischman, voice teacher at City College, New York, did a particularly smooth job on this, in interviewing studioites and picking particular sentences which he thought they had or had not uttered with sufficient force. Made them repeat.

He led up to the point casually but skillfully, via questions on occupations, hobbies, etc. Program is not rigidly staged; there is a certain amount of informality. *Jaco.*

Ralph Edwards' Renewal

Ralph Edwards' 'Truth or Consequences' show on CBS for Ivory Soap has been renewed for a second 13 weeks effective June 22. Airs Saturdays, 9:45-10:15.

Compton's the agency.

HARRY DAVID FIELDS
"THE AMERICAN PANORAMA"
America! PLAYS SINGS SPEAKS REMEMBERS SALUTES
featuring
ANNE JAMISON
KNOX MANNING
TRUE BOARDMAN
BILL ROBERTS
EDWARD KAY
His Orchestra and Chorus
—and Cast of Radio's Outstanding Dramatic Players
Directed by J. DONALD WILSON
Continuity...Buckleigh Oxford
Dramatic Salute...True Boardman
Historic Research...Virginia Barber
Original Score...Edward Kay
Production Under Supervision of
HARRY DAVID FIELDS
This program, title and format are copyrighted, registered and fully protected.

Well Balanced!
WFIL's increasing listener audience is based upon a well balanced radio fare. Free from long hours of serials, hours of baseball or hours of recordings, WFIL's listeners enjoy well balanced entertainment with NBC Blue and Mutual networks. Philadelphia's best buy.
". . . WFIL probably the only outlet in town with somewhat balanced schedule." —Phila. Record.
". . . WFIL . . . only station that may be able to balance its schedule." —Billboard.
WFIL
ON THE DIAL

'SHOWBOAT'
With Hugh Studebaker, Marlin Hurt, Virginia Verrill, Dick Todd, Bob Strong orch, Bob Trendler orch, Del King
Music and Comedy
30 Mins.
BROWN & WILLIAMSON
Friday, 8 p.m.
WMAQ, NBC, Chicago
(Russel M. Seeds)

This show used to be known as 'Home Town, Unincorporated,' but even under that title and before it started the plan was to make it as much like the old 'Maxwell House Showboat' program formula as possible. Instead of having it spotted on a showboat, it was at first spotted in a hotel in a small town. That was about the only difference in setup. Basically, the two shows were identical. Later it was found that the title 'Showboat' was available for the other and the sponsor snapped at the opportunity to make the carbon 100%.

In the main, program adheres to convictions Freeman Keyes has developed (very successfully) for all the Brown & Williamson tobacco frolics: plenty of home-spun humor and songs that everybody knows. Keyes fears nothing more than a gag that is smart, or a tune which might be above the lowest common denominator in the radio audience. And results have evidenced the rightness for his accounts of this decision.

Marlin Hurt plays himself, for instance, and has a ventriloquial character, a colored mammy tagged Beulah. Hurt and Beulah know pre-date Joe Miller, but that is okay, according to Keyes. Hugh Studebaker has been doing the Cap'n, but Studebaker is leaving radio for a rest, and will be replaced on future shows. He does a nice homey job of tying the show together.

Virginia Verrill is the class of the show with her exceptionally fine popular warbling. She possesses fine vocal style, and puts over a song in great fashion, coming through the loudspeaker warmly. She rates as the top potential for big recognition on this program. Dick Todd is a crooner and has a good voice for the general mob of popular tune listeners.

Bob Trendler's music gives particularly fine support to the singers.

Gold.

MISCHA KOTTLER ORCHESTRA
Music, Songs
15 Mins.—Local
MICHIGAN CONSOLIDATED GAS CO.
6:30 p.m., Tues., Thurs.
WWJ, Detroit

This is one of several shows emanating from WWJ's radio theatre, which seats around 350. It's built around Mischa Kottler's band and familiar type of music, plus work of couple soloists. As a dinner-hour program, it's a pleasant auditory massage.

Commercials are constrained.

Pete.

WPEN, Philadelphia, last week signed an agreement with the Jewish Morning Journal and the Jewish Daily Forward for a space-time swap.

IN BALTIMORE IT'S WFBR
NATIONAL REPRESENTATIVES
EDWARD PETRY & CO.
ON THE NBC RED NETWORK

'INVITATION TO LEARNING'
with Stringfellow Barr, Andrew Schiappe, Huntington Cairns, Helen Hill Miller
Discussion Group
30 Mins.
Sustaining
Sunday, 4:30 p.m.
WABC-CBS, New York.

The radio industry's several alert (socially) groups have been, during the past year, disposed to try out new ideas and formats in the realm of the so-called educational or public interest program. This 'Invitation to Learning' (originating at WJSV, Washington, but with CBS New York staff producer, Leon Levine, in charge) is admittedly and obviously a tentative enterprise subject to change and recasting as need suggests. The first program was hardly more than another, although perhaps a trifle more highbrow, 'People's Platform.' It was reasonably engrossing as a group discussion by four educated minds. And that—speaking for the first program —was about all that it represented.

Program idea is to examine the books of classic antiquity, which influenced the founding fathers, and the first discussion revolved around the Constitution itself. CBS, by its own admission, has no illusions. This is an extraordinary difficult assignment if anything really new is to be achieved. Its a case of having to reserve judgment on the general plan, on the involved personalities, and on the ultimate significance, if any.

Land.

'THE SPEECHMASTER'
With Maurice C. Dreicer
15 Mins.
Sustaining
Tues., Thurs., 2:30 p.m.
WOV, New York

This self-improvement stanza by Maurice C. Dreicer is the kind of show with which small stations can best compete with the networks. It offers definite value and is presented in appealing style. Decidedly a click, and particularly as a haven from the soap opera serials on most major outlets during the day.

Dreicer takes a couple of guests on each of his two-a-week shots, has 'em read sample sentences from a kind of exercise paper, then corrects their speech. He has a slight Yankee twang, not too studiously-perfect diction, apparently an intelligent approach to the problem and a clear way of expressing what he means. On show caught (23) he dealt with two fundamentals of correct speech—clarity of utterance and concentration on the meaning of what's being said. Since he made the reasons clear in each case, his dicta were convincing.

Hobe.

FRANK EDWARDS
Film Chatter
WHEATLEY MAYONNAISE CO.
15 Mins.—Local
Daily, 10:30 a.m.
WGRC, Louisville-New Albany

Local commentator has each line of gossip on Hollywood film personalities. Also gives out some info culled from trade papers on film capital doings, and at airing caught did some editorializing on the film extra rackets in Hollywood, as well as comments on the censorship actions of the Detroit police, in connection with ban of 'Primrose Path' and other pics.

Edwards plugs the local first-runs, and dishes out about 150 words on each of the downtown film house programs. This plug is cuffo for the film houses, who contribute 30 passes daily, to be given to the first 30 persons who phone in and repeat a sentence read at the close of the program, extolling the merits of the sponsor's product.

Edwards sustains a smooth-running style of comment and has prepared a daily script which should interest the housewives.

ALFRED LUNT, LYNN FONTANNE
Excerpt, 'There Shall Be No Night'
WJZ, WABC, WOR, New York

It took the Red Cross Sunday last (26) and the eloquence of Eddie Cantor to get Alfred Lunt and Lynn Fontanne to relax their traditional antipathy to broadcasting. Cantor said that they were uncertain of the medium, an absurdity, if true, for they quickly revealed that those rich voices of theirs come through the loudspeakers like the proverbial crystal goblet when gently bonged with the index finger.

Lunt spoke first in explanation and introduction. Miss Fontanne then read the heart-breaking posthumous letter which she receives in the Robert Sherwood anti-dictator play 'There Shall Be No Night.' It was beautiful and moving stuff.

Lunt and Fontanne are unfair to organized radio sufferers in withholding the charity of their art.

Land.

GABRIEL HEATTER
News Commentator
15 Mins.
LIBERTY MAGAZINE
Thurs., Sat., 9 p.m.
WOR-Mutual, Newark
(Erwin-Wasey)

Gabriel Heatter has chore twice weekly of mixing war news comment with much mention about the contents of the mag's current issue. In other words, Macfadden and Oursler have hired themselves some one whose judgment about such contents should prove quite effective since in the listener's mind there's something associative about a commentator and a critical faculty.

Heatter spreads the clinches and platitudes with his usual abandon. A good example of Heatter's flair for sensing the bend of the mass mind was the tact he used in opening his initial broadcast (23) for Liberty. He remarked that listeners had for days been deluged with the black side of the Allies' cause and that he was going to pass up the harrowing details of what England itself was facing and instead he would tell about the hopes, meagre as they are, that the English can cling to.

The ringing of a low-timbred bell marks the opening and close of the program. There's a chance of this thematic device being confused with that of Pall Mall's. With the latter it's the Big Ben motif.

Odec.

Laughs, Heart-Tug, Music Merged In 1st of Big War-Time Programs

A foretaste of the morale-building, funds-raising, public-rallying function of radio should war come to the United States was given Sunday (26) when the Red Cross drive for $10,000,000 was highlighted by what used to be called a galaxy of talent. It was a super-everything full-hour program at 2 p.m. New York time, and it delivered in one compact package two big impressions, one deep pathos, the other sock comedy. Eddie Cantor, who had most to do with organizing the program and a lot to do with broadcasting it, was more than a comedian and more than a showman when the hour was over. He was a national personage. It was undoubtedly one of the most successful entertainments in the cause of charity ever broadcast on a nation-wide, all-network basis.

Here, for once, comedians making 'benefit' appearances showed up with good material. That was especially true of Edgar Bergen, but Cantor, Jack Benny, Bob Hope, Jimmy Durante and Jerry Colonna were also in nice stride. Very funny, too, was a spoof on 'Information, Please' in which Walter Huston had Clifton Fadiman laid out in perfect formation like a butterfly under glass. Cantor, Durante and Hope helped along this high-spirited burlesque.

Musically the program had a fine gloss. Frank Black was on the stick in the east, and David Broekman from Hollywood. The Lynn Murray chorus was whammo in N. Y., and Judy Garland ditto in L. A. There were several novelty touches. A 'Romeo and Juliet' reading by Vivien Leigh and Laurence Olivier was followed by a hoke exchange between Cantor and Gertrude Lawrence. The snapper after the crossfire was Miss Lawrence's response to Cantor's efforts to get praise for his love-making and the English star cracking, 'I'd do anything for the American Red Cross!'

The occasion also gets a double-check historically for the presence of Alfred Lunt and Lynn Fontanne (see separate review), who allowed their feelings about this European mess to crush a prejudice against broadcasting.

The appeals for the Red Cross were poignant, forceful, and convincing, without being hysterical or melodramatic. The introduction by Norman Davis in Washington was a gem of its kind, and Mrs. Franklin D. Roosevelt came through with a talk that could be used in speech classes as a model of simplicity in the grand manner. There was also a pick-up from Paris of Wayne Chatfield-Taylor, Red Cross exec, but reception wasn't very forte.

The Army has no doubt already made a note of this show as a good example for filing under 'Civilian Morale; techniques for achieving same.'

Land.

GARY GRAY
With The Three Notes, David Byrn, Gene Bough and his orchestra (9)
15 Min.—Regional
CUSTODIAN TOILETRIES
Thursday, 8:45 p.m.
WOAL, TQN, San Antonio
(H. W. Kastor)

Program is built around vocal efforts of Gary Gray, who has a pleasing romantic voice. The Three Notes, a girls trio, is used for background effects while Gray warbles the tune. Style is similar to Dick Todd. Girls have nice harmony and blend in very well with the music.

Gene Bough and his crew of nine handle the musical background ably.

Dave Byrn is program announcer, who does a nice job throughout, both on the commercial and as m.c.

Commercials stress the fact that there is no finer face powder than Custodian and that it may be purchased at all types of stores. Also there is a complete line of toilet articles and aids with the Custodian label.

Show is well produced.

Andy.

Lively Showmanship
WINS LARGER AUDIENCES
in the
INTERMOUNTAIN
MARKET
FOR
KDYL
the POPULAR [illegible]
[illegible]
Representative
JOHN BLAIR
& COMPANY
NBC
RED
NETWORK

We've taken a post-graduate in POWER!

Not satisfied with our B.T.A. (better than average) power, WOR long ago took its 50,000 watts and directed, multiplied and concentrated them. Today, to its B.T.A., WOR can add T.B.A. (the best available).

For, by means of a directional antenna and unique over-water approach, WOR's power-full 50,000 watts are concentrated on population centers—cities where people listen, not dead-spaces.

WOR skillfully tucks its power away from the ocean on the East and the thinly populated portions of those states on the West. WOR has specifically designed its power ts reach the greatest group of markets in America with the most power.

Such an advantage is a major reason why more national advertisers are using WOR in more ways—at lsss cost—more often.

that power-full station—WOR

Radio Showmanship

(Local Programs, Tieups, Ideas)

VARIETY
Spotlight on—
WJR, Detroit

Guests Run Program

Detroit.

Mrs. Page program, a purely commercial show aired 15 minutes daily for the past 10 years over WJR here, this Saturday (1) take on a new tack, with 12 women listeners taking over as 'Mrs. Page for a Day' while Mrs. Page (Ruth Crane) goes on vacash. Femmes will be brought to Detroit, all expenses paid, given an extra $10 for broadcast as well as a recording of their program.

Idea belongs to Owen Uridge, assistant general manager of WJR, who decided he'd like to find out listeners' reaction to a program, in which every household hint and woman's problem discussed is advertising, pure and simple. Miss Crane divulged the plan to listeners last week, asked them to submit scripts for their own idea of how program should be conducted, and in one week was swamped with over 400 'extraordinarily well-written' scripts.

In addition to the 12 women picked to conduct the program on different days, at least 30 others will receive $5 each for entering scripts, thereby giving Mrs. Page right to use 'em in future broadcasts. Program has had long waiting list of advertisers for several years.

For the Kiddies

San Antonio.

The First Federal Savings & Loan Co. is presenting a new series of programs on WOAI. Title is 'Through Childhoods' Looking Glass.' Poems will be read by Pat Flaherty while Ted Brown is at organ.

Audience participation angle: listeners are invited to submit the wise sayings of their offsprings. Hoyt Andre will handle this side of the program.

Pep Up Peoria Forum

Peoria, Ill.

Discussion of questions and comments telephoned in by listeners during the program is giving new interest to 'The People's Forum,' weekly 30-minute informal roundtable series over WMBD, Peoria. Idea developed spontaneously, but is now a regular feature of the show.

Four representative local residents are invited to participate in discussion of timely questions, usually of local and controversial nature, for the weekly stanza.

Hypo Gals' Sports Interest

Milwaukee.

With a view to future commercialization of a program that is currently sustaining, WTMJ began Monday night (27) to build up women appeal for Charley Nevada's nightly 10:30 15-minute sports broadcast. Not only will women in sports be given more attention in the nightly resume, but a contest angle has been evolved to intrigue femme interest.

Women listeners will be asked each night to finish a sentence beginning for instance with 'Kay Stammers is, or 'Bill Tilden is' or some other sports star is, to be finished in five words all starting with the same letter. Nine best replies each night will be awarded nine like prizes—a culinary device known as a Nesco casserole, which is a 'desirable' addition to any housewife's cooking equipment.

Quantity of replies received will be a factor in determining how valuable the program might be to time buyers.

Advance listener interest has been built up by having Charley Nevada burst in on distinctly women's programs during the past week to announce a 'Nine Every Night' gift for women hearing his sports broadcast starting Monday.

PHILLY'S MAYOR SNUBS RADIO'S 'OPEN HOUSE'

Philadelphia, May 28.

Philly radio execs are burning over Mayor Robert E. Lamberton's open snub of the coming 'Open House Week'. First Hizzoner ignored their request that he issue a proclamation informing the citizens of Philadelphia of the event. Then he turned them down cold when they asked that announcement of the celebration be placed in lights on the side of City Hall in line with courtesy given to other quasi-public events.

To the latter request Mayor Lamberton replied that the electric signs were restricted only to events 'affecting the public interest'.

It was this reply that forced the blood pressure up along Radio Row. Broadcasters pointed out that only a couple of weeks ago all four sides of City Hall announced in electric lights the opening of the Flower show—a private enterprise for which 75 cents admission was charged—while the radio 'Open House' was an educational and good will gesture to the public entirely free of charge.

Theme For Call Letters

Richmond, May 28.

WRVA has inserted a novel touch in its station-identification announcements. While announcer is giving call letters, piano in background does 'Carry Me Back To Ole Virginny'.

Stunt has earned favorable comment from many listeners.

BIG TALENT RALLY FOR DETROIT WAR RELIEF

Detroit, May 28.

One of most pretentious benefits ever offered here, lasting over three hours and highlighting raft of name entertainers, netted over $6,000 for Red Cross war-relief fund last Tuesday evening (21) over WWJ. Show emanated from three spots, WWJ's radio theatre, Jefferson Beach outdoor dance spot and Saks nitery.

Arrangements permitted entertainers in various sections of Detroit to hit ozone between regular skeds at local amusement spots. With Ty Tyson, WWJ's vet announcer, handling, Jefferson Beach roundup presented Carroll and Gorman, Marc Ballero, from Blossom Heath; Carl Bonner's band, Preston and Blake Lamber and Avis Kent, from Club Royale; Alvino Rey's band, Four King Sisters, Skeets Herfurt and Dick Morgan, from Jefferson Beach; Wanda Warren and Frank Reynolds, from Club Lido, and Monnie Drake, from Club Palm Beach.

From Saks were heard Carlton Hauck's band, June Kemp, Don Harris, and Lee Mason. Broadcasting from WWJ's studio were Ted Lewis, then at Fox theatre; Maxine Sullivan and Jimmy Raschel's band, from Colonial theatre; Vic Abbe, Four Californians, from Book Cadillac's Motor Bar; Harry Richman, from Bowery nitery; Amos Jacobs, from Club Morocco; Carmen Cavellero, from Hotel Statler Terrace room.

In addition, the following WWJ artists took part in benefit broadcast: Ole Foerch's band, Vera Richardson, Paul Leash, Rosemary Calvin, Norman Ruvell, Merle Clark, James Barrett, Mischa Kottler, Victor Linfoot and John Morris. Talks by Detroit News staffers including S. L. A. Marshall, Russell Barnes, Anne Campbell, H. C. L. Jackson and George W. Stark plus Mickey Cochrane former manager of the Detroit Tigers baseball teams, helped link long chain of music and entertainment.

Lake-Spiro-Cohn, Inc., is the agency on the Plough Dixie Jamboree which clears over the South Central Quality Network Saturday nights. Programs are aired from the Memphis Municipal auditorium and there's an admission charge. Outlets consists of WMC, Memphis; KARK, Little Rock; KWKH, Shreveport; and WSMB, New Orleans.

CLUBWOMEN CONVENTION

More Radio Is Their Goal—Dupont Show a Highlight

Milwaukee, May 28.

Radio, pictures and the drama all came in for attention as 4,000 women gathered in the Milwaukee Auditorium for the national convention of the General Federation of Women's clubs, and Caryl Morse Klinb of the University of Wisconsin urged that pressure be exerted upon the radio networks for more educational and cultural programs.

'Radio is the greatest force in the world today,' said Mrs. F. H. Clausen, chairman of the federation's department of American citizenship. 'We used to ask for time on the air and when we got it we didn't know what to do with it. Today, however, we make a thorough study of radio technique, select competent speakers and insist upon worthwhile subject matter for we appreciate radio's tremendous value and every minute before the microphone must count.'

Mrs. Arretus F. Burt of Missouri, chairman of the federation motion picture division, warned the clubwomen to be on guard against foreign propaganda pictures, describing them as 'a most malignant cancer endangering our national peace.'

Ethel Rockwell of the University of Wisconsin emphasized America's need to stimulate regional drama.

Ace attraction for the clubwomen's big meeting was Dupont's 'Cavalcade of America' making its regular Tuesday night historical broadcast from the convention hall with Helen Hayes here in person to dramatize the life of Jane Addams of Chicago's Hull house.

Ed Kirby Praises Radio Script Exchange Of U.S. Office of Education

The National Association of Broadcasters, under the signature of Ed Kirby, has circularized 'those interested in educational broadcasting,' calling attention to the jeopardy facing the Office of Education's radio activities. Congress, points out Kirby, has eliminated the $40,000 appropriation okayed by the Budget Bureau and left the O. of E. high and stranded, and with a further handicap in the form of a clause denying WPA to make any radio projects.

Kirby urges that friends rally to save the Office of Education activities through appeal to the last resort, the Senate Appropriations Committee. Importance to all educational radio and also to small commercial stations of the Script Exchange maintained by the Office of Education is stressed by Kirby.

Congress has been tearing into the Government bureaus using radio and an aftermath to the bad publicity of the Interior Department's ill-starred 'What Price America' attack on the petroleum industry, which has been denounced as unfair tactics against private industry.

Hospitals and Flowers

Peoria, May 28.

Station WMBD proclaimed 'Lilac Day' for May 17 and listeners sent in several truckloads of the flowers. Staff members spent the day delivering the lilacs to local hospitals and shut-ins.

Short-wave remotes of the delivery scenes were broadcast by the station.

Peoria—Oliver H. Mackley, of WMBD's engineering staff, has become a factory rep of RCA, specializing in police radio systems.

MARMOLA FINDS STATIONS SCARED

Street & Finney agency is encountering difficulty in getting stations to accept its latest spot announcement campaign on Marmola. While it's generally admitted that the copy itself is inoffensively phrased the majority of stations approached recall the wholesale wrist-slapping administered by the Federal Communications Commission some years ago on the subject of plugging Marmola and in consequence thumb down the bids for time. Stations that have accepted the transcribed announcement campaign total 15 to date and in all cases the markets are small.

The product went on the FCC's unofficial frown list in 1935 after the Federal Trade Commission had issued a cease and desist order. The manufacturer of Marmola, the Raladam Co., fought the case up to the U.S. circuit court of appeals in Cincinnati and obtained a favorable decision.

A sample of the copy used by Marmola in its current minute transcriptions follows:

Announcer

The transcribed answer to a weighty problem. Mrs. Brown visits her next-door neighbor who seems quite upset . . .

Mrs. L

Oh, Mrs. Brown, I don't think my husband loves me any more.

Mrs. B

Oh, nonsense!

Mrs. L

No, it isn't. He said I'm getting too fat—that I'm not the slender, beautiful girl he married.

Mrs. B

Why don't you try to lose that extra fat?

Mrs. L

How will I do it? I simply can't bear the thought of strict diet and strenuous exercises.

Mrs. B

Then why not investigate the Marmola way of losing excess fat?

Announcer

A brilliant suggestion! Life takes on a new glamour if you lose ugly fat the Marmola way—that is eat sensibly and take Marmola, under the conditions and according to directions on the package. During the past thirty years more than twenty million packages have been sold. Marmola is only for adult fat persons who are otherwise normal and healthy and whose fatness is caused by a thyroid deficiency. No diagnosis is attempted. Consult your physician for that purpose. Why don't you try to lose that ugly fat the Marmola way?

Mexicans Get War News

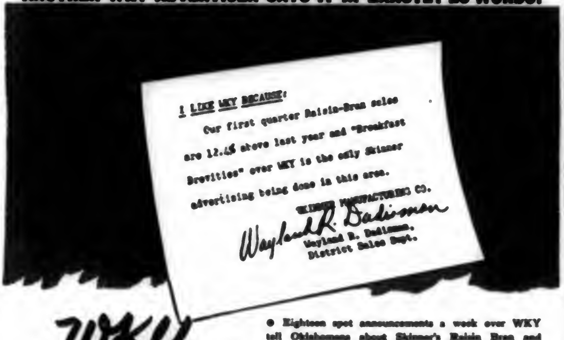
San Antonio, May 28.

Radio Station KMAC is broadcasting war news in Spanish.

Sponsored by the Mexican Chamber of Commerce of this city.

WBAL
means business
in Baltimore

ANOTHER WKY ADVERTISER SAYS IT IN EXACTLY 25 WORDS!



I LIKE WKY BECAUSE:
Our first quarter Raisin-Bran sales are 12.4% above last year and "Breakfast Brevities" over WKY is the only Skinner advertising being done in this area.
SKINNER MANUFACTURING CO.
Wayland R. Dalisman
Wayland R. Dalisman,
District Sales Dept.

WKY
OKLAHOMA CITY
OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING COMPANY ★ REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

● Eighteen spot announcements a week over WKY tell Oklahomans about Skinner's Raisin Bran and Macaroni products. The record book reveals a sales story which Skinner's representative reports as "an increase in my Oklahoma territory on Raisin Bran sales that to my knowledge is a better showing than has been made in any other territory." WKY has had a regular place in Skinner's sales plan for 18 months because it has demonstrated power to do a big sales job.

'THE O'NEILLS'
[illegible]
[illegible]
[illegible] MORE
LAUGHTER TEARS [illegible] HEARTTHROBS
LISTEN IN TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M. EDST
5:45-6 P.M., EDST
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

RADIO BOXOFFICE REPORTS

BALTIMORE
(WBAL, WCAO, WCBM, WFBR)

Network Units	Local Units	National Spot Units	Total Units
7,895	5,141	2,386	15,422
7,832	5,463	2,331	15,626
+0.8%	—5.9%	+2.3%	—1.3%

Some slight pick-up here on network and national spot count, but offset in drop in local units.

WCBM

Home schedule of Baltimore Orioles for Wheaties and Atlantic White Flash.

WFBR

Gulf Spray, through Young & Rubicam, two quarter-hours weekly.

Fels & Co., through Young & Rubicam, daily 15-min. newscast, 'Community News and Views.' Program originally set at neighborhood newscast for participating sponsorship will continue with strictly localized news and will drop commercial spots for lone plug by Fels.

Dodge, through Ruthrauff & Ryan, announcements.

DeSoto, through J. Stirling Getchell, announcements.

WBAL

'True or False' program was given a public broadcast at the Auditorium theatre here Monday (27) by WBAL. Team representing a ladies' bowling league was pitted against a coterie of Oriole ballplayers.

CHICAGO
(WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

Network Units	Local Units	National Spot Units	Total Units
9,594	5,198	10,090	24,882
9,594	5,155	10,080	24,829
*	+0.8%	+0.1%	+0.2%

* No change.

Business continues slack.

WGN

Nelson Bros. Furniture stores, through Hartman agency, 30 min. on Sunday, four weeks.

Linco Products, through Gourfain-Cobb, three quarter-hours.

General Foods, through Young & Rubicam, daily 15-min. quiz show.

Kroger Grocery, through Ralph Jones, two daily quarter-hour waxed serials.

CINCINNATI
(WCPO, WKRC, WLW, WSAI)

Network Units	Local Units	National Spot Units	Total Units
4,515	8,248	5,999	18,762
4,425	8,334	6,006	18,765
+2%	—1%	—0.1%	—0.01%

WSAI

Gulf Oil Co., through Young & Rubicam, 'Jack Berch & His Gang,' transcribed series of twice-weekly quarter-hours.

National Biscuit Co., through McCann-Erickson, six 'Make Believe Ballroom' half-hours weekly, 13 weeks.

Mabley & Carew, department store, 30-min. interview program.

WKRC

Swift & Co., through J. Walter Thompson, 'Sales Meeting of the Air.'

Spot announcements for Sternberger's Clothing, Cincinnati Dodge Dealers, Thompson Heating Co.

Citizens Republican Club of Clermont County, 15 mins.

DENVER
(KFEL, KLZ, KOA, KVOD)

Network Units	Local Units	National Spot Units	Total Units
7,548	4,350	1,304	13,202
7,303	4,308	1,229	12,841
+3.3%	+1%	+6.1%	+2.7%

KLZ

Armour & Co. (Treet), through Lord & Thomas, 156 quarter-hours.

Merchants' Biscuit Co., through Ball & Davidson, five temperature announcements daily, 52 weeks.

Joe Alpert Clothing Co., through Ted Levy, two 10-min. and one 15-min. programs weekly, 52 weeks.

Silco Tire & Oil Co., through Bob Betts agency, 20 100-word spots.

Miller Furs, through Max Goldberg, 20 announcements.

Kendrick Bellemy Co., through Walter Ehs agency, 25 announcements.

Sportland, 12 one-min. spots.

Lehn & Fink, through Wm. Esty, five announcements.

KOA

Denver Dairy Council, through Bob Betts agency, 12 quarter-hours of 'Singing Milkmen.'

Miller Furs, through Max Goldberg, 26 announcements.

KFEL

Baptist Pastors' Quartet, 13 half-hours.

Each of the following signed for 10 announcements: Foster Auto Supply Co., Dever's Tropical Inn, Royal Crest Dairy, Colorado Lace Cleaning Co., Pig Parlors, E. M. Olmstead Realtor, Home Building & Loan Association, and The Shanty.

DES MOINES
(KRNT, KSO, WHO)

Network Units	Local Units	National Spot Units	Total Units
7,440	3,120	4,711	15,271
7,440	3,115	4,735	15,290
*	+0.1%	—0.5%	—0.1%

* No change.

DETROIT
(CKLW, WJBK, WJR, WMBC WWJ, WXYZ)

Network Units	Local Units	National Spot Units	Total Units
8,033	11,614	4,454	24,101
8,323	12,090	4,621	25,034
—3.5%	—3.1%	—3.9%	—3.7%

General sluffing off in biz continues, but it's considered purely seasonal and not alarming. Bad weather, which has cancelled Tiger baseball games of late, has been a big factor in the dip of national-regional biz at WWJ.

Long-range view on local biz here is that Detroit automotive plants, holding key to U. S. defense plans, will soon be going full blast turning out war materials for both U. S. and foreign powers. Officials expect hefty influx of out-of-town workers, since shortage of skilled mechanics is acute here.

HARTFORD
WDRC, WTHT, WTIC

Network Units	Local Units	National Spot Units	Total Units
7,250	1,999	1,621	10,870
7,315	2,058	1,400	10,773
—0.8%	—2.8%	+15.8%	+0.9%

KANSAS CITY
(KCKN, KCMO, KITE, KMBC, WDAF, WHB)

Network Units	Local Units	National Spot Units	Total Units
6,445	6,697	7,021	20,163
6,475	6,622	6,786	19,883
—0.4%	+1.1%	+3.4%	+1.4%

Trend toward steadiness evidenced in past few weeks continues with only minor changes in billings. Noticeable upping in national spot biz due to KITE upping this department over two full hours; KMBC and KCKN also stimulated this department.

KCKN

Club Plantation, new night spot, using baseball scores nightly following K. C. Blues play-by-play.

LOS ANGELES
(KECA, KFI, KFWB, KHJ, KMPC, KNX)

Network Units	Local Units	National Spot Units	Total Units
10,671	11,564	1,742	23,977
10,572	11,381	1,848	23,801
+.9%	+1.6%	—5.7%	+.7%

Not much of a stir on the home front the past week, the total showing a slight rise. Only two stations reported any appreciable new biz.

KNX

Morrell Packing Co., through Henri, Hurst & McDonald, 65 five-minute 'Top News Stories.'

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.

Longendorf Bakeries, through Leon Livingston, 10 time signals.

Hillman used cars, through Ted Dahl, 78 participations in newscasts.

Royal typewriter, nine one-minute discs.

KFWB

Pepperdine Foundation, 20 half-hours.

National Schools, through McCarty Co., five five-min. programs weekly.

Goldbloom Distributing Co., 104 announcements.

NEW YORK CITY
(WHN, WMCA, WNEW, WOR, WQXR)

Network Units	Local Units	National Spot Units	Total Units
720	9,605	15,917	26,242
720	9,626	15,776	26,122
*	—0.2%	+0.9%	+0.4%

* No change.

Rise in national spot, due mainly to WMCA's broadcast of the first N.Y. Giants ball game, helped total units show another small gain.

WHN

A. B. Campbell Cleaning Co., through A. B. Landau, 24 announcements weekly.

Jacob Ruppert Brewery, through Ruthrauff & Ryan, station breaks.

Riggio Tobacco Co. (Cort Cigarets), through M. H. Hackett, participation in 'Cinderella Hour,' quarter-hour nightly.

Shubert Theatres, through Blaine Thompson, anns.

Manco Breads, Inc., participation in 'Polly the Shopper,' three quarter-hours weekly.

WNEW

Cushman Bakery, through Samuel C. Croot, 20 announcements.

Krueger Beverage Co., through A. W. Lewin, six quarter-hours weekly, David Lowe's 'Sound Track.'

Dodge, through Ruthrauff & Ryan, 25 anns.

Gulf Oil, through Young & Rubicam, two quarter-hours weekly, 'Jack Berch and His Gang' discs.

Watchung Lake, through Radio Adv. Corp., 75 announcements.

Magazine Repeating Razor Corp., through J. M. Mathes, participation in 'Make Believe Ballroom.'

Ruppert Brewery, through Ruthrauff & Ryan, 12 announcements weekly.

WMCA

Eastern Wine Corp., through H. C. Morris, 60 announcements weekly, 52 weeks.

Sally's Furs, Inc., seven half-hours weekly, featuring Wini Shaw, Jack Eigen, and Lee Grant's orch.

Klinamoth Chemical Co., through Klinger Advertising, 11 five-minute newscasts weekly.

Christian Science Committee, renewal of 52 Sunday quarter-hours.

Cushman's Bakery, through Samuel C. Croot, one-min. spots.

Roma Wine Co., through Bermingham, Castleman & Pierce, 60 announcements weekly, 52 weeks.

Dodge, through Ruthrauff & Ryan, anns.

SAN ANTONIO
KABC, KMAC, KONO, KTSA, WOAI

Network Units	Local Units	National Spot Units	Total Units
3,683	7,414	2,376	13,473
3,646	7,344	2,280	13,270
+1.0%	+0.9%	+4.2%	+1.5%

Biz this past week took a slight upswing in all departments, with greater gains expected in the next several weeks.

WOAI

Interstate Theatres, through Thomas Conroy agency, announcements for 52 weeks.

California Fruit Growers Exchange, through Lord & Thomas, announcements.

Kruschen Salts, through Erwin, Wasey, five announcements weekly.

General Electric, through BBD&O, 12 one-min. spots.

Durham Business Institute, six announcements.

Procter & Gamble (Camay), through Pedlar & Ryan, 'Women in White,' daily waxed quarter-hour.

Procter & Gamble (Dreft), through Blackett-Sample-Hummert, daily 15-min. 'Lone Journey' transcriptions.

First Federal Savings & Loan, through Coulter-Mueller-Grinstead, 'Through Childhood's Looking Glass,' quarter-hour weekly.

Joske's Men's Store, through McCabe agency, renewal of announcements.

Armour & Co. (Treet), through Lord & Thomas, 'Your Treat,' three quarter-hours weekly.

KABC

Daily announcements for Tropic Dry, Victory-Wilson, Trafton Tile & Marble Co., Solo-Serve Dept. Store, Triple A Travel Co., Dr. Rumm (optometrist), Blue Room, Joske Co.

SALT LAKE CITY
KDYL, KSL, KUTA

Network Units	Local Units	National Spot Units	Total Units
6,401	2,806	1,419	10,626
6,511	2,932	1,345	10,788
—1.8%	—4.2%	+5.5%	—1.5%

KUTA

Fisher Baking Co., direct, 'Patty Jean's Health Club' a 15-min. recorded exercise program.

Announcements for:
Thompson Indian Trading Co., 300.
Star Kist Tuna, 52.
Axelrod's Furniture Co., 300.
Blue Moon Night Club, 52.
Midget Speedway, 52.
Saltair Beach.

SAN FRANCISCO
(KRFC, KGO, KJBS, KPO, KSFO)

Network Units	Local Units	National Spot Units	Total Units
8,505	3,206	1,813	13,524
8,430	3,267	1,830	13,527
+0.8%	—1.8%	—0.9%	—0.02%

KFRC

Riggio Tobacco Co. (Regent Cigarets), through M. H. Hackett, 52 broadcasts of 'Bulldog Edition of the News' with Mark Goodson.

Towne Talk Company (sauce), through Milton Weinberg, 20 quarter-hour participations on 'Morning Hostess.'

S. F. Peninsula, Inc., through Gerth-Knollin, 20 one-min. E. T.'s.

Charles Brown & Sons, through La Bess Eisen, nine 100-word spots.

KSFO

Key System (ferry service to Treasure Island), through Tomaschke-Elliott, eight announcements.

Dodge, through Ruthrauff & Ryan, five 100-word announcements.

I. Magnin Co., through Erwin-Wasey, three announcements.

Southern Pacific, through Lord & Thomas, renewed two announcements daily.

Folger Coffee Co., through Raymond R. Morgan, renewed quarter-hour weekly program.

Acme Breweries, through Brisacher, Davis, renewed four weekly 10-minute newscasts.

Crowell Publishing Co., through McCann-Erickson, renewed weekly quarter-hour.

SEATTLE
(KIRO, KOL, KRSC, KXA)

Network Units	Local Units	National Spot Units	Total Units
4,520	10,121	880	15,521
4,580	9,893	761	15,234
—1.3%	+2.3%	+16.4%	+1.9%

Inside Stuff—Radio

Associated Music Publishers, Inc., got a judgment of $1,540 against Jacob H. Barker, Jr., sales agent for its transcription library in Australia, from Justice Samuel C. Coleman in the New York city court last week. It was Barker who had filed the original suit for commissions he alleged was due him from Associated, but the latter countered with a claim of its own.

The court allowed Barker $1,748 as due for his services in selling the library to Australian stations and getting renewed contract and upheld Associated's counterclaim against Barker for the sum of $3,288. It was disclosed that Barker got 40% on the original contracts with stations and during the trial Associated agreed to increase that remuneration by $500 to cover the contract renewals.

After putting on but one installment of the series, WOR, Newark, has camphored the morning program framed around Tommy Dorsey's recordings. The program was tagged 'Midnight in the Morning'.

Reason given by the station was that it wanted to await and see what action the American Federation of Musicians would take on the question of broadcasting phonograph records at its Indianapolis convention next week. Also that Dorsey was angling for an NBC wire out of his present spot, the Astor hotel, N. Y., in place of his present Mutual release.

Lennen & Mitchell is talking a five-year deal with Walter Winchell for Jergens, with the usual annual options of course, but the idea is to circumvent any seasonal parleys on coin, conditions, etc. A consideration also would be permission for Winchell to broadcast from Miami up to 16 weeks each winter, instead of eight as now, the sponsor paying the wire charges. Gross value of such longtermer, if fully exercised, would aggregate $1,300,000 to the columnist.

Eddie Rickenbacker, airline exec and World War ace, last week turned down a request from Mutual to do some comment on aviation defense needs for the country. He explained that he has been too busy with other matters to sit down and make a thorough analysis and interpretation of the situation, and gave Mutual assurances that if at any time he decided to broadcast on the subject he would do it over that network.

Pinky Hunter, co-announcer of Cleveland Indian baseball games via WCLE and floored early in spring with pneumonia, is back home after a lengthy hospital stay and is slated to go back on the job early next month. Bud Richman, station program director, has been working with Jack Graney during the Hunter absence.

Lawrence Klee is now scripting 'Young Widder Brown' serial for Bayer aspirin over NBC red (WEAF). Blackett-Sample-Hummert is the agency. Author is a son of the late Mel Klee, vaudeville blackface comedian. He appeared for a time with his father. He's been writing for radio for some time.

Wallace, the 'figure control' (gymnastic) spieler, is being used by Saraka through Mutual for only the east and the west coast. The Beatrice Creamery Co. has him tied up for 18 midwest stations with WGN, Chicago, included.

Roberta Semple, daughter of Aimee Semple McPherson, who got her original radio job doing research for Hobby Lobby, is now an assistant to Carol Irwin, who has charge of daytime programs for Young & Rubicam.

James Cox, commercial manager of WAVE, Louisville, is this week observing his 12th anniversary with the station.

15 Best Sheet Music Sellers

(Week ending May 25, 1940)

Playmates	Santly
Woodpecker Song	Robbins
Singing Hills	Santly
A Lover's Lullaby	Jewel
Imagination	ABC
With the Wind and the Rain in Your Hair	Paramount
Shake Down the Stars	BVC
*Say It ('Buck Benny Rides Again')	Famous
*Little Curly Hair in High Chair ('40 Little Mothers')	Feist
*When You Wish Upon a Star ('Pinocchio')	Berlin
*Alice Blue Gown ('Irene')	Feist
God Bless America	Berlin
*Angel in Disguise ('It All Came True')	Witmark
Make-Believe Island	Miller
Apple Blossoms and Chapel Bells	Remick

**Filmusical*

Band Reviews

WALLY WALLACE ORCH (10)
Pla-Mor Ballroom, Lincoln, Neb.

A blondish, wiry, jump-enthusiast, Wallace features himself as a bounding bandstand personality, and uses rhythmic jive-warbling at the mike.

Essentially a band for the young crowd, Wallace is enjoying a 'throw-back' popularity in this territory. Most of the other bands have given up the beat-down style, have turned to sweet, so where he was once just another swing-band, he now has the field covered by the Schroeder office almost to himself.

He's the focus of interest on the rostrum, and the band boys fulfill a strict playing mission. The rhythm section is jammed up front with the band, the bass, fingered by Harold Donovan, being almost on top of the mike, and Larry Herman, piano, and Hal Norton, drums, pounding out the count backing up. Brasses are Wendell Lester, Bill Blick, and Shay Benonite, and the reeds include Woody Oslund, Milton Lewis, Bill McMullen, and Max Richards.

Wallace is strictly for the dance-hall trade, and makes bid for no other type of business. In his field, he gives them what they want.

Art.

BUDDY FISHER ORCHESTRA (11)
Turnpike Casino, Lincoln, Neb.

This orchestra is a comeback for Buddy Fisher, who left MCA after long association, joined CRA, and then dropped from the baton side of the music trade altogether to make a stab at the agency biz. Office did a brodie, and there was a pile of litigation between himself and CRA, as he's now trying again fronting a band. It's little more than a month old, mostly recruited from A.F.M. locals in Texas.

Fisher is dreaming up novelties as he goes along, but is having none too easy a time getting the wheels rolling again. Skedded for two weeks here, rehearsals have been heavy and steady during that time.

His idea is substantially the framing of a band which can seek long stays in class and semi-class spots. Most of the arrangements are saccharine, contributed by saxist Fran McCarthy, and Nick Musolino, trombonist, and, even though he now has four saxes, he's planning to add another which will line up five reeds against two brasses and the three-manned rhythm section.

Bonnie Ruth Garrett is of low registry all the way around, a low voice and low on ability to charge up interest in her numbers. Her songs are pleasant enough on the ear, but there's nothing arresting about them. She was in on limited repertoire here, which gave her an unfair chance to show, however. Besides the Fisher clowning, he has a threesome labelled the 'Spanish-American' trio, composed of Jose Hernandez, Ernest Labordie, and Paul Urias, all of good voice.

Band personnel includes Dick Jones, Kay Carter, Hernandez, and McCarthy, saxes; Urias, trumpet, and Musolino, trombone; Labordie, piano; Loring Reed, bass; and Johnny Harper, drums. Dedicating his outfit to the playing of music pleasantly, with some whoop-de-do on the band stand late in each program, Fisher, admittedly up to his eyes in the job of bringing the boys up where he wants them, has a possibility of developing okay.

Art.

RED NICHOLS ORCH (13)
With Bill Darnell
Famous Door, N. Y.

Red Nichols was, along with Ben Pollack, one of the pioneers of swing. He and his band of that day and the well known Five Pennies cut a wide swath in the band world four or five years ago, but subsequently were eclipsed by the speedy rise of the Benny Goodmans, Tommy Dorseys, et al. As a result Nichols was shoved far into the background until today he's a little known quantity among the younger swing addicts. However, with the band Nichols is currently leading at the Famous Door, a comparatively small group of 12 pieces and himself, it shouldn't be long before he's right back in the middle of the present popularity sweepstakes.

His is a group that's different and exceptionally good. Outfit provides a wealth of listening and dancing appeal, plays swing in the modern style, yet doesn't confine itself to being just an up-to-the-minute bunch tossing off on ballad or hop tempos. Nichols leads 'em into either one of those beats with ease but also takes 'em into smartly and smoothly played dixieland.

Arrangements, all fresh, are neatly colored. They never become tiresome, some imbued with a tinge of jazz not wild enough to pass over the head of an average hearer, others strictly in the popular idiom employing Duke Ellington's alternately clear and muted horns. The playing itself is socko. It's a clean-looking and exceptionally clean-playing bunch composed of four strong, sure saxes and the usual four rhythm that kick up a solid base for the saxes and brass. Latter include two trombones and three cornets, including Nichols' own horn.

Nichols' leading and playing go far in furthering the good impression of the group as a whole. His playing style doesn't conform to the popular conception of modern horn men, but that's what provides its attraction. With the other two or soloing (he alternates between front and back, joining the two horns or leading), or just maestroing, Nichols is a finished performer. The Five Pennies aren't used often, but when they are, the same impression of hard work and extensive rehearsals, gathered from the work of the group as a whole, is relayed.

Bill Darnell vocals but is not from the band. On the basis of one or two numbers heard, he's okay.

Wood.

HAL LEONARD ORCHESTRA (11)
King's Ballroom, Lincoln, Neb.

Hal Leonard was leader of the twice-national champ high school band of Mabel, Minn., several years ago, and was music instructor for a year at Winona (Minn.) State Teachers College before he took to the road with his present territory crew. Music background is such that he knows, more than many of the small-fry band leaders, what to do about his outfit to make it better. As result, the band has been a consistent climber, and is especially favored by the younger groups.

Featuring an easy basic rhythm, the boys go in for versatility, all the way from hide-wearing specialties of the hammer down type, to Rotary stomps that the grand-pappies could stay with. Adaptability of his library keeps him in demand for dates, because he fits any place in the one-nighter field.

He puts his lip in with the brass section on trumpet, which gives him three trumpets and a trombone, lined up against four sax men, and three rhythm boys. Trombonist is Herbie Peer, who is also the band's only vocalist, and the other brass men are T. Thompson and Bob Andrews. Billy Lee and Rollie Morehouse are the altos, and Tom Pope and Harold Krolow, the tenors, in the reeds, with Stanley Armoskus, bass; Ralph Houpert, a shiner on drums, and Bernard Dillon, piano.

Dillon and Leonard's brother, Harold Ekstrom, are the arrangers. One of the main attractions about the outfit is the triple-tonguing trumpets, Leonard, Thompson, and Andrews ganging up to produce a flashy musical going-over often on requests.

Art.

BILL BARDO ORCHESTRA (13)
Hotel Muehlebach, Kansas City

This band puts out a flash and a show along with its dance music, and aims as much at being entertaining as at playing for dancers. Bardo has rounded his 12 men and a girl into a musical organization that clicks on both counts.

General tendency of bands in this higher priced spot is to concentrate on furnishing music equal to the tariff, but the Bardo band goes in for utilizing the intimacy of the room and breaking the ice. Nightly a brace of shows is offered, each including a number or two in which the gal customers dance with the band members and everybody gets friendly. Novelty numbers by crew members, a glee club, and a Capella choir, a quartet, specialties, hillbilly and range songs add variety to the half hour shows. Band almost makes a night club out of a supper spot.

The leader was formerly an arranger with George Olsen and has a comparatively young band about two years old. Members were mostly recruited from the universities and colleges around Chicago and all but leader and a couple of instrumentalists are under 24 years of age.

Arranging is handled by Ted Phillips and Adolph Gurak of the sax section and by Bill Newton of Chicago. Sax section of four is completed by Harold Kahn and Lee Knight. Trumpet trio is composed of Marvin Hughy, Milton Hubbard and Al Hahn, and brasses are rounded out by Jesse Vance on the trombone. Rhythm is filled out by Frank Pichl on drums, Ory Pesci on guitar, Hugh Waddill at the piano, George Biller at the string bass, and leader on the violin works frequently as an instrumentalist. Vocally, blonde Esther Todd is featured, and Pesci and Vance handle novelty and lyrical tunes respectively. Bardo also takes a turn at piping ballad type songs.

Besides a large supply of novelty songs Bardo has a swing library of 200 arrangements and a sweet library of over 185 numbers, thus being equipped for one-night ballroom stands, hotel dinner spots, clubs or theatres, although it has filled comparatively few of the latter two to date. From its work here crew is a comer.

Quin.

ALL BAND OFFICES AT A.F.M. CONVENTION

All the major band booking offices will have representatives at the annual convention of the American Federation of Musicians at Indianapolis beginning June 9. Tommy Rockwell, of General Amusement; J. C. Stein, of Music Corp. of America; Charles Green, of Consolidated Radio Artists; Willard Alexander, of Wm. Morris, and Bill Fredericks, of Fredericks Bros., will be on tap.

It's expected the session will produce several legislative slaps at booking offices and their methods.

Frankie Masters at Taft, Ben Bernie Goes Touring

Frankie Masters orchestra, which closed a long stretch in the grill of the Hotel Roosevelt, New York, last week, replaces Ben Bernie at the Taft hotel, N. Y., June 22. He's in for four weeks. Roosevelt's room stays closed for the summer.

Bernie starts a tour of one-night stands immediately after bowing out of the Taft. Masters, until the June 22 date, starts one-nighting.

HINES B.O. OK IN B'HAM

Birmingham, May 28.

More than 2,200 Negroes turned out to greet Earl (Father) Hines and band in the municipal auditorium here Tuesday (21). Attendance was boosted by city authorities lifting ban on use of stage for tables where party groups gathered.

Motherel Bonner, booker, considered draw of $1,400 good in view of long siege of sultry weather.

Bands at the Boxoffice

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. 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; 50c-$1)	4	475	2,125
Larry Clinton*	New Yorker (400; 75c-$1.50)	2	1,425	3,050
Del Courtney*	Park Central (275; 50c-$1)	2	800	2,275
Jimmy Dorsey	Pennsylvania (500; 75c-$1.50)	7	1,100	5,045
Tommy Dorsey*	Astor (800; 75c-$1)	1	†2,725	2,725
Eddy Duchin*	Plaza (350; $1.50-$2.50)	7	650	5,300
Sleepy Hall	Biltmore (300; $1-$1.50)	14	175	4,075
Ray Kinney*	Lexington (300; 75c-$1.50)	2	1,100	2,900

** Asterisks indicate a supporting floor show, although the band is the major draw. † 5 days.*

COLLEGE RHYTHM

The ninth of a series of articles on collegiate likes and dislikes as regards dance music and dance bands.

The writers, staff members of publications at their respective schools, have been asked by VARIETY *to give the opinion of the student body as a whole rather than pass personal judgment. Neither has* VARIETY *given further instructions as to what was to be said or how. These articles appear as the undergraduates have written them, with the expressed opinions being their own.*

VARIETY *publishes the series to give music men and band leaders a cross-section of current undergraduate opinion on dance music and bands, with the hope that it will be both informative and instructive. For what the college group has to say about dance music is deemed important in the trade. This is a continuation of a series originated by* VARIETY *in 1935.*

UNIVERSITY OF WASHINGTON

By Saxon Miller, '40

(Washington 'Columns')

Seattle, May 28.

Way up here in the farthest northwest corner of these United States, where the big trees and the big crows and the little Injuns grow, the musical constellation has a fanatical following of nearly 10,000 student fans.

With Glenn Miller carrying the biggest torch for the past school year, those in the know predict that Eddy Duchin, one of the steadiest of the old favorites, will be tuned in on more sorority and fraternity radios than any other orchestra in the very near future.

Washington favorites are a queer combination of the old and the new, the steady and the meteoric. We still like Artie Shaw but he's going the way of a lot of other better-buried champions about this point.

In no preferred order we list Benny Goodman, to listen and wiggle to, but not to dance to; Raymond Scott for the music with a laugh; Fred Waring for danceability and novel, but still recognizable arrangements; Phil Harris for that throaty muttering we laugh at but still enjoy; Kay Kyser to dance to and just plain like; Jan Savitt for one of the best of the newer bands and for his very musical rhythm; Bob Crosby as one of the most consistently good, and the Dorsey brothers as a pair of old favorites we still will like for a long time to come.

When we talk about musical preferences here at Washington, we think we're pretty average. There's the group that big-apples, shags, balboas and now jitters, and there's the far bigger group that listens to hot jive, but dances to sweet swing.

We all stumbled around to the Big Apple and pretended we were having one heck of a good time being awkward and hot and, when it came right down to it, also very silly. So when the shag and the balboa and, to date, the jitterbugs came along, we were more than content to stand in one corner and watch the other guy and the other gal indulge in their setting-up exercises for the evening.

Campus' Hot Club

On the Washington campus there has been organized a jitterbug club which has about 200 members and which has been called, much to the dismay of our deans of men and women, the Hot Club. They give us jive concerts for good listening and sweet swing for good dancing.

Due to the fact that Washington is so far away from all civilized centers of this country, at least to a great many minds, it is difficult to engage the better orchestras for all-school dances. The name bands we do get are those which happen to be touring the Coast. A little hard luck dogged us this year and the only combo we had was Eddie Fitzpatrick for our Junior Prom.

However, our school dances have been more than a success because of a few local campus bands which are in the vernacular, 'plenty sweet'. Give us Center Case, Gay Jones or Jimmie Crane and we're happy.

Seattle is not exactly a dinky dump and there are plenty of places to dance. The better spots have given us some pretty fair music this year, and among the best are Archie Loveland, Jimmie Lunceford, Ken Baker and Duke Ellington.

With 23 sororities and some 30-odd fraternities on the campus, and each with innumerable phonographs and radios, the music stores have a fairly heavy run on their recording supply. And along with Greek Row we might mention the musical appetites of those who eat on the 'ave' or in the campus coffee-shop and keep the Wurlitzers blatting loudly over all noon conversations.

Always tops with us are the Andrews Sisters in almost any of their arrangements. Also there's nothing like the throb of Glenn Miller's 'Tuxedo Junction' or 'In the Mood' to give us itching feet or to make a book that's 12 inches from our collective nose recede into that fiery place where all textbooks belong at such times.

For sheer rhythm we still like Artie Shaw's 'Begin the Beguine,' and we'll also take Glenn Miller's 'Sunrise' or 'Moonlight Serenade'. For a good novelty record we like Raymond Scott's 'Business Men's Bounce,' and on the back, his 'Peanut Vender,' which is one of the niftiest items extant. And speaking of novelty items, we'd like to add our combined chorus of 10,000 voices to the fanfare for that delightful little Scott emulsion in wax, 'The Huckleberry Duck'.

For a month or so we liked 'Wee Bonnie' Baker singing 'Oh Johnny' and 'You'd Be Surprised,' but at the present writing, the campus finds her more and more nauseating. When we listen to a recorded program on the radio, of which we have a plethora on Seattle, we like Bing Crosby singing anything anytime. Here is a lad who has been a favorite for a long time and deserves it.

Among other things we take to Charlie Barnet's 'Love Grows on the White Oak Tree,' Eddy Duchin's 'All the Things You Are' and Jan Savitt's '720 in the Books'.

(Next week: Duke)

Tommy Dorsey doesn't call the small combo he uses to turn out his one Bluebird record a month the Clambake Seven as he did when they were just part of the big band. Tags 'em the Sentimentalists. First two sides, 'East of the Sun' and 'Head on My Pillow' released this week.

TED
LEWIS
WEDNESDAY, THURSDAY,
FRIDAY and SATURDAY
MAY 29, 30, 31, June 1
WARREN, OHIO
Personal Management:
WILLIAM MORRIS AGENCY

Tonight's Invitation
GALE, Inc., Presents

Tuxedo Junction
Erskine Hawkins and his Orchestra
Featuring VOCALS BY DOLORES BROWN

PROMOTION MANAGER
to direct activities of Chicago ballroom and amusement center. Must have successful record. In reply state fully experience, qualifications, age and salary expected.
WRITE—WIRE—BOX 34
Variety, 54 W. Randolph St.,
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SAYS BMI SPREADS RUMORS

FREAK LEGAL JAM OF BAND LEADER

Detroit, May 28.

Just 40 feet and a legal injunction kept Danny Demetry from conducting his band during its stay at Eastwood Park. In order to cross that 40 feet of space and licorice stick his musicians, Demetry would have had to lay $25,000 on the line.

The case of the missing maestro grew out of a lawsuit in which Henry Dombrowski, a Detroiter who got his leg busted in an automobile accident, brought a civil suit for $25,000 against Demetry for damages.

Then arose the legal peculiarity by which the band leader was kept from conducting. While the damage suit was pending, Demetry was placed under $1,000 bond which stipulated he remain in Wayne County while the suit was awaiting hearing. Although most of Eastwood Park lies in Wayne County, the ballroom happens to be just over the line, in Cacomb County. In fact, the band stand was just that short distance of 40 feet from the boundary placed on the maestro.

Not being willing to shuck out $25,000 for the privilege of standing in front of his band, Demetry stayed on safe grounds and listened to them outside the ballroom.

The full irony of the thing lies in the fact that the orchestra leader had sold his car 10 days before the accident and it was a 15-year-old parking lot attendant who is reputed to have been driving the car when it hit Dombrowski. The latter had brought suit after the license number of the car had been checked up and the machine was found to be still registered in Georgia under Demetry's name. He is a resident of Atlanta.

But even after he produced witnesses in court that the car had been sold far in advance of the accident and the title turned over to others, the court was hard-boiled and kept Demetry within bounds and his orchestra out of bounds.

The band got through the week all right.

BOB ALLEN'S PAUSE FOR NUPTIAL IDENTIFICATION

Bob Allen, vocalist, with the Hal Kemp orchestra, finishes the current date with the band at the Chicago theatre, Chicago, tomorrow night (Thursday) and jumps to Indianapolis to be married Saturday afternoon (1) to Margaret Lee Riddell, a non-pro. Immediately after the ceremony Allen and his bride fly back to Chicago to enable Allen to work with the band that night at the Trianon Ballroom.

Allen's last vocal with Kemp's band for Victor Records was Hoagy Carmichael's tune 'I Can't Get Indiana Off My Mind.'

Baron Elliott Quits Radio For Career in Dancedom

Pittsburgh, May 28.

Baron Elliott band, staff crew at station WJAS, pulling out of local CBS set-up next month for build-up as strictly a dance band under one of the booking organizations, understood to be MCA. Elliott has been a local name now for several years, really coming into his own this season with flock of nitery and college dates in this territory, doubling from the radio job.

During Harris-Senator's brief fling at vaude last winter, Elliott was the house band there. First out-of-town date following withdrawal from WJAS will be at Jefferson Beach in Detroit, where outfit opens month's engagement June 21.

Ben Young opened two-week engagement Monday (27) at Kennywood Park, Pittsburgh, replacing Mitchell Ayres outfit.

ROY FOX ORGANIZES

Passport Picked Up, He Is in U.S.A. From Now On

Unable to return to England when his passport was revoked by the U. S. Consulate at Sydney, Australia, Roy Fox has returned to New York to build a new band. Fox, an American citizen, had been leading an outfit in England since 1930. New group, which will be handled by General Amusement Corp., goes into rehearsal next week.

Following the passport revocation in Aussie, where Fox was visiting, he came back to this country via a Pacific passage. Jack Harris, also a U. S. citizen who has been leading a band in England for years, is in the same position. He came over two weeks ago for a visit and will stay. Billy Bissett, Canadian, ex-leader at the Casino de Paree, London, is also stymied. He's already built a band on the Coast.

OPERA-ON-TOUR FILES APPEAL

Opera on Tour, Inc., has filed an appeal to the New York Court of Appeals from a judgment against it rendered by the appellate division of the supreme court. Opera on Tour lost its suit against Joseph N. Weber, president of the American Federation of Musicians, and George E. Browne, president of the International Alliance of Theatrical Stage Employees.

The first decision in the suit, made by the supreme court in May, 1939, was in the plaintiff's favor, but subsequently the higher court reversed the decision.

Decision upheld the defendant's right to bar stagehands and other employees from working for the plaintiff, on the ground that the latter used 'canned music' instead of live musicians. Plea for an injunction against the defendants was denied.

Eddie Durham Files

Albany, N. Y., May 28.

Eddie Durham, Inc., has been chartered to conduct a business in organizing and managing orchestras and entertainers, with principal office in New York City. Capital stock is $20,000, $100 par value.

Directors are: Eddie Durham, attorney Frank T. Rainer and Blanche Migden, N. Y. City.

ABELES DENIES ROBBINS DEAL

Music Lawyers See Broadcast Music, Inc., Strategists Using 'Fifth Column' Tactics Against Solidarity of Publishers—Many Get Offers, Then the Story Slips Out

OTHER ANGLES

Julian T. Abeles, copyright counsel for Metro, last week denied the report that he was engineering a deal with Sidney Kaye, CBS lawyer and vice-president of Broadcast Music, Inc., involving the Robbins music group. Abeles admitted that he had been approached, the same, he added, as Kaye has approached other major firms allied with ASCAP, but there had never been any actual negotiations.

Abeles stated that even if Broadcast Music could produce the money for a buy he couldn't see how the Metro-Robbins catalogs could be assigned away from ASCAP without Metro-Robbins violating its contract with other film companies, such as 20th Century-Fox and Universal. Film exhibitors would still have to get licenses from ASCAP and by putting these catalogs in the hands of broadcasters Metro would be making things more complicated for its No. 1 source of income, the picture theatres, Abeles added.

It is assumed in the trade that if any deal was entered into with broadcasting interests it would be predicated on Metro being able to deliver 100% of the Robbins group's stock. Outside of Metro and Jack Robbins this stock is held by Domenico Savino, Jack Bregman, Bernie Prager and Stephen Levitz, all former or present employees. The firms in the group are Robbins Music Corp., Leo Feist, Inc., and Miller Music, Inc.

Suspicious

Music lawyers credit BMI with using smart tactics in causing doubt and suspicion in ASCAP circles. Major publishers are approached about a sale and in a short while word drifts out of BMI about pending deals, with the result that publishers within ASCAP's ranks begin to wonder whether some of their important co-members are engaged in 'fifth column' activities.

Commenting on the rumor last week, Irving Caesar, president of the Songwriters Protective Association, declared that he was puzzled as to how Abeles expected Metro to get away with any tieup with broadcaster interests unless the group was to remain in the ASCAP ranks. The writers allied with this group's catalogs, Caesar pointed out, have extended their contracts with ASCAP and under the circumstances the group could not, unless it was courting a legal battle, permit these writers' performing rights to be cleared by any organization other than ASCAP.

BMI last week obtained the performing rights to another standard catalog, namely, Hinds, Hayden & Eldridge, Inc. The deal, explained BMI, will give it thematic music.

Orchestra Leaders Responsible For State Unemployment Tax in Ohio

Columbus, May 28.

Employees of orchestras in Ohio—clubs, radio stations and the like—are exempt from contributions to the Ohio Bureau of Unemployment Compensation, officials have ruled. According to the ruling the orchestra leader was cited as having complete control over member musicians, therefore being responsible for compensation taxes on the individuals.

B. U. C. made reference to A. F. of M. regulations which state there can be no employe-employer relationship between orchestra members and the employer of the orchestra. Request for clarification of the law as pertaining to the situation was made by WSPD, Toledo, station disclaiming responsibility for the tax.

Ruling in effect will be an answer to the declaratory judgment suit filed against the bureau several weeks ago by the Cat and Fiddle club, Cincinnati, asking for a ruling on the same matter.

Job Not Steady

Providence, May 28.

Waning popularity of theatre organists finally hit Maurice Cook, who has played at Loew's State here since 1930.

He took his final bow Wednesday (22).

ROCKWELL-CRA MERGER TALK

Report is up again about a deal pending between the General Amusement Corp. and Consolidated Radio Artists, Inc. Proposition reported to be under discussion between Tom Rockwell, of GAC, and Charles Green, of Consolidated, involves a merger of the two companies, with the former putting up quite a chunk of coin to facilitate the adjustment of certain artists and organizational obligations.

Talks of interlocking their interests have been held by Rockwell and Green from time to time during the past year but they never got beyond the preliminary stage.

Mobile's Big Auditorium Won't Recognize Unions; Gray Plays Smaller Hall

Mobile, Ala., May 28.

Glen Gray's Casa Loma orchestra, booked here for May 29 at the Fort Whiting national guard auditorium, with a seating capacity of 3,000, must change over to the Battle House auditorium with a capacity of about 700, due to refusal of the Fort Whiting building commission to recognize the union. The local musicians union, stagehands and operators joined in an appeal to the commission to employ union labor at the auditorium. The commission refused on the ground that they could not dictate to various organizations which use the Fort Whiting auditorium.

This means that many traveling bands, artists and stage shows will probably skip Mobile.

LAKE ERIE HOOFERIES FORESEE LUSH SUMMER

Buffalo, May 28.

Up and down the shore line, Lake Erie danceries are unshuttering for presumably boomish year. J. G. Cameron opens his Celeron Park at Jamestown with George Duffy orch one-nighting Memorial Day (31), with Will Osborne dittoing June 8.

Crystal Beach, Ont., ballroom will play Harold Austin's band plus Canadian outfits. Spot has gotten $1,500 going-over, which includes new acoustical ceiling. Stewart Scott, back from WPTF, Raleigh, N. C., moves into Lake Shore Manor June 1.

NAPA Forces WNEW to Drop Discs; Local 802 Backs Maestros' Showdown

After a meeting between owners of WNEW, New York, and Jimmy Walker, ex-mayor of N. Y. and now president of the National Association of Performing Artists, the recordings of some 100 orchestras and singers were pulled off the station's various recorded shows last week, including Martin Block's Make-Believe-Ballroom. Platters banned are those made by artists listed as members of the NAPA. Walker demands that users of the discs for broadcasting purposes must get permission from NAPA at an annual sum not yet fixed. WNEW will not use them again until the situation is straightened out.

List of NAPA members whose recordings are normally used on WNEW and now yanked from usable files include: Abe Lyman, Bob Chester, Will Osborne, Charles Barnett, Louis Armstrong, Mildred Bailey, Henry Busse, Cab Calloway, Eddy Duchin, Shep Fields, Benny Goodman, Jan Garber, Glen Gray, Erskine Hawkins, Richard Himber, Hal Kemp, Wayne King, Guy Lombardo, Vincent Lopez, Red Nichols, Jan Savitt. Some of the above claim the are not members of the NAPA.

Jack Rosenberg, president of the New York musicians union (Local 802), declared yesterday (Tuesday) that he and the union's executive board propose to force a showdown in connection with WNEW's action. He stated that if WNEW withdrew the recordings of some bands it would be called upon by the union to withdraw the recordings of all union members. Rosenberg said that the union would not permit WNEW to be arbitrary about whose records should be played, and that anyway the union intended to drive another wedge into the situation by enforcing the legend carried on disc labels which forbid the records use for broadcasting purposes.

With the union obviously backing NAPA, the executive board has already arranged to take action against those leaders who have advised WNEW that, regardless of NAPA, it is okay for the station to play their records. One of the leaders who is slated to be cited before the board is Will Osborne, who, according to union advices, has issued a clearance to WNEW.

National Biscuit Co., which sponsors Block's M-B-B on 20 out of town outlets via transcription, has assertedly taken out a NAPA license permitting the use of recordings of NAPA members. It's not only to avoid any legal complications for itself, but also to ward off any suits against the stations carrying the transcriptions out of town, which NAPA allegedly advised NBC would be included if any court proceedings were started.

Forcing certain recordings off WNEW's wavelength comes only a few weeks after the product of Decca and Victor Records was unconditionally released for air use. Decca had completely banned the playing of its platters for months, while Victor had begun a licensing arrangement which was dropped after Decca about-faced. Columbia and U. S. Records never quibbled about platter broadcasting.

Charlie Barnet's band cut the recorded version of the 'Make-Believe-Ballroom' tune which Block uses as a theme for his broadcasts. Hurriedly written okay was obtained from Barnet himself to continue its use and it continues as Block's theme.

Babe Wallace on Baton For Ella Fitzgeraldites

Babe Wallace, colored song and dance man and m. c. who was cast in several 'Blackbird' musicals and Cotton Club, N. Y., floor shows, took over leadership of the Ella Fitzgerald orchestra Friday (24). Date was the June German hop at Raleigh, N. C., which started the Fitzgerald group on a tour of Southern one-nighters. Addition of Wallace as leader was the only change made in the group. Teddy McRae remains to rehearse, etc. Band stays under Miss Fitzgerald's name, and she continues vocalling.

Deal was cooking several weeks ago to have Benny Carter drop his own band and take over leadership of the Ella Fitzgerald bunch. He would have been included in the billing of the outfit. Inability to arrive at a salary with Moe Gale, the band's manager, stymied Carter's joining.

On the Upbeat

Kinsmen club, Regina, sponsored Mort Kenney and His Western Gentlemen for a one-nighter at the Trianon ballroom, Wednesday (22). Pasteboards retailed at $2 a couple and 425 pairs were on hand. After a recording session in Montreal the Kenney band will play another solo stand here, at the Hotel Saskatchewan, where the band got its start, on June 1 and will then go to the Banff Springs hotel, Banff, for the summer. Return date will also be handled by the Kinsmen club.

Clyde Hurley, trumpet, replaced by Charles Frankhouse, and Leigh Knowles, also trumpet, replaced by Zeke Zarchy with Glenn Miller.

John Ryan on Varsity records with dialect and other novelty tunes is really Joe Rines, ex-bandleader and current operator of the Club Evergreen, Bloomfield, N. J.

Helen O'Connell is to be outfitted with skirted uniforms matching Jimmy Dorsey's men for the band's stay on the Pennsylvania hotel, N. Y., roof.

Bernie Mayer now arranging for Bobby Byrne. Charles DiMaggio replaced Jack Torchin on sax with Byrne last week.

Yvette, chanteuse now at La Martinique, N. Y., signed by RCA-Victor for recordings. What label not yet definite.

Bing Drake joined Sleepy Hall as vocalist.

Gloria Dale replaced Judy Abbott as vocalist with new Saxie Dowell band.

Eddy Brandt band signed by Frederick Bros. last week. Goes into Sunset, Baltimore nitery, June 8 for 10 weeks. Brandt recently enlarged to full size.

Rudy Bundy hops into Idora Park, Youngstown, Ohio, for two weeks June 1.

Herbie Holmes does a stretch at Buena Vista, Biloxi, Miss., starting June 26.

Joe Higgins, Columbia Recording exec, celebrates his 30th anni in the music business in June. He'll be tendered a testimonial dinner now being cooked up.

Pete Palladino, Pittsburgh drummer, has joined Glen Gray for several weeks while Tony Briglia, Casa Loma's regular skin-beater, returns to New York for sinus treatments.

Ace Harris replaced Robert Benson as pianist accomp with Inkspots.

Basil Fomeen bows out of the Plaza hotel, N. Y., this week after a 10-month stand.

Betty Allen, who's Mrs. Gus Bivona, doing the singing with Bivona's new band at the Post Lodge Inn, Larchmont, N. Y.

Craig Beach, near Youngstown, O., opened May 23 with a different orchestra playing each night over the week-end. Tommy Van played Saturday (25), Chic Herr played Sunday, and Ross Halamy's collegiate band on Monday, featured as 'Scotch Night.'

Joe Reichman's stay at Cocoanut Grove, Los Angeles, extended to July 1. His third engagement in the same spot.

Harry Owens and his Royal Hawaiians signed for a musical short at Universal.

Tommy Carlyn's Pittsburgh orch set for opening two weeks at Doc Perkin's Lake Breeze Pier, Buckeye Lake, O., beginning Memorial Day. To be followed by Carl 'Deacon' Moore, in for indefinite stay.

Basil Fomeen, after 10 months at the Belmont-Plaza hotel, N. Y., going to Hollywood with his band.

Fausto Corbello, maestro-composer at La Martinique, N. Y., going under MCA touring-engagement.

Glen Gray doing 12 one-nighters following week's stand at Stanley theatre, Pittsburgh, and then goes into Hotel Roosevelt, New Orleans, for a run.

Milton Karle, p.a. for Johnny Long's band, has left Pittsburgh to rejoin outfit following its two-week swing through the south. Long plays Kennywood Park, Pitt., for two weeks June 24.

Bruce (Bubbles) Baker's orchestra moved into Rainbo Room of New Kenmore hotel, Albany, for a brief stand before opening at Totem Lodge, Burden Lake, back of Troy. Unit played New Kenmore last season and later filled summer engagement at Totem Lodge. Allen and Nate Leafer, maitres at Rainbo Room, have taken over Totem Lodge dining room, which will be open to the public. Allen Leafer is a one-time orchestra leader.

Gus Arnheim opens at the Wilshire Bowl, Los Angeles, June 26, succeeding Phil Harris, who takes his orchestra on tour during the summer layoff of the Jello air program.

Matty Malneck's six-week booking has been extended by the Beverly Wilshire in Bev Hills.

Rudy Bundy played a one-nighter at the Pla-Mor ballroom, Kansas City, Saturday (25). Fred Liddy's orch also played a mid-week one-nighter at the Pla-Mor.

Jeter Pillars and his orchestra and floor unit up from St. Louis to open the Club Plantation, Kansas City, last week.

Bill Bardo out of the Terrace Grill of Kansas City's Hotel Muehlebach last Wednesday for hotel dates in Houston and Dallas.

George Mirror played for the first 'fraternity jamboree' at Fairyland Park in Kansas City last Friday.

Will Osborne and vocalist Dick Rogers turned out a tune called 'Pompton Turnpike.' The Osborne band is currently at Meadowbrook, Cedar Grove, N. J., which is on the Pompton Turnpike.

Bert Massengale's orchestra in as resident band at Tootie's Mayfair club, Kansas City.

Johnny Randolph's orchestra at Mary's on Wornall Road south of Kansas City.

Mike Riley ('Music Goes Round') and orchestra went to Arcadian hotel, Detroit, after an engagement at New Kenmore hotel, Albany.

Oliver Naylor orchestra at Club Forest Inn, Birmingham, for the summer. Lelton Holt does the vocalizing.

KSD, St. Louis, originating weekly 30-mins. programs of dance music for the NBC red from the Meadowbrook Country Club. First was Johnnie 'Scat' Davis followed by Buddy Rogers. Other band inked for stand are Ted Weems, Happy Felton, Anson Weeks.

Nick Stuart will follow Phil Levant at Plantation Club, Dallas.

Dick Barrie goes into Mission Inn near Pittsburgh tonight (29) for a week and will be followed there on June 7 by Charlie Agnew.

Johnny Baker in at new Starlite, open-air spot, Dallas.

Dick Stabile to be platter tested by Columbia Records. Starts cutting test sides this week.

WOOD'S WIDOW SUES ANEW OVER 2 SONGS

Gertrude Wood Bernstein filed an amended bill of complaint in N. Y. federal court yesterday (Tues.) against Joseph J. Denton, William R. Haskins, doing business as Denton & Haskins Music Co., Isabelle C. Haskins, and Denton & Haskins Corp., seeking an injunction, accounting of profits and damages against the defendants' publication of two songs, 'Somebody Stole My Gal' and 'That's What God Made Mothers For,' written by her late husband, Leo Wood.

The plaintiff claims that her husband assigned the songs to the Meyer Cohen Music Publishing Corp., whose assets were acquired by the defendants in 1929. Since 1930 it is claimed the defendants have refused to pay royalties on the songs which were written in 1918. The plaintiff claims she cancelled the agreements between herself and the defendants in November, 1938, her right to do this being invested in her as executrix of her husband's estate. A court decree declaring the songs hers, an injunction, damages, and accounting of profits is sought.

Clark's MCA Suit Kayoed; Involved Sissle's Band

Suit of Andrew J. Clark, as assignee of Noble Sissle and the Noble Sissle Orchestra, Inc., against the Music Corp. of America for $35,000 was dismissed yesterday (Tues.) in N. Y. supreme court by Justice Louis A. Valente. Reason for dismissal was failure of the plaintiff to prosecute.

Clark claims that the defendants, according to an agreement made in December, 1933, agreed to pay Sissle $1,000 net on any road or theatre engagement. It is claimed that $15,000 is due on this count. The second cause of action claims that over $10,000 in deductions were made from the orchestra leader's net, which should not have been. Action was filed in April, 1939.

If It's Music, That's Mine

Hollywood, May 28.

Artie Shaw signed a revised deal with the Boris Morros-Robert Stillman production company, giving him complete charge of the musical elements of the picture, 'Second Chorus,' for which he had originally signed to appear with a band.

Johnny Mercer is due in from New York to work with Shaw on musical numbers.

Mercer's Benny-Allen Pic

Johnny Mercer leaves Saturday (1) for the Coast to discuss with the Paramount studio a proposition to write some songs for the forthcoming Jack Benny-Fred Allen production.

He also has a commitment with RKO which is supposed to start June 23.

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 (May 20-26). 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
Too Romantic (13)...*Road to Singapore	Paramount	42
Where Was I? (8)...*Til We Meet Again	Remick	35
Shake Down the Stars (9)	BVC	34
Woodpecker Song (13)	Robbins	33
Say It (7)...*Buck Benny Rides Again	Famous	29
Where Do I Go from You? (6)	Mercer	28
Yours Is My Heart Alone (4)...†Land of Smiles	Harms	28
It's a Wonderful World (6)	Robbins	27
Make-Believe Island (5)	Miller	26
Imagination (7)	ABC	23
Believing (4)	Spier	20
I Can't Love You Anymore (4)	Olman	20
Little Curly Hair (8)...*40 Little Mothers	Feist	19
Meet the Sun Half Way (3)...*If I Had My Way	Santly	19
Breeze and I (4)	Marks	18
My! My! (8)...*Buck Benny Rides Again	Famous	18
With the Wind and the Rain in Your Hair (15)	Paramount	18
Playmates (9)	Santly	17
Angel in Disguise (9)...*It All Came True	Witmark	15
Danny Boy (8)	American	15
Tennessee Fish Fry (2)...†American Jubilee	Chappell	15
A Lover's Lullaby (4)	Jewel	14
Charming Little Faker (8)	BVC	14
Sierra Sue (3)	Shapiro	14
Old Nickel Man (1)	Robbins	13
You, You Darlin' (12)	Harms	13
Alice Blue Gown (9)...*Irene	Feist	12
Singing Hills (15)	Santly	12
When You Wish Upon a Star (19)...*Pinocchio	Berlin	12
Blue Lovebird (2)...*Lillian Russell	Feist	11
From Another World (9)...†Higher and Higher	Chappell	11
Her Name Was Rosita (1)	Shapiro	11
How High the Moon (18)...†Two for the Show	Chappell	11
Say Si Si (19)	Marks	11
Tonight (Perfidia) (5)	Southern	11
You're Lonely and I'm Lonely (2)...†La. Purchase	Berlin	11
Apple Blossoms and Chapel Bells (13)	Remick	10
Castle of Dreams (9)...*Irene	Feist	10
Down by the O-hi-o (2)	Forster	10
I Can't Resist You (1)	Ager	10
Haven't Time Millionaire (1)...*If I Had My Way	Santly	10
I Love You Much too Much (2)	Leeds	10
Let There Be Love (18)	Shapiro	10
Polka Dots and Moonbeams (2)	ABC	10
Sky Fell Down (8)	Witmark	10

Band Bookings

Lou Breese, July 26, week, Million Dollar Pier, Atlantic City; Aug. 3, two weeks, Kennywood Park, Pittsburgh.

Will Bradley, June 11, Auditorium, Asheville, N. C.; 17, Valdosta, Ga.; 13, six days, Dancing Campus, N. Y. World's Fair.

Duke Ellington, June 15, Mystic Knight Club, Youngstown, O.; 11, Aud., Asheville, N. C.

Ted Lewis, June 1, Lake Milton, Palmyra, O.

Ray Noble, July 2, Park Highlands, St. Louis, Mo.

Ranny Weeks, June 29, four weeks, Claridge hotel, Memphis.

Bob Zurke, June 8, Sunnybrook B., Pottstown, Pa.; 11, Iron Club, Dallas, Pa.

George Olsen, June 1, Strand theatre, Cumberland, Md.; 3-4, Columbia theatre, Erie, Pa.; 7, week, Eastwood Gardens, Detroit; 26, Colonial Hotel B., Rochester, Ind.

Ray Noble, June 30, Trocadero, Wichita, Kas.; July 2, Forrest Park Highlands, St. Louis, Mo.

George Hall, July 7, Elberta Beach, Cleveland.

Slim Gaillard, June 7-8, Arcade theatre, Salisbury, Md.; 11-12, Plaza theatre, Milford, Del.; 14-15, Strand theatre, Cumberland, Md.

Henry Busse, June 29, Paramount theatre, Hammond, Ind.

SUIT IS SETTLED

Consolidated Action Vs. Morris Involved Russ Morgan

Consolidated Radio Artists' suit against the Wm. Morris agency for allegedly submitting Russ Morgan's band for bookings without the sanction of CRA was settled out of court. Morgan is under contract to CRA, who objected to Morris agency's booking of a date for Morgan at the Edgewater Beach hotel, Chicago.

Peacemaker amounted to a written agreement by Wm. Morris not to concern itself in any way in the future with any of CRA's outfits.

KENDIS' RECORDINGS

Sonny Kendis who has only a sextet at the Beachcomber, N. Y., nitery, comprising himself at the piano, and two reeds, one brass, traps and bass, is also rehearsing with a larger band for recording.

Kendis has arranged for many Victor bands and his past associations with Eli Oberstein, when at RCA Victor, may take Kendis into the Varsity-Royale brands for waxing.

MEYER DAVIS OPERATES ROSS FENTON FARMS

Asbury Park, N. J., May 28.

Meyer Davis has taken over the operation of Ross Fenton Farms in Wanamassa. The spot will open June 28 following the completion of alterations.

Davis will make his summer headquarters at Newport, R. I., where his orchestra is skedded to play several of the most important social affairs.

LARRY TAYLOR LEAVES PAR

Larry Taylor, vocalist, with the Charlie Barnet band, was forced out of the Barnet show at the Paramount theatre, N. Y., last week by a stomach ailment. He played the first day's performance and one of the second before dropping out. Barnet opened there Wednesday (22).

Late last fall Taylor was on his way to audition for a singing job with Johnny McGee's band when a motor crash knocked him into discard.

THE SONG
IF I HAD MY WAY

Obviously must be great to be featured concurrently in both these ★ ★ ★ films.

RKO SCREENS FULL OF STARS NOW
COLISEUM
FORDHAM
FRANKLIN
CHESTER
ROYAL
HAMILTON
REGENT
23rd ST.
58th ST.
81st ST.
86th ST.
125th ST.
[illegible]
MT. VERNON
NEW ROCHELLE
WHITE PLAINS
YONKERS
BING CROSBY
GLORIA JEAN
"IF I HAD MY WAY"
[illegible]
MERLE OBERON
GEORGE BRENT
PAT O'BRIEN
'TIL WE MEET AGAIN

PUBLISHED BY
Paull-Pioneer Music Corp.
1657 Broadway, New York
BEN EDWARDS, Mgr.
OUR NEXT HIT!
Just a Dream of You Dear

SINGING HILLS! PLAYMATES! SINGING HILLS! PLAYMATES!

From the BING CROSBY New Universal Picture,
"If I Had My Way" - - - Songs by Burke and Monaco

* * * * * * * * * * * * * *

I HAVEN'T TIME TO BE A MILLIONAIRE
Philosophical ballad of "Pennies from Heaven" Type

* * * * * * * * * * * * * *

MEET THE SUN HALF WAY
Rhythm song, gay! In the "Pocketful of Dreams" groove

* * * * * * * * * * * * * *

APRIL PLAYED THE FIDDLE
Charm of Spring captured in song; tender love ballad

* * * * * * * * * * * * * *

THE PESSIMISTIC CHARACTER
(With the Crab Apple Face) Rollicking novelty

* * * * * * * * * * * * * *

SANTLY-JOY-SELECT, Inc., 1619 B'way, New York City
JACK MASS, Prof. Mgr.

SINGING HILLS! PLAYMATES! SINGING HILLS! PLAYMATES!

Hint of a Hit Defers Lombardos' Disposition to Sell Olman Music Co.

Guy Lombardo and his family partners in the Olman Music Corp. have withdrawn the publishing firm from the market after having talked terms with such prospects as Jack Robbins and Henry Spitzer. The decision not to sell was made when the Lombardo family discovered that it had a possible hit in the house, namely, 'I Can't Love You Any More Than I Do.'

The partner contingent, which includes Mrs. Guy Lombardo, were getting tired of consistently shelling out for the support of the firm when suddenly some substantial orders for 'I Can't Love You' started to drift in. Last week the sales reached the 2,000-copy point and it was agreed that the time not to sell was when a gusher showed signs of coming home.

Sylvia Suarez of Cuba In New York Learning Tune Ballyhoo Tricks

Sylvia Suarez, head of Jack Robbins' new Havana firm, a seperate entity called Robbins Music Co. of Cuba, which publishes not only his but the Miller and Feist stuff in that country, is making her first business visit to N.Y. She is studying the Robbins Music business setup and especially in relation to filmusic exploitation, as and when it arises in Cuba. In Havana, she makes her headquarters in the Metro exchange, thus closely tieing in with the picture end on that phase of it, since Metro controls the Robbins-Feist-Miller music interests.

Title song from 'Balalaika' is her first venture. Native lyrics were written especially by Julio Brito, bandleader at the Eden Concert, Havana nitery, and a brother of Alfredo Brito, Latin maestro known in New York. Former Brito will do special wordage on all Robbins songs for the local editions.

BROWN & HENDERSON BILLING IS CLEAR

Lew Brown and Ray Henderson have obtained release of their corporate name, Brown & Henderson, Inc., from Max Dreyfus preliminary to their entry into the publishing business. Bernard L. Miller is doing the incorporating for them.

Brown & Henderson tag was controlled by the Crawford Music Corp., which was originally DeSylva, Brown & Henderson. The B & H setup remained dormant in that it never took out a copyright or published a song.

Grier Opens Saltair

Salt Lake City, May 28.

Jimmy Grier with his orchestra will open the season tonight (29) at Saltair Beach Resort, 20 miles from here. Grier's one-night stand opens a season of touring bands. Starting May 30, Sterling Young will begin a short engagement.

Policy has been established of free admission to all ladies arriving at resort by electric train. This does not include the dance concession, however.

YESTERDAY'S HIT
TODAY'S REQUEST

LOVER COME BACK TO ME

ONE KISS

Both featured in the score of the M-G-M Film "New Moon" with Jeanette MacDonald and Nelson Eddy.

HARMS, INC.
RCA Bldg. New York, N. Y.

Muggsy Spanier to Crosby

Muggsy Spanier drops his small jazz combination within the next week to join the Bob Crosby band. He'll replace trumpeter Howard Smith.

Currently at the Blackhawk Cafe, Chicago, Crosby is replaced there Saturday (1) by Blue Barron.

NEBRASKA LAW APPEAL LIKELY

Lincoln, May 28.

Before July 1 it is expected the appeal to the U. S. supreme court from the Federal court decision finding Nebraska's anti-ASCAP legislation of 1937 inoperative, will be made. Atty. Gen. Walter Johnson said this week the possibility is very strong that appeal will be made, and it is known that his office is presently busying itself with the case, readying it to lay before the high bench for review. Early in July, the 90 days allowed after the Federal district court decision, to take action, will expire.

When the William Hotz-conducted state case went in favor of ASCAP, there seemed almost no chance that this particular anti-ASCAP legal struggle could go further, for the reason that the same 1937 legislature which passed it and made it a law, forgot to lay aside enough money to protect it in the clinches with the courts. However, Johnson made a trip to Washington not long ago, studied the utterances of the high court in the Ethyl gasoline patents and copyright case, presumably secured Justice Department interest and money, and now says there's an 80-20 chance of the appeal.

In spite of the presence of many other anti-ASCAP measures on state statute books, the Nebraska case was first to be tested on its merits, and the point in taking it on up, if unable to secure a reversal on the lower court, is to find in the Supreme Court's opinion just how far a state legislature may go in furthering radio against the music copyright pool.

Hotz, after the decision, filed for new trial, taking issue with the stand of the three-judge court—Munger, Gardiner and Donohoe—claiming they read into the bill the meaning that the legislature was seeking to rob copyright holders, which, he claimed, was erroneous. He submitted affidavits of 22 legislators of the 1937 who voted for it, in which they claimed to have been concerned only with 'monopolistic' practices. Judges, saying each portion of the bill was worded to lean on other portions to the extent that no part of the Nebraska law could stand without some other part, ruled it inoperative and unconstitutional.

'Between' Song In Suit Between Writers and MG

A $50,000 song plagiarism suit against Metro, on file for over a year in N.Y. supreme court, but heretofore not disclosed, was revealed Monday (27) when the plaintiffs, Mabel Wayne and Neville Fleeson, applied to the court to examine the defendant through a responsible officer, before trial. The application will be heard June 5.

The song involved is 'Betwixt and Between,' written by the plaintiffs in November, 1937, for Judy Garland. It is claimed that after an agreement had been reached with the defendant to use the song, the director of the picture, which is not named, wrote a song called 'In Between' using similar lyrics, which was used. Metro's defense claims that the plaintiffs' song was not original.

Teddy Wilson's 14 Now Six

Teddy Wilson's rebuilt band which has shrunk from 14 to six pieces may go into Kelly's Stables, New York, for its starting date.

It's composed of Ernie Powell, sax; Jimmy Hamilton, clarinet; Frank Galbraith, trumpet; Eddie Doughtery, drums; Pop Foster, bass, and Wilson on piano.

Clubwomen Get Milwaukee Union to Lift the Rule

Milwaukee, May 28.

That a group of determined women generally get what they go after, even from the hardboiled Milwaukee Musicians' association, Local No. 8, AFM (AFL) was demonstrated Wednesday (22) when the union permitted an organist to play for a fashion show at the Milwaukee Auditorium in connection with the national convention of the General Federation of Women's clubs. Union rule is that no less than 11 musicians may be used at a time in the big hall, and the officials notified Miss Francis Bemis, director of the show, that Lyman Nellis, an organist she had engaged, would not be permitted to play unless 10 additional musicians were also employed. The clubwomen appealed to Mayor Carl F. Zeidler, and Volmer Dahlstrand, head of the union, was finally prevailed upon to let the organist play.

'We're just as civic minded as anyone,' said Dahlstrand, 'so we agreed to let the organist go on, although it violated our agreement.'

A month ago, however, the union refused to break its rule for the inauguration of the mayor and the program of organ music planned for that occasion had to be omitted.

MUSIC PLUGS NOT IN TUNE WITH WAR

Plugging end of the sheet music business is going through one of the worst disappointment periods in recent years. Professional managers say that the past two weeks has been doubly depressive to them. The average person may have been plunged into an indigo mood by events in Europe but songpluggers have had not only this to dishearten them but the circumstance that one scheduled plug after another has been knocked by special broadcasts having to do with the war.

If it hasn't been a suddenly booked program dealing with some phase of the war, it's been a broadcast on the subject of defense or some politician with a party-angled point of view on this or kindred topics. That has meant the elimination of many previously scheduled dance band broadcasts.

One professional manager last Monday (27) was informed that seven plugs on two new numbers that he had set for that day had become void because of sudden shifts in schedules.

E. B. Marks Diverts Old 'Ta-Ra-Ra-Boom-De-Ay' From Vogel's Control

Jerry Vogel has lost the sales and other rights to 'Ta-Ra-Ra-Boom-De-Ay,' rated as one of the more valuable plug tunes from an older generation. While Vogel's contract was about to expire, E. B. Marks got in touch with the estate holding the copyright and with the aid of a $500 advance obtained the rights to the song for the rest of its copyright renewal life.

For a long time the music trade had been under the impression that this number was in the public domain. Vogel quietly conducted a check in Washington, traced the writer's estate and suddenly informed the industry that he held an exclusive sales contract on 'Ta-Ra-Ra-Boom-De-Ay.'

Weems Airs From Road

Chicago, May 28.

Ted Weems orchestra goes out for some road work and the 'Beat the Band' broadcasts for General Mills will be aired from Eastwood Park in Detroit on June 2, and from Cedar Point, Ohio, on June 9.

Garry Moore, m.c., announcer Ford Pearson and producer Lloyd Harris will make the weekly jaunt for the air show which will be coupled with the dance dates and week stands at each of these spots by the Weems orchestra.

Actor Ed East, With 12 Plugs a Week, Is Courted by, and Kids, ASCAP Firms

An oddity in song plugging history has been created by Ed East's present contract with the Pepsi-Cola company whereby he does two separate five-minute musical programs on WJZ and WEAF, respectively, six nights a week, or a total of 12 plugs. This circumstance alone has kept East's own song, 'Good Evening,' on the most played list for the past 11 weeks and meantime he is much courted by the music houses because he also plays a minimum of 12 current numbers weekly. And has other programs on NBC besides his Pepsi-Cola pair.

East has been good naturedly complaining to contactmen for ASCAP firms that approach him for plugs as he has been repeatedly turned down for ASCAP membership. Meantime Robbins has just taken his 15th number, 'The Nickle Man,' written in collaboration with Harold Adamson. Starting Monday (20) he replaced 'Good Evening' with 'Nickle Man' as the signature song on his Pepsi-Cola program. East kids the pluggers that he's good enough to help them with their ASCAP point ratings, but not good enough to be an ASCAP member.

Carl Fischer Reduces

Albany, N. Y., May 28.

Carl Fischer, Inc., New York, has reduced its capital stock from $400,000 to $300,000. Instead of a total of 23,000 shares, with 20,000 common at $5 par value, and 3,000 preferred at $100 par value, new figure is 22,000 shares. A decrease of 1,000 preferred shares has been made.

Gilbert & Gilbert were filing attorneys.

ASCAP SEIZURE HEARING TODAY

Argument on the motion by the American Society of Composers, Authors and Publishers to quash the subpoena issued by the anti-trust division of the U. S. Department of Justice for the Society's files and records will be argued today (29) before Judge Henry W. Goddard in the N. Y. federal court. The proceedings will be confined to the judge's chamber.

Judge Goddard is conversant with the principles involved in the Justice Department move since he presided over the trial of a Government action against ASCAP in 1935. Counsel for the Department shelved this one while in the middle of the presentation of its case.

Alberti, Ex-Berlin Music Pub, Now in Australia

Victor Alberti, refugee music publisher from Berlin, who tried it for a while in Amsterdam, with little success, is now in the literary agency field in Melbourne, Australia. He arrived there recently with his wife and their younger daughter.

In former years Alberti was an influential music publisher in Germany and his contacts with the American music execs were important.

DEMAND 50c DISCS PAY 2c ROYALTY

Several major publishers have decided to stop issuing licenses for the 50c-record put out by the Columbia Phonograph Corp. unless a royalty of 2c is forthcoming. Latter has been paying the same royalty, 1½c for the 50c brand as applies for the 35c disc.

Warner Bros. group some time ago insisted upon this 2c royalty, but when the rest of the trade continued to accept 1½c it abandoned this stand.

Johnny Canales changing his professional name to Johnny Richards and moving into the Casa Manana, Culver City, Calif., June 7.

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Lyric by Joseph McCarthy Music by Harry Tierney
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Night Club Reviews

RIVIERA

(FORT LEE, N. J.)

Fort Lee, N. J., May 23.

'Made in America' staged by Chester Hale, features Mary Raye & Naldi, Danny Kaye, Tamara, Ames & Arno, Chester Hale Girls (16), Leo Reisman and Pancho Orch; $2.50 minimum or cover.

As sure as spring, comes Ben Marden's Riviera to bejewel the Jersey end of the George Washington Bridge. Its opening (23) has become a yearly May event, but unfortunately its floorshow production also appears to be following a set formula. This naturally invites comparisons—and this year's show, staged by Chester Hale, falls short of last year's.

Its shortcomings are all the more surprising, too, because the pattern is almost exactly the same. The one difference is this production's deucing Ames and Arno, mixed comedy team, who evidently also spell the difference in the show's comparative impression. Usually surefire, the knockabout team is either misspotted in this layout, or else was working much too slowly opening night. They almost murdered one another, but waited for laughs between each act of mayhem or prattfall instead of following through for concurrent results.

It's also possible that Ames and Arno are a little too lowdown in comedy to follow the classy opening toe routine of the 16 Chester Hale dancers, although it's figured the surprise element should counter this. The chorus, incidentally, is fully up to the beaut standards this spot set in the past, besides being an expertly trained terping unit. They're on for three routines, all very well costumed, and the strongest is the closing conga, which evolves into four of the femmes dancing with male Latin partners.

Danny Kaye, young comedian-graduate from the borscht circuit, continues his momentum to the top here. He was first recognized on Broadway in 'The Strawhat Revue' and recently clicked at the intime La Martinique on 57th street (N. Y.). This is his first test in a spacious nitery and he's coming through with flying colors, the opening night mob forcing him into several encores. He's a zaney-type comic, using special material written by his wife, who accomps on the piano. It's infectious life-of-the party stuff and done with a seasoned finesse that belies Kaye's apparent youth. Two specials particularly stand out, the impression of a stuttering Russian concert singer, suffering from a cold, singing 'Dark Eyes,' and that about the troubles of the Russian director Stanislavsky.

Mary Raye and Naldi are holdovers from last year's presentation here and apparently just as welcome. This ballroom team is now rated one of the best in the business and it's not phoney approbation. They've got the stuff, both in looks and dancing. Their tricks are flashy and graceful, with the dancing to offstage dished choral singing and a recitation of 'Sylvia' sans music being very striking. Opening night they were forced to encore time and again, appearing near exhaustion when they finally bowed off.

Tamara carries the show's vocal end, but had a tough time getting the noisy opening-night attendance to pay attention. Her first number, 'Say It,' doesn't seem to suit her style especially and this may have been the reason she didn't fully hold the crowd. A French tune followed, but not until 'Smoke Gets in Your Eyes,' which she introduced in 'Roberta' on Broadway, did the talking and clattering abate. It won her an encore, 'Imagination.' A looker with a fine voice, Tamara should fit this spot nicely after readjusting her repertoire.

Leo Reisman's orch is playing the show and doubling with Pancho's conga crew for the dancing. Both bands turn in excellent jobs.

Opening night's tap here was $7.50 per person for the dinner, but from there on the minimum is considerably less. There is no cover. Everything about the place makes it an evening well spent, especially in the warmer months, despite the aforementioned faults. *Scho.*

CLUB EVERGREEN

(BLOOMFIELD, N. J.)

Bloomfield, N. J., May 24.

Van Alexander Orch (12) with Butch Stone, Phyllis Kenny.

One of the newer spots in northern New Jersey and Westchester, N. Y., that have sprung up with name band policies, the Club Evergreen shouldn't have too much trouble catching on. Along with the Chatterbox, which started a similar policy two weeks ago with Dick Stabile's orchestra—latter is being replaced Wednesday night (29) by Harry James—the Evergreen is bidding for some of the popularity of Frank Dailey's Meadowbrook at nearby Cedar Grove.

The three spots are pretty much in the same area, no more than five miles separating 'em, the Evergreen being that distance closer to N. Y. and along the same route taken to the Meadowbrook. Until Joe Rines, ex-bandleader, who's currently operating the spot, took over, the place was owned and run spasmodically by a local moneybags who is said to have sunk some $100,000 or more into it over a period of years. Rines, who ran restaurants in Boston, etc., prior to his bandleading days, and so is no novice at nitery operation, is fronting for a syndicate. Van Alexander, currently featured, waxes for U. S. Record.

Situated atop a hill, with large electric signs and trees decorated with clusters of colored light bulbs, the place is bound to draw attention from motorists passing on the Belleville Turnpike below. Too, it will be serviced with Mutual, CBS and WMCA, N. Y., wires. Spot seats approximately 450 and is laid out somewhat along the lines of the Meadowbrook except that the former has no balcony. Plans are being made to enlarge eventually to a 1,000-1,200 capacity. Dance floor is plenty roomy.

Though reminiscent of Meadowbrook in the interior, the entrance, parking field and canopied walk to the building itself are almost identical with Glen Island Casino, New Rochelle, N. Y. Long driveway is shared with the Forest Hill Field Club, golf course which has been the scene of the Metropolitan Open golf tourney this week.

Alexander's orchestra, which seems to have improved since last caught by this reviewer at the Paramount theatre, N. Y., is bidding for dancing patronage during the later hours, while Rines is turning out an excellent cuisine in an attempt to draw a more monied dinner crowd. Alexander's group of three rhythm, four sax, three trumpets and one trombone turns out some pretty solid stuff under arrangements that run from some of his excellent writings of standards to average jobs on pops. Band puts a neat hop on its rhythm stuff and is flexible enough to swing to the other extreme.

Butch Stone, saxist, is plenty personable on song novelties, cutting up all over the bandstand in an easy, assured manner to set him in solid with listeners. Phyllis Kenny handles pops, etc. She's a neat looker with an okay style. *Wood.*

EMPIRE ROOM, CHI

(PALMER HOUSE)

Chicago, May 21.

Charles Baum Orch (12), Don Francisco Rhumba Band (4), Singing Marines (8), Blanche Bradley, Arnolds (3), Bob Dupont, Garry Stone, Merriel Abbott Dancers (12).

Dignity and sober entertainment make the Empire Room a safe place to bring your aunt for dinner or supper. Charles Baum orchestra fits perfectly with that atmosphere; his is a society band, playing for upper-crust functions and the older and more solid folk.

Tunes are not too new, not too brash; Viennese waltzes, show tunes of many years' standing, played with plenty of softness, background the outfit. For such places as the St. Regis (N. Y.), the Palmer house, and the Mark Hopkins (Frisco), Baum's band is highly suitable. In smaller cities, or in so-called lower-class spots, Baum would have to unloose a few peppier chords, step out with some fresher populars to make friends with the dancers. But essentially Baum has a band that is a pleasure to listen to. Leader pianos neatly, too.

Singing Marines (eight) warble 'Road to Mandalay' and croon background harmony for Blanche Bradley, who scores best with a medley from 'New Moon.' Miss Bradley tries extremely hard and exhibits satisfactory pipes, though her high notes tend towards screech.

From vaudeville are the Three Arnolds, who make good with a solid acrobatic turn, doing especially well with their three-high work. Bob Dupont, standard comedy juggler, works well in this type of room. Manipulates clubs, bouncing balls and winds up with novelty bit, juggling a plate, rolled napkin and an apple which he nips during the rotation until it's entirely consumed.

Garry Stone m.c.s well enough. Merriel Abbott Dancers continue to be one of the youngest and freshest looking groups of girls in show business. On show caught they turned in a sailor acro number and finished with a conga.

In view of the Latin terp fad, the Empire Room now has a rhumba band as the second orchestra. It's Don Francisco's, and it plays excellent dance and music sessions though it's only a four-piece aggregation. *Gold.*

Pirates' Den, L. A.

Los Angeles, May 24.

Don Dickerman's pirate crew of 40, Max Fiddler's Orch (6); $2 minimum Saturday, $1.50 other nights.

Don Dickerman knows his Pirates' Dens and has been successful in their operations in the east. But Hollywood is a strange critter and isn't so gullible to such shenanigans as are provided by the synthetic buccaneers. On opening night partner Rudy Vallee (there's a dozen of them) let the customers know that Dickerman doesn't like the idea of a floor show in the den, and he's the headman, both in the grotto and the neon tubes. If he can put it over he will have performed some kind of a miracle. Cinemaland is made up of names and they like to be entertained by names, of a sort at least.

The estab, as is, is full of novelty and pirate gags. That should bring them in for a time, but what of the repeaters? After all they're the spenders, and just blase enough not to keep coming back for the same old thing. It's fun of a rowdy sort but the beach resorts are full of such gimmicks and they get small play from the coterie of folding-money prowlers.

That crew of 40 pirates and six dames in garish getup (mostly waiters and other menials) run up no small nut. Spot accommodates 300 and most drinks go for 50c. Dinner play is negligible in this kind of a layout. To come out okay Dickerman will have to keep the barkeeps plenty busy. Another item not to be overlooked is the location. Spot has opened and closed more times than a borrowed copy of 'Gone With the Wind.' It's off the beaten path and last was tenanted by the White Elephant, which was no misnomer.

Glamour surrounding the ownership may help for a while but the type attracted by this lure will be scared off by the two-buck minimum. And that's the gang that does its howling on Saturday night. Dickerman first interested his 'protege,' Vallee, in the enterprise. Crooner talked it up to many of his friends and the roster of partners now carries the names of Jimmie Fidler, Bing Crosby, Bob Hope, Fred MacMurray, Tony Martin, Johnny Weissmuller, Errol Flynn, Ken Murray and Vic Erwin. For the opening only Vallee and Murray were on hand. Which lends some authority to the belief of the night owls that the boys haven't got enough coin in the place to give it personal attention. Understood that each of the celebs plunked down around $1,500. Which, to them, brothers, is hay.

Dickerman is using the same old gags that he's employed in his other dens. Dames are tossed into the brig and mock hangings are staged. Off to one side, for a quarter, one can toss six ginger ale bottles at dummy pirates. Out on the floor pirates rassle and go through other forms of horseplay. Room is so full of posts that neck-craning becomes to tiresome for what the effort brings.

In explaining the layout and tossing a posy at Dickerman for giving him his first big break, Vallee told of the partnership of stars. Said latter unabashed '. . . and then I approached nine other important people.' Was that a slip? He's still the master showman, however, and were his name stuck out front as appearing nightly the spot would have no worries. But he's going east soon with his radio show and that isn't gonna help any unless the others drop around occasionally. Murray can't do it all while Vallee is away.

Music is by Max Fiddler, who has been in this spot before. Mostly trick stuff, as for instance his leading the crew while rocking in a chair. Jackie Cooper was on hand for the opening so that meant the regular drummer wasn't overworked. *Helm.*

HOTEL ASTOR ROOF

(NEW YORK)

Tommy Dorsey Orch (16), with Connie Haines, Pied Pipers (4), Top Hatters (2), Callahan Sisters (2), Frank Sinatra; Hibbert, Burr and LaRue; 75c. and $1 cover.

Arturo Toscanini is a longtime friend of F. A. Muschenheim, owner of the Hotel Astor, and also maintains an apartment there as a midtown convenience, which accounts for the maestro's attendance at Tommy Dorsey's preem atop the Astor Roof. Latter reverentially asked Tosky, 'What do you think of our music, maestro?', to which Toscanini is said to have replied, 'I like it very much, excepting that it's too loud.'

Which about sums up the situation, certainly more expertly and authoritatively than any VARIETY criticism.

Dorsey seems have gone almost completely jazzband. Instead of 'the sentimental gentleman of swing' that he was rightfully proud to bill himself, his five reeds, three trombones (not counting his own intermittent contributions), four trumpets, traps (Buddy Rich), bass and piano really blare it out. True, the far reaches of the elongated Hotel Astor Roof in Times Sq. call for no subtlety, but the sitter-outers don't need the cacophony, and the active hoofers on the floor have long since evidenced their endorsement of the Dorsey style of sweet swing.

Management has surrounded the band with a generous show, some of it, of course, culled from Dorsey's own stock company. The Pied Pipers (4), three of them boys, open with 'Oh Johnny' in versions to end all 'Johnny' revivals, including Scotch, Dutch and Russian.

The Top Hatters (2) are a whirlwind skating combo, with some daring up-side-down work on the rollers. Betty's handkerchief pickup trick is a bit of a thriller and they make their four minutes count all the way.

Connie Haines' swing-singing cycle starts with 'Little Brown Jug,' thence 'Boog It.' But Dorsey has yet to get a vocal-interluder to par his original girl, Edythe Wright.

Callahan Sisters (2) with hardshoe taps are a mediocre interlude. Dorsey gives Frank Sinatra a big buildup as a vocal potential but his 'Say It' and 'Imagination' are conventional tenoring. Sinatra has a nice face, and with poise and maturity, should begin to emulate his patron's fond hopes for him. The Pied Pipers quartet join Sinatra for 'I'll Never Smile Again,' good new ballad, wherein Dorsey's mellow trombone first asserts itself.

Come Hibbert, Bird and LaRue (New Acts) with the first good switch on the hokum ballroomology cycle, chalking up a neat personal score. Buddy Rich, another Dorsey protege, who is featured at the drums, is given a solo spot up front at the portable traps, with Sy Oliver's arrangement of 'Quiet Please.' That's what the customers keep telling them down at the office, but the title is a rank misnomer.

It hasn't been exactly ideal Roof weather but the Astor has been doing fairly well since Dorsey preemed. He'd do better if he put the muffler on. *Abel.*

CASINO-ON-THE-PARK

(ESSEX HOUSE, N. Y.)

Bob Chester Orch (14) with Dolores O'Neill.

Putting an outfit of the type and size of the Bob Chester group into the Essex House's small room is unusual, but it works out. Chester's is ordinarily a fairly loud band, and in a spot about half the size of the run of rooms in New York there's plenty danger in bombing the ears off patrons. However, with the addition to the band's books of softer ballads, that fear is eliminated.

Group is one of the better newer ones, having been formed only last summer. Since then it has come a long way. Though originally a drive outfit of no mean proportions, though it did handle ballads in a comparatively soft likeable style, unit has never been as flexible as the confines of this room has forced it to be. It plays smart arrangements with muted brass, soft saxes and easy rhythm, and provides plenty of incentive to dance. Holding in doesn't seem to bother the playing either. Some bands sound stiff and off their feed when held down.

Only time the outfit lets go is during broadcasts. It loosens the reins with a pre-broadcast apology and explanation by Chester that it's necessary for good pickup and balance. A sax-playing leader, Chester seems to have passed up soloing in front of the outfit, to run his playing into ensemble with the other four horns. It's a good move. Strengthens the unit to a powerful five that impress as one of the cleanest and best around. Three trumpets, two trombones, a solid section, and four rhythm complete the setup.

Dolores O'Neill handles the vocals. Voice is okay enough, but she's inclined to bite off lyrics, which sometimes makes her stuff not as clear and understandable as it should be.

Joe and Betty Lee, dancing pair offering ballroom terps of a caliber beyond their apparent lean years, were in here for one night, at the Bob Chester orchestra's press opening Friday (17), and because of the impression they made may stay on. Besides a series of fairly polished routines, team has an enormous appeal in its fresh, youthful appearance and an obvious liking for the work. Both are heavy on good looks and costuming enhances natural appeal. Girl decked out in floor length red evening gown and boy in evening clothes. *Wood.*

LA MARTINIQUE, N.Y.

Jerry Lester, Yvette, Carol King, Val Olman (6) and Fausto Corbello (6) bands; $2 and $3 minimum.

Dario's La Martinique is winding up the season in al fresco manner, with m.c. Jerry Lester succeeding Danny Kaye as chief funster, and Yvette, Olman and Corbello holding over. Latter are the bands; Yvette a blonde chanteuse, and a looker, who augurs much for musical comedy, etc., on the strength of her NBC and now this nitery seasoning.

Lester is quite a contrast to Kaye. Latter was 99 44/100% pure; Lester is neo-sawdust. But that's no handicap to his funstering excepting that Kaye hit the sophisticated Martinique customers with the force of never resorting to anything off-color. Lester is Rabelaisian 52d street, with a seesawing effect of being extraordinarily clever and then militating against the fine impression just built up. He's versatile to a degree, doing everything from acrobatics to vocalizing.

Carol King is a nice dancer, as an hors d'oeuvre; Yvette sings in French and English, in fine mike stance. Then Lester, foiling deftly with maestro Olman. Alternate band, batoned by Fausto Corbello from the keyboard, is one of the best Latin rhythmed combos around. Corbello is also quite a tunesmith. Running the room with Dario is Jimmy Vernon, also an ex-dancer. *Abel.*

Inside Stuff—Music

Well wishing jokesters got in several good innings at the Tommy Dorsey opening at the Astor Hotel, N. Y., last Tuesday (21). While Dorsey was making an announcement over the p.a. system four telegraph messenger boys brushed him aside and began singing 'Happy opening to you, etc.—from Brother Jimmy.' It was sent by Billy Burton, Jimmy Dorsey's manager. Latter's band is currently at the Pennsylvania Hotel, N. Y.

Shortly after Jack White, Pat Harrington and Frankie Hires, quartet of gag men from the Club 18, eased themselves in front of the same mike and did a takeoff on the messenger boys but reversing the lyrics to read 'Happy closing to you, etc.—from Rockwell-O'Keefe to you.'

P.S. Latter org books Jimmy while Music Corp. of America books Tommy.

For sentimental and reasons of merit, two posthumous works by Dr. Will Grosz (he was 'Hugh Williams' when tunesmithing in London before coming to America about a year ago), are getting extensive radio and other performances. They're 'In An Old Dutch Garden' (Chappell) and the last thing he did, 'Make-Believe Island' (with Charles and Nick Kenny) for Miller.

The Kennys are under a $200 weekly drawing account from Feist, but the Robbins-Feist-Miller setup permits their stuff to be shifted into any other catalog, as occasion warrants. Thus, this time was slotted into Miller to bolster that catalog.

Robbins Music just paid Metro another $40,000 installment, advanced at the time of the Miller Music acquisition. Latter firm embraces a number of catalogs, including Sherman-Clay and Vincent Youmans, Inc. Within the past year Robbins has paid back $180,000 all told to Metro, this including a $100,000 installment on the Feist purchase and a previous 40 grand for Miller. The second $40,000 makes $80,000 and paid off on Miller, with $20,000 yet to go.

Robbins Music Corp., as the parent company, owns the Leo Feist, Inc., and Miller Music, Inc., firms. Metro, in turn, owns 51% of Robbins.

Both Mary Martin, for Decca, and Lee Wiley, for Liberty Music Shops, have gotten out special albums of Cole Porter songs. Both comprise eight sides on four 10-inch disks, the songs also being nearly the same selections.

Musical accomp for Miss Martin's series was Ray Sinatra, and Paul Weistein, arranger for Tommy Dorsey, batoned for Miss Wiley.

Dave Franklin, whose novelty songs including 'Merry-Go-Round Broke Down,' 'Not Yet,' 'Must See Annie,' etc., usually has some horse owner name a nag after these pops, and just as usually they come in winners. Franklin's latest, 'Not Yet,' had a starter the other day and automatically Franklin placed a bet on it, forgetting until the bookmaker advised he'd won.

Riding the crest of the congarumba vogue, Enric Madriguera, who switched his band away from the Latin, on the theory it was handicapping him and limiting his field, is now back into that 'continental' idiom, finding it to be an asset.

A. C., Basing Estimates on Florida, Looks for Biggest Season in Years

Atlantic City, May 28.

After a miserably poor winter and a series of four pretty bad summers, amusement men here expect a big season this year. Harvey N. Andersen, theatre operations manager of the Wieland-Lewis chain and a conservative fellow, calculates the 1940 season will be best since 1928, and probably exceed that summer.

He, like others, bases calculations on Florida's season, which was prosperous and unusually long. Localites, whose annual life constitutes two months of hurry and 10 months of worry, have a rather unoriginal saying which so far has held good: 'As Florida goes, so goes Atlantic City.'

Another hopeful element is election of energetic new mayor, Tom Taggart, who has seized control of police, ordered them be more polite to visitors, and demonstrated he is determined and able to bring town's bickering business and political factions together in harmony. In inaugural address Tuesday (14) he proclaimed town would be kept liberal to attract visitors, but 'clean, nevertheless.'

Taggart will try to induce theatres, piers and niteries to keep open through September in an effort to extend season beyond Labor Day. Thinks this can be done in view of curtailed European travel, plus planned advertising campaign to 'Stay for September.'

Meanwhile, A. C. officially opens for summer Thursday (30), with most spots expecting good harvest from four-day Decoration Day weekend.

Piers' Lineups

Frank Gravatt's Steel Pier opens Thursday with Johnny Green's orch, a few unannounced acts of vaudeville which will depart after first day, some Hawaiian divers, and Alex Bartha's band, which will remain all summer again.

George Hamid's Million Dollar Pier will open his third summer season here with Phil Spitalny's femme band on Thursday, Teddy Powell's orch on Friday and Jan Savitt's on Saturday. Eddy Morgan's band will be summer-long standby, as formerly. Hamid provides no vaudeville for opening weekend—just films in Hippodrome room.

Max Malamut's Ritz-Carlton Merry-Go-Round bar will continue to offer Dick Kuhn's orch with Marbella Hendricks. They came down from N. Y. Astor hotel last week and have been drawing good. Ileana (Mrs. Stan Laurel) will headline President hotel's Round the World room, with Whitey Varallo's orch and Armen Camp on bill. Swanky Traymore plans to elaborate its weekend programs, starting Friday night (31) with 35-voice choir under Joseph Lilly, and highbrow renditions by Bill Madden's orch.

Hotel Chelsea and Esquire bars are basing their summer hopes on the 'Zombi,' an 11-inch drink that costs $1 and is designed to ossify. Paddock International expects much from an all-gal revue topped by Renee DuBois, and its new Oriental chef, Toga Yama from the Miami Royal Palms.

Dude Ranch, vast mass-production Boardwalk nitery (nothing over 25c) opens for summer Thursday (30) with 13-piece cowboy band. The proprietor, Tom Endicott, whose famed daily newspaper ads are in the form of editorials—'I never drink a drop myself and hope my son never does'—will serve as his own m.c. again this year and has brought two Sioux indians from the west as helpers.

Billy Van's orch will remain at new Music Bar, which had successful opening last week. Club Nomad, one of few hot spots open all year, will begin fifth summer season with 'Bare-evities of 1940.' Babette's niterie, run by Danny Stebbins and wife, who have just returned from Florida season, opens here with Earl Lindsay's All-American Revue and a return engagement of the MacArthurs. Joseph Briglia's band and Ovanda rhumba orch will alternate with continuous music.

Globe Burlesque house, only one in town, will remain dark until late June, as will the Garden Pier (legit), the Bath and Turf Club, and 500 Club.

ARA, AGVA MEET TODAY ON PACT

Artists Representatives Assn. of New York held a general membership meeting last night (Tuesday) at the Edison hotel, N. Y., to acquaint the organization with the details of ARA's negotiations thus far with the American Guild of Variety Artists. Both groups entered into a basic agreement a couple of months ago, but it's claimed by the agents that AGVA is not fully operating the agreement.

Another meeting is scheduled for today (Wednesday) between an ARA committee and representatives of AGVA regarding means of enforcing the basic agreement, which set up a system of franchising agents by AGVA.

Last week, for the first time, AGVA started recalling franchises it is said to have issued indiscriminately before the basic agreement was reached. All agents who signed for these were asked to return them to AGVA and apply for new ones under the ARA agreement. However, the matter of AGVA charging those agents outside ARA a license fee of similar amount to ARA's dues appears to be stalemated.

ARA agents are becoming insistent that AGVA enforce the rule in the basic agreement which prevents acts from doing business through unfranchised agents. These reps claim they are meeting with unfair competition from the unlicensed 10-percenters, who are not bound by the agreement to charge only 10% commissions and live up to other regulatory measures.

Sherman's (N. Y.) Broke

The Sherman Catering Corp., operators of Sherman's and Club Little restaurant and nitery, 12 East 54th street, New York, filed a voluntary petition of bankruptcy in the N. Y. federal court Monday (27), listing assets of $2,254 and liabilities of $39,545. The bankrupt has been closed since January 13.

Of the liabilities $13,855 are secured and $25,690 unsecured, with wages due totaling $520 to kitchen help, waiters, bartenders, etc.

WATSON'S ACCIDENT

Huberts Also Out of Fair's 'Paris' Through Illness

Milton Watson, in the cast of 'Streets of Paris' at the New York World's Fair Music Hall, was hit by an automobile Friday evening (24) near Flushing and injured enough to put him in Flushing hospital. Coincidentally, the car was driven by a friend of his. He'll be out of 'Paris' for several days, his role being played by one of the chorus boys.

Another disaffection in 'Paris' is the Frank and Jean Hubert team, which dropped out about the same time because of the illness of Frank Hubert. Paul LaVarre and Booth are replacing until Hubert recovers.

HOTEL N. Y.'ER AND AGVA SIGN

American Guild of Variety Artists reached an agreement Monday night (27) with the New Yorker hotel, N. Y., for the ice show there. It is the first such pact negotiated with a hotel. Joe Ehrlich, hotel organizer, acted for the union and the hotel was represented by General Amus. Corp., which books the shows there.

Pact calls for minimums of $75 a week for principals, $60 for chorus skaters and $45 for chorus dancers. Permits two shows nightly, seven nights a week.

AGVA cooperated with the International Alliance of Theatrical Stage Employes and the American Federation of Musicians on two different situations last week. Agreement was concluded ending a brief strike against the Barrel of Fun, N. Y., after the musicians, who had previously settled their own dispute with the nitery management, walked out again until the spot also settled AGVA demands. Management agreed and made arrangements to pay off the amounts involved, as both strikes were ended Saturday (25).

Other joint action taken by AGVA was with the stagehands against the President theatre, Bronx, N. Y. Spot uses vaude once a week and agreed to sign a contract with IATSE after AGVA requested the agents with whom it has contracts not to book the house. In addition to settling with the IATSE, the management agreed to negotiate a contract with AGVA.

Agreement was also reached Monday (27) with the management of 'Through Forbidden Tibet,' at the World's Fair, after AGVA lodged a complaint with the NLRB over the alleged discharge of two of its members. Actual terms of a contract are to be set this week.

Sally Rand Wanted By Billy Rose for His N. Y. Fair Barbary

The New York World's Fair is a disappointment to at least one faction, the cast of Billy Rose's Barbary Coast, which folded its nostalgic show Saturday night (25). Abe Lyman's band has also received its notice, but continues playing the spot until June 6 at least, with the only other entertainment being a Ben Yost male quartet, dancing and a new circular bar.

Folding of the show because of the Barbary Coast's poor b.o. thus far came as a terrific blow to the performers, who included Joe E. Howard, Fritzi Scheff, Tom Patricola, Willie Solar, Clyde Hager, Emma Francis, Lucille Johnson, Herman Hyde and Co. and Rose Blaine, and expected a full summer's run at the Fair. They had moved over intact from Billy Rose's Diamond Horseshoe in N.Y., where they had played for 18 months without interruption. If not for the Fair, some of 'em feel, they might yet be playing in the Horseshoe—and perhaps for another year or two to come.

Rose is due in from Frisco today (Wednesday), where he went to open an Aquacade on Treasure Island, and will then decide the Barbary Coast's future policy. One report has it that he's angling for Sally Rand to top a new show opening around June 15. It's possible he may re-engage some of the performers from the old layout, but in any event it won't be nostalgic. So far as he's concerned, the old-time days don't spell profits on the Flushing Meadows.

Vaude Acts' Motor Tragedy Again Points Up Hazards Of Auto Jumps

A blowout of a rear tire on an old car carrying a vaude troupe to a one-night stand at Loew's Globe, Bridgeport, Conn., last Saturday (25) resulted in the death of Jay Bee (Shriftman), 21-year-old performer, and serious injuries to four of the other five troupers in the car. One of the latter, Max Maurice (and Vincent) is in such serious condition in Stamford hospital that, a checkup yesterday (Tuesday) revealed, he is not expected to live.

Maurice's partner, Vincent, whose real name is Abraham Horowitz, is also in a critical state in Norwalk General hospital. He suffered a broken rib, which punctured his left lung, and a fractured collarbone. Natalie Boyle, dancer, is in the same hospital with spinal injuries, a brain concussion and numerous lacerations. Paul Gerson, also in the Norwalk hospital, received a cut head and a dislocated shoulder. They were resting well on Tuesday, according to the hospital. Estelle Shurry, singer and sixth member of the troupe, was only shaken up and went home. All were from New York.

The accident occurred near New Canaan, Conn., with state police trooper George W. Cote venturing the theory that Horowitz (Vincent), who was driving Maurice's car, was too slight to handle the heavy car when the blowout came. The car turned over several times and Jay Bee, who was sitting in the front seat between Horowitz and Maurice, received a fractured skull and broken neck, dying in an ambulance en route to Norwalk. The other three were in the back seat.

Jay Bee was 21, though billed as around 17, and had been a professional ever since early childhood. He is reported to have been the sole support of his family, his father being an invalid.

The accident once again points up the transportation of vaudeville units for nearby N. Y. dates via cars owned by actors. Among the one-night bookers it's a known fact that many acts are booked only because they own automobiles, and it's not a question of how good these acts are, but how good the cars are, or how many passengers they can carry. The act that owns the car usually gets a few dollars extra, but never more than $10, for transporting the show. Few are ever licensed as common carriers, especially necessary in interstate commerce, but only when a tragedy occurs is this brought out.

L. I. LIDO SETS NAME LINEUP FOR TEEOFF

Following this Memorial weekend's teeoff for the season, the Lido Club, at Lido Beach, N. Y., will have a $1,200 talent budget exclusive of its bands. For the occasion of the preem under Frank Seiden's management, however, Jane Pickens, Georgie Tapps, Benny Fields, Enric Madriguera's band, Cross and Dunn and Don Budge, in a tennis match, is the opening series of attractions.

Preem tomorrow night (Memorial Day) gives the show an extra-long weekend. Henceforth, Milton Seiden, of the management family, will book two or three acts a week via William Morris, MCA and anybody else.

AGVA, TOOTERS IN CLOSE TIEUP

Philadelphia, May 28.

The Philly unit of the American Guild of Variety Artists continued its drive to co-operate with locals of the American Federation of Musicians by citing five niteries on their 'unfair list' when they found that the spots were employing non-union bands.

The AGVA officials notified the owners of the Wagon Wheel and Magee's, both of Darby; Red Hill and McLean's, both of Pennsauken, N. J., and the Paddock Club, Atlantic City, that unless AFM bands were hired all AGVA acts would be forbidden to work in the spots.

The action was in line with the campaign carried on by AGVA in Philly spots. Both unions are working in unison. Last week AFM members were ordered to refuse to rehearse any act that didn't carry an AGVA card.

Reis Drops 100G Libel Suit vs. Sophie Tucker

Suit of Bernard J. Reis, accountant, against Sophie Tucker for $100,000, claiming libel in the Sept. 1, 1939, issue of the American Federation of Actors' Reporter, was settled and discontinued yesterday (Tues.) in N. Y. supreme court.

Article claimed that Reis made misleading and erroneous statements concerning the AFA, which he denied.

Dunn Vice McKee

Henry Dunn (Cross and) was named national treasurer of the American Guild of Variety Artists by the union's board Monday (27). He replaces Alex McKee, who took the post temporarily when the organization was first set up by the Associated Actors & Artistes of America last summer.

Change will be effective at once.

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QUALITY INN
Leicester Square
LONDON, WEST-END

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BILLY ROSE 'FRISCO
AQUACADE

JOE E. LEWIS
"King of the Night Clubs"
CRITICS SAY I HAVE EVERYTHING—
WILL BE VACCINATED SOON
[illegible]
AUSTIN MACK
Personal Direction
PAUL SMALL, WM. MORRIS AGCY.

The THEATRE of the STARS
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PARAMOUNT, N. Y.

Charlie Barnet Orch (16) with Mary Ann McCall; Tony Martin, Danny Kaye, Franklin D'Amore, Jane Frazer; 'Typhoon' (Par), reviewed in VARIETY *May 1.*

Layout at the Paramount this session is one of those that may be fine for the matinee trade with its attendant jitterbugs, but fails to mesh for the adult evening audiences. Both Charlie Barnet's orch and Danny Kaye are destined to please the younger set almost exclusively as routined at present. Popularity of Tony Martin, on a Broadway return engagement, of course, is in no way affected by the age of his auditors. He's strictly for the femmes, and there's none whom he won't please.

Barnet, his 16-man crew doubling from the nearby Hotel Lincoln, in a last-minute substitution for Xavier Cugat, is using virtually the same musical routine he employed when caught on the Brandt N. Y. time recently. Further handicapped by the absence of vocalist Larry Taylor, currently ill, there are far too few ballads, too much emphasis being on jivey tidbits as 'Comanche,' 'Cherokee' and 'Tappin' at the Tappa.' It is now so much cacophony. And that's all the maestro seemingly has to offer. More melody is an essential for a theatre date. It's not only the choice of tunes that's in error, but the ear-tearing arrangements. The drummer, for instance, backgrounding every number with a continuous welter of jangling cymbals. Cymbals, it seems to have been forgotten, are the punctuation, not the story itself.

In the absence of Taylor, entire vocal job is left to Mary Ann McCall, songstress with the band. She qualifies in only a minor way, offering little in eye-appeal and not much more in canarying. Much of the latter is not so much her defect as the super-jived arrangements. She does '720 in the Book,' 'My Blue Heaven' and 'Wandering Blues.'

Martin does 'Woodpecker Song,' 'Tonight,' 'Say It,' 'Let There Be Love' and 'Beguine.' He also contributes a neat bit of virtuosity on the clarinet. His pipes, however, don't seem to be quite up to the old standard, unless it's the result of some temporary condition. That's not the worst, though. Somewhere between his last appearance in New York and this he seems to have picked up certain clowning mannerisms that, with a little thought and coaching, could be avoided.

Kaye, who comes to the Paramount out of borscht, aired by the 'Straw Hat Revue' and godfathered by the La Martinique nitery, N. Y., knocks 'em cold with laughs in the mat shows, but clicks considerably more mildly after sundown. He's a natural comic, especially in the use of his hands, but a lot of his material is shoddy. That opening bit of waving the mike up and down is not only very old, but wasn't very funny when the original guy thought of it. It's also bad in teeing him off to a dead silence, out of which it takes a couple of minutes to stir the audience.

Singing a number in which he pronounces 'Dinah' as 'Deenah' likewise hardly qualifies as humor; nor putting his hands in front of his face, removing them and saying 'Hello.' Something more adult is needed. There's also too much Russian idiom, more variety being called for. Perhaps Mr. Kaye has been too niteryfied (he's presently doubling at Ben Marden's Riviera over in Jersey), for some of the material that would undoubtedly rock the rafters when coming from a gay spot's m.c., doesn't quite ring at all from a presentation house stage, where the lack of intimacy because of the theatre's size tends to detract from such material.

Standard turn, seen on Broadway several times recently, is Franklin D'Amore. It's strong with its surprise in one of the pair of ragamuffins turning out to be quite a blonde looker. Male does strength stuff, using the gal as the objet d'lift. Jane Frazer (New Acts) is a comedy tapstress. *Herb.*

KEITH'S BOSTON

Boston, May 24.

Phil Farrell Foursome, Deep River Boys (5), Lucienne & Ashour, Oscar Davis, The Four Windsorettes, Larry Flint House Orch; 'Mysterious Mr. Reeder' (Mono) and 'Gaucho Serenade' (Rep).

Opening smartly with a peppy, youthful dance team (Phil Farrell Foursome), perking with some swell swingeroo singing by the Deep River Boys and building to a show-stopping climax with Lucienne and Ashour, Apache duo, this week's bill then tapers to a damp finish.

Oscar Davis, m.c., billed as 'radio's newest comedian' interrupts the generally smooth show with some old material. Spasmodically, Davis spouts some fairly good comedy, but hesitant delivery and over-exuberance add up to a rapid-fire jumble that can't be grasped. Most of his trouble is in the transitional lines between gags, and once having licked this handicap, Davis should look much more promising. In his next-to-close spot he gets a few laughs on hokum hoofing and clowning.

Lucienne and Ashour are smash in their Apache toss-around, with the girl taking a beating until the finish when she polishes off her partner and the floor. Pair were last seen in 'Folies Bergeres' here.

Deep River Boys, four colored singers and pianist, deserve a better spot than the No. 2, but they get a whammo reception to varied tunes which include 'Sweet Cherokee,' 'I was a Fool,' 'Shadrack' (a good show-off number) and 'Sweet Potato Piper.' Boys interpolate sweet potato toots to good effect and on the whole their arrangements, voice blending and stage presence are tops.

Farrell Foursome open the bill with some precision taps that hold interest, working up to a good challenge session. A military precision is their encore, in which they do some tricky unison stuff.

The Four Windsorettes, all girls, close. Two femmes are outstanding in a circus-like balance turn on a vertical rope. Hanging by their legs, they win frequent gasps and applause. One girl does a solo control-contortion bit, with a cigaret-smoking trick as climax. Resting on her forearms, she throws legs over her head, holds the cigaret between her toes and draws it up to her lips for puffs. Act opens and closes with standard fast tumbling.

If re-routined, this week's lineup would impress more, but as presented at opening show, the three best acts are bunched with nothing capable of following. *Fox.*

TOWER, K. C.

Kansas City, May 25.

Carl 'Deacon' Moore Orch with Marge Hudson, Charley Timmins, Bob Wertz, Russell Sessions; Lester Harding, Lorna Wolfe, Roseanne Giles, House Line; 'Chump at Oxford' (UA).

This is a case of having so much available material that selection of the necessary ingredients for a snappy show is difficult. Result is 60 minutes of varied novelties interspersed with work by the house regulars, but as a pacey stage show it doesn't jell. Too much of the stuff is raw and in poor taste, cutting far into the time in which the band might have shown its more clever entertainment.

Leadoff by Carl 'Deacon' Moore as a hillbilly preacher would be a happy thought without the heavy play on Sears Roebuck catalogs. Shuffling, drawling deacon is okay for an opening bit, although Moore could have taken a lesson from Herb Williams along the line. Since it's maintained as the m.c. style throughout, it slows the show. A rangy medley offered by the band, including a neat vocal of 'Cecilia' by Charley Timmins, gives a bare inkling of what the crew could do musically, but orchestra numbers aren't made a part of the show except at the jive curtain.

In contrast to the heavy horseplay fore and aft, center of the show contains some clicko straight entertainment. House line does one of its better efforts, a swingy highland fling to 'Loch Lomond.' Bob Wertz contributes a lyric tenor version of 'Sylvia' which is highly acceptable. Moore then reclaims himself with clever manipulation of a pet puppet, 'Philbert,' on his right hand while he fumbles a horn with his left. More of this type of entertainment, of which the band evidently has plenty in the folio, instead of the bawdy gags, would lift the show immeasurably.

Lorna Wolfe is on for a tap solo and shows herself to be capable, but chooses a difficult task in her tap interpretations of rhumba rhythms. Band has a playful time 'going out to lunch' just as leader calls on them for support, and registers some better comedy. Marge Hudson, the Missus, gets her vocal inning and is unimpressive in a couple of torch songs. Her low voice is in the groove, however, coon-shouting 'Old Man Mose' as an encore.

Discovery-night winner is Roseanne Giles, juve, who offers an acceptable rube eccentric dance. Lester Harding, the regular house m.c., gives out with a medley of Stephen Foster songs, and then leads the line in a production based on the number, 'Half of Me Wants to Be Good.' Hilda Crandell of the line makes the most of a brief bit to speak the verses of the number.

Moore again is in the spotlight, getting some laughs out phoney magic, and puts over a corny version of 'Ding Dong Daddy from Dumas,' which he authored some years ago with Bill Baxter. Russell Sessions, of the crew, is clicko with his baby-talk version of 'Oh Johnny,' despite the unnecessary knee-buckling and belly-holding and an outlandish costume.

For future vaude dates Moore would do well to play up this bit along with his 'Philbert' and some better straight musical numbers, thus lifting the standard of his entertainment and relegating his abundance of shady material to the ashcan, where it belongs. *Quin.*

STATE, N. Y.

Block & Sully, Christianis (6), Al Siegal with Joan Merrill, Clyde McCoy Orch (13) with Bennett Sisters (3), Wayne Gregg, Dave Gray; 'It's a Date' (U).

Running around 70 minutes, the State layout could be shaved a bit this week to speed it up, but otherwise it presents a fairly diverting show which, coupled to the Deanna Durbin starrer, 'It's a Date,' should account for okay biz. Supper show when caught (Friday) did lightly at the b.o., with threatening weather outside.

Jesse Block m.c.s throughout, ringing in his dumbbell partner, Eve Sully, during the opening bit and also including her in their specialty turn next to closing, ahead of the Clyde McCoy band. His starting stint, studded with gags, some of which he manages to drive home, is coupled to a bit of flagwaving in the form of the tune 'Are Ya Havin' Any Fun,' fitted with original lyrics apropos current world happenings. Opening is rather cold and makes it tough for some of his material to get over. Would be better to let the Christianis troupe warm 'em up.

Standard turn composed of five males and a femme, the Christianis have little trouble clicking. It's a fast turn of tumbling and teeterboard work, neatly costumed and well liked here. Consists of two and three-high shoulder stands off the springboard and a four-high as the finale flash. Spanking one for missing a mount is neat showmanship.

Joan Merrill, another singing protege of Al Siegal, who piano accomps her here, can't miss moving up. Warbler uses a wide variety of tunes that show off the excellent range of a deep voice that's packed with excitable, likeable qualities. She may be devoting a bit too much attention to enunciation in a desire to clearly interpret lyrics, as occasionally there's too much emphasis on certain syllables, but it's negligible. She goes over with a bang, singing 'Alice Blue Gown,' 'Miss Johnson Phones Again Today,' 'Say Si Si' and another original that smacks of a Negro spiritual.

Block changes from a business suit to dinner jacket for his regular turn with Miss Block. In the preceding between-acts bits there's an unbilled Block stooge who wanders on and off stage to help. Pair's stuff gets brighter as it moves along. Consists of reminiscing over their nine years of marriage (Block tells audience its their ninth anniversary), and incorporates a parody on the tune, 'Have You Forgotten So Soon.' Bowoff is to 'Thanks for the Memory', allright in itself, but Bob Hope and Co. arrive at the State tomorrow (Thursday) and the tune is his theme.

McCoy and his corn-fed trumpet open the closing part of the layout with the maestro's 'Sugar Blues.' Follows with the inevitable 'Tear It Down.' His outfit is composed of four sax, three trumpets beside his own, one trombone and four rhythm. Group uses arrangements that more often than not throw it off balance, a system that keeps the saxes idle while the trumpets are blowing clear and loud and the brass idle while the saxes unleash. Makes for thin-sounding writings that don't impress, through they're not always in effect. Even then the horns override everything. Otherwise it's a good enough outfit, fairly flexible and entertaining.

Bennett Sisters' harmony kicks up little reaction on the several tunes they use alone and in company with Wayne Gregg. Do 'Ma He's Making Eyes,' 'Playmates' and, with Gregg, 'Mutiny in the Nursery.' Latter solos easily 'Where Was I' and 'Say It.' 'I Want My Mama' spotlights leader's muted trumpeting, with a band chorus in back. Does a nice job and it's well liked. He handles himself and the band with little trouble. *Wood.*

CAPITOL, WASH.

Washington, May 28.

Marjorie King, Art Brown, Oklahoma Redheads, Max and His Gang, Cyril Smith, Gray Family, Frank Gaby, Helen Denizon, 16 Rhythm Rockets; House Orch with Sam Jack Kaufman; '20 Mule Team' (M-G).

House hits something of a new high in production effort this week and it's paying off handsomely via word of mouth. Both overture and weekly audience sing have special guest stars and finale is elaborate 'Joan of Arc' pageant all extra added, with a good straight-vaude bill in between.

Overture, dedicated to Decoration Day, is complicated arrangement by maestro Sam Jack Kaufman, opening with European strains, 'to help us appreciate those poor folks on the other side of the Atlantic,' and finishing with patriotic tableaux, featuring soprano Marjorie King, as 'Miss America,' singing 'God Bless America.' Total gets top applause of any overture this season. Community sing, led as usual by organist Art Brown, is highlighted by harmonizing of Oklahoma Redheads, four farm youngsters who came east to appear on Major Bowes' hour last Thursday (23). Kids, sponsored by Rep. Jack Nichols, look and act genuine and their a capella warbling of 'Ragtime Cowboy Joe,' 'In Old Oklahoma' and 'Home on the Range,' in which, audience joins, was solid hit at show caught.

Curtains open on house line in snappy precision tap and kick, followed by cold appearance of guy billed as just Max. Tux-clad Chap's solo acrobatic hoofing is obvious letdown to audience, but when he brings out his four fox terriers for follow-the-leader clowning and flips, he builds steadily, especially with the false starts to fool the pups. Cyril Smith takes it next, getting smart hand on few bars of 'Sow Song,' tickling house with his well known recitative of 'Albert and the Lion,' holding 'em via Cockney puns and closing strongly with 'Gladstone' bit, showing 'how fights start in saloons.' Latter is standard here through recording, often played on air, but his drunk pantomime accompaniment is new. Gray Family, five gals and man, romp through miniature song 'n' dance revue with plenty of costume changes, all adequate and ideal for second-string nitery, but packing no climax strong enough to hit home in bigtime vaude.

Ventriloquist Frank Gaby walks out in cap and gown, standing at tall table and ringing bell to 'open school.' Aide appears dragging in dummy, also in c. and g., making clever setting for unusually smart patter around arithmetic, spelling, peeping through dormitory keyholes and some delicious ribbing of Charlie McCarthy. Aide comes out to 'sing solo' while Gaby puts on coat, hat and lights cigaret, and stooge's exit, leaving Gaby to carry on alone, got him three bows at this show.

Gals troupe on in plumes and doublets for fencing drill, falling back as Helene Denizon appears in silver armor atop real white horse a la Joan of Arc. Elaborate pageant ballet finds her clicking in sword dance and spectacular adagio bit with 'executioner.' Colorful finale has her mounting scaffold and burned at stake.

Biz fair. *Craig.*

APOLLO, N. Y.

Count Basie Orch (16) with Jimmy Rushing and Helen Humes, Walter Green, Willie Jackson, Tommy & Al, 'Hotcha' Drew, Alex Lovejoy, Ralph Reno, Vivian Harris, George Wiltshire, House Line (18); 'Outside 3-Mile Limit' (Col).

Apollo show depends heavily on Count Basie's band, with surrounding stage numbers and skits incidental. Basie engagement bolstered by ballying guest appearances of other band leaders.

Colored outfit, here a few months ago, is in the groove with this crowd. Even though the show runs only 75 minutes, which is comparatively little for this theatre, bulk of stage time is occupied by the orch and its singers, Jimmy Rushing and Helen Humes.

Basie's aggregation features better arrangements than usual and less of his piano soloing. Too much blasting hurts some of numbers while the typed routine of instrumental soloists makes for sameness. 'Easy Does It,' recently recorded by Basie, is the strongest arrangement offered but is dragged out too long for theatre use. 'Flying Home' is done neatly. Organization's drummer is nifty in his closing solo. But he should be saved for this appearance instead of being spotlighted as frequently as he is. Basie fails to announce many selections and stuffs others so that it's difficult to understand.

Rushing rotund, balladeer, again solidly clicks with 'Baby Please Come Home' and 'After You're Gone,' requiring two encores. Miss Humes, fave with Apollo gang, is okay with 'It's a Blue World,' but slurs enunciation.

Walter Green, tapster, on in front of the band, has innate stepping ability but not sufficient routine for an act yet. Tommy and Al, also tap dancers, are in much same category although winding up brief appearance with splits and tumbles. Ralph Reno, white tramp bicyclist, lone ofay on bill, has been around, and gets neat returns.

Vivian Harris, George Wiltshire, Alex Lovejoy and Willie Jackson offer two comedy skits, neither original but built for broad comic twists. Besides the show starter, the house chorus has only one other appearance besides the shuffle-on for the climax. 'Hotcha' Drew, femme, leads several chorus singing-dance numbers but none too well. New chorines are hard workers and comparatively attractive. *Wear.*

Liquor Rap Nixes Curly's

Minneapolis, May 28.

Following a conviction for selling liquor after hours, the city council has revoked all the licenses of Curly's, one of the loop's largest and most elaborate niteries and one of the few that still have been offering floor shows.

Establishment now is closed and only can reopen if a new owner is able to secure the necessary licenses.

MUSIC HALL, N. Y.

Hilda Eckler, Nicholas Daks, Corps de Ballet, Frank Condos, Allen Stanley, George Meyer, Choral Ensemble, Rockettes, Jan Peerce, Symphony Orch under direction Erno Rapee; 'Irene' (RKO), reviewed in VARIETY *April 24.*

From a production standpoint this bill is a minimum effort, apparently because 'Irene' is a light boxoffice draw and will remain only a single week; therefore the house is holding down the budget. If the outlay is physically light, however, the show has been excellently conceived and executed. It's one of the Hall's more entertaining presentations.

Orchestral opener is the premiere performance of 'Marinka,' by Richard Mohaupt, who until his arrival in the U. S. seven months ago was a ranking composer on the continent. Piece is modern and listenable, glinting contrasts in mood and skillfully built through a series of climaxes. It's expressively orchestrated.

Show proper has a Down South theme, and much of it is in blackface. Opening number, weakest of the bill, has Hilda Eckler and Nicholas Daks dancing an old fashioned routine with the corps de ballet backgrounding. Costumes and backdrop are merely so-so. Opening day (23) Anna Neagle, starred on the screen in 'Irene,' appeared for a short routine to wind up this number. Did a simple waltz gracefully with an unbilled male partner, but was hampered by an unsuitable, unbecoming gown (apparently selected because she wore it in the picture).

'Goodbye Jonah,' previously done a couple of times at the Hall, follows fairly effectively. Frank Condos does a knockout clog number, then Allen Stanley and George Meyer sing the leads, with the choral ensemble lending unusually vivid support by avoiding its usually wooden groupings. Some effective fluidity is agreeably present in the ensemble's subsequent appearance in support of Jan Peerce in the final number, 'That's Why Darkies Are Born.' Sets and costumes for both numbers are imaginative and decorative. Rockettes have an obviously-contrived, applause-getting routine for their customary contribution. Costumes are neat, however, and the lively routine cleverly highlights their unique precision hoofing. *Hobe.*

LYRIC, INDPLS.

Indianapolis, May 26.

'Vodvil Cavalcade' with DeCardos (6), Lester Cole & Debutantes (7), Charles Kemper & Ken Nichols, Bernard Bros. & Fraday Girls (9), George Lyons, Smith, Rogers and Eddy; 'Earthbound' (20th).

House has again refused to believe the obit notices on vaude and is proving it this week with six handpicked acts playing to good houses with little help from the picture. All acts, which consume a long 72 minutes, are topnotch, and large number of people in some of them lend weight which is often lacking in standard vaude bills.

The DeCardos open with traditional acro act, winning nice mittslaps with their antics on teeterboards. Five men do the tricks with one woman acting as barrel-holder. Have breath-taking finish when one member of troupe does a blindfold leap into a barrel from stack of tables setting in motion entire company in series of flip-flops. Followed by George Lyons, who does a single with the harp. Strums the strings nicely on 'Smoke Gets in Your Eyes,' 'Margie,' 'Nola,' 'St. Louis Blues,' 'Ma' and finishes by playing and singing 'When Irish Eyes Are Smiling.' Gets a few laughs by speaking in feigned heavy accent which is absent on lyrics.

Smith, Rogers and Eddy are regulars at house. Two deadpan comics get giggles with their eccentric dances, being joined by a girl later for some pantomime courtship gags. All three have dancing finish.

Lester Cole and his Six Singing Debs appeal to the eye as well as the ear. Femmes are lookers and Cole pleases as m.c. for act. With many solo spots in their arrangements, they do 'Pretty Girl,' 'This Can't Be Love,' 'All Things You Are' and a medley of Victor Herbert tunes. It's 12 minutes of neat entertainment.

Charles Kemper and Ken Nichols, after long seasoning in niteries and vaude, have their turn timed for strong chuckles all the way. Kemper is the former Cecil Simmons stooge of the Tommy Riggs radio program. Nichols works from the piano and is author of part of the material. The combination proves zingy and has 'em laughing long and hard.

Bernard Bros. and Fraday Girls (9) have new approach to dancing for close. Six girls and three boys do ballroom routines, splitting into trios and duos without a break in running time. Boys take most of the spotlight with a series of rhythm and precision dances that are hailed in flavor rather than standard vaude.

At third show opening day, Friday (24), upper and lower floors were about three-quarters filled. *Kiley.*

STANLEY, PITT

Pittsburgh, May 24.

Jan Savitt Orch (15), 3 Sailors, Toy & Wing, Bon Bon, Allen DeWitt, George Auld, Johnny Austin, Russ Isaacs; '40 Little Mothers' (M-G).

House is given back to the jitterbugs this week after feeding the customers Wayne King, Guy Lombardo and Glen Gray in succession. It's up-and-coming Jan Savitt, the ex-symphony fiddler turned scat, who's currently drilling his brass and blare into the jive hounds. And they're eating it up. Less ardent followers of the modern idiom may find his music noisy and strident, for Savitt doesn't do it half-way and his tooters blow their lungs out.

There must have been a moment or two, however, at opening show when Savitt might have wondered. That was when he stepped out, violin in hand, and dipped back into his symph training to come up with a nifty solo, only to realize that mob would have no part of it. They catcalled and stamped, and tophat maestro didn't even wait for any applause from those who might have appreciated his number, going right into his announcement of a drum-trumpet duet of 'Top Hat Shuffle.' Too bad, because Savitt is really an ace string man and makes the instrument talk, but in light of the style he's fostering, it might be wise for him to give his demonstration on something more popular.

Savitt has the personnel to make it hot and loud, four saxes, three trombs, three trumpets, drums, bass, guitar and piano, and they beat it out right from the start on 'Wonderful World' and 'Tuxedo Junction.' There's a change of pace then with arrival of Allen DeWitt, who baritones 'Isle of Man,' 'Wish Upon a Star' and 'Too Romantic' in a voice that's just fair though possessing an occasional quality of fineness. Maybe it's the way DeWitt does them—rather flatly. On the other hand, crew has a vocalist in Bon Bon, colored, who fits the Savitt style like a glove. He's outstanding and could have stayed on forever apparently, even after cunking across '720 in the Book,' a WPA lament, scorchy 'Old Man River' and 'Pickin' Papers in the Park.' That WPA number, with Savitt coming in as a oneman Greek chorus, is a sock novelty and over big.

Bon Bon's on again at the curtain in 'Wham' to send orch off in another burst of savage rhythm, an okay finish. Savitt himself, who has made rapid strides in last couple of years, is a personable chap who has a nice, engaging manner and the type that makes friends easily across the footlights. Might wisely diversify his arrangements a bit for stage purposes and inject some sweet stuff, which would also give him a better chance to demonstrate his fiddling wizardry. As it is, there's too much solid blare; even the most advanced swingeroos are getting away from that these days and going into those counterpoint off-harmonies. 'Top Hat Shuffle' is of latter variety and band could use more like it.

Show carries only two outside acts, could easily use a third. Toy and Wing, couple of cute Chinese hoofers, are clicko with their neat ballroomology, topped off by some fast toework by femme and an acrobatic obligato by partner. Other turn is the standard 3 Sailors, still show-stoppers, lack of new material notwithstanding.

Max Adkins' house crew, in the pit, overtures several specially-arranged ballads, sparked by 'Love Come Back to Me,' nicely done.

Biz pretty good at getaway despite downpour. *Cohen.*

HIPP, BALTO

Baltimore, May 25.

The Virginians (6), Billy House (3), Six Hoffmans, Winfield and Ford, Phil Lampkin House Orch; 'My Favorite Wife' (RKO).

Okay 51 minutes of variety here, with Billy House splitting his stint into two portions to facilitate playing. Made up of standards, layout plays smoothly from opening niche held down by the Six Hoffmans.

Club swinging sextet works swiftly, mixing in some tumbling, hoop tossing and a strong, flashy closing trick of two-high stands on ladders.

Winfield and Ford, in the deuce, contribute some good hoofery on a large drum. Tall member of colored twosome previously worked as part of Tip, Tap and Toe in similar routine and is obviously more familiar with tricky possibilities of stepping on and off the centered prop. Make matters right for House to announce The Virginians after a session of gagging in his halting, comic style.

Singing sextet of nice appearing lads give out with 'Senorita,' 'Glory Road,' a medley of marching songs and a nice workout of 'Asleep in the Deep.' Latter starts as a bass solo and winds up in swingy rendition, good for encore of 'Siboney.' Lads have the vocal equipment and appearance but have taken on such corny interludes as the spiritual and army songs which they wisely eschewed before. A return to swingy arrangements of pops would take the act out of the welter of be-uniformed and strutting combos.

House closes with his collection of stooges working out front and on stage to considerable laughs. Rotund comic knows his way around and times to good effect. Interrupted vocal and session of comic hoofery garner good returns and a series of bends, ending in a well-rendered bit of poetic philosophy, nicely timed for present-day response. *Burm.*

EARLE, WASH.

Washington, May 28.

Eileen Ritter, Ruby Ring, Ben Beri, Yola Gali, Ward and Van, 16 Gae Foster Girls; 'Torrid Zone' (WB).

It's the house line that walks off with top honors again this week, opening and closing the bill with sock novelties. Opening gag, wandering microphone stunt, is conducted by Eileen Ritter alone, but she's still a member of the spot's hoofing troupe and shows up in her regular spot in the ensemble numbers. Finale finds gals riding unicycles, which has had swell build-up in papers. It gets one of biggest ovations of any act this season.

Community sing idea is entitled 'Sing a Song with Mike' and varies little from tradition except that it's done by a femme. Gal, well known locally for her line specialties, leads warbling cleverly, walks up and down aisles and, when she spots a loud customer, yells 'Hold it, Joe!' and brings discovery down front to take over. Guy in balcony also interrupts proceedings when he gets anybody good. Four soloists were snagged at show caught. Only one tune is used, words being flashed on screen first time. This week it's 'Roll Out the Barrel' and they howl it.

Show proper gets going with line in bright cheerleader tap with megaphones, gals falling back as Ruby Ring, blonde in white short skirt, appears for acrobatic hoofery. Spins and walkovers are okay, but what puts her across with a wallop is walking up and down staircase on hands, followed by slick contortionist routine atop platform, standing on hands and putting on hat, picking up handkerchief, etc., with bare toes. Ben Beri follows with fast, varied juggling, toned up with smart comedy always just this side of slapstick. He works with three tennis balls, then four, followed by five; then three Indian clubs, including effective rhythm slap business, and closes sock with complex tossing of three tambourines in Spanish tempo.

Line back for brief nice looking ballet bit, setting mood for Yola Gali to enter warbling 'Blue Danube Waltz.' Attractive blonde, in light blue net, packs nice coloratura and knows how to sell it, especially in 'South American Way,' which she explains 'I had the honor of introducing in Brazil,' and in 'Russian Ragtime Rhythm,' which gets her off to strong hand. Ward and Van stumble out next with harp and fiddle. Tramp comics, in battered too hats, maintain inevitable ripple of giggles throughout sour playing of 'Oh Johnny' and 'Humoresque'; harpist wins heavy applause on straight soloing of 'Whistle Your Blues Away,' and they finish smartly with 'Waltz Bluette,' done seriously with dope breaks.

Craig.

EMBASSY, N. Y.

(NEWSREELS)

There's no letup in the belligerence of Europe at war in this week's newsreels, and while the clips in other weeks have been more or less commonplace, this session sees a reversal of form in the excellent shots, particularly by Paramount's Arthur Menken.

Menken, while there's no denying his creditable job in nabbing the battle between the German bombers and British convoy in Norwegian waters, is inclined towards annoying immodesty, but that, however, doesn't pilfer from the reels their startling effect.

Pathe goes behind the German lines in Norway, showing the Nazis rebuilding bridges they had destroyed earlier, while Universal has a stirring clip showing Belgians fleeing the Nazi bombing raids and advancing infantry. Other tragic results of the latest Nazi blitz show victims in the Holland royal family, including Queen Wilhelmina, arriving in London.

The talk by President Roosevelt of America's need for the manufacture of 50,000 planes yearly for its own use is brought home by Par in emphasizing the American lack of preparedness. Alf Landon's speech in Topeka (Fox), wherein he urges the withdrawal from third-term candidacy of President Roosevelt as the price for GOP aid in the New Deal defense program, smacks of bureaucracy.

Raymond Gram Swing is boring in his weekly war resume especially prepared for the Embassy. There's little that's informative in his narration, with the use of the war map, and his analysis fails to go beyond those of the dailies. He seems to be leaning more and more towards an elocutionary stylism.

STATE-LAKE, CHI

Chicago, May 25.

Blackstone Unit (8), Milt Britton Band (13); 'Take This Woman' (M-G).

Blackstone does half the show with his magic group and Milt Britton's hoke comedy band mops up the second half for a generally entertaining hour. Indications point to profitable b.o. week.

Blackstone headlines and stands out with fully 45 minutes of bang-up stuff. He's a master showman, handles an audience with skill throughout, is suave when the occasion suits and gets laughs easily when laughs are rated.

He does mostly big sight stuff inside of hand manipulation. Plenty of disappearing and reappearing femmes. Many cabinets hidden with girls, men, flowers, etc. Particularly good are his Hindu rope trick, the girl in an automobile tire, the girl on the electric spikes and the finale, in which Blackstone switches costumes instantaneously on the stage. In between he has a little rabbit trick for the kids and a fine paper-cutting bit. He could have stayed on stage all day according to the applause and reception from this mob.

Britton's comedy band had a couple of fair laugh bits, but the act needs real comedy and routining if it hopes to continue playing the better houses. Britton is offering nothing new and the turn lacks showmanship at all times. His girl dancer, Dorothy Pammer, doesn't belong while Tommy Hagerty, comedy hoofer, insistently does the same slip-stumble step over and over again. He also comes up with an impersonation of Charlie Chaplin.

Britton's group continues to swing selections of classic composers, with each member of the orchestra wearing a mask representing the composer. Finish with a knock 'em-out melée which is funny in spots. This should be the end, but at supper show on Saturday (25) Britton insisted on making a vacuumous speech. *Gold.*

New Acts

HIBBERT, BIRD and LaRUE
Comedy Dancers
6 Mins.
Hotel Astor Roof, N. Y.

This is a good switch on the hokum ballroom dance teams, the trio being introduced first as a two-act, opening conventionally, until the comedy stooge, in dinner-jacket, starts breaking it up. He entrances from the audience, and if the illusion of being a pseudo-stew from among the cash customers were carried out a bit further, it would be even more effective. While such vagaries fool few, if any, still there's no point in telegraphing it too hard. The comedian, therefore, in business suit, contrasted to his partners' formal attire, might be a production thought.

Anyway, once the discovery is made, the ensuing hokum is basically funny. It's not satire stuff, and burlesques nobody. Instead, the three evolve into a good comedy terp combo, she maintaining poise and the straight man especially good. He looks like the maestro, Larry Clinton, slender and mustached, contrasted to the shorter male comedian. They clicked here, and are okay for any cafe or rostrum bookings. *Abel.*

JANE FRAZER
Dancing
Six Mins.
Paramount, N. Y.

Miss Frazer is a tapstress reminiscent of Joan Davis in both appearance and manner of working. She adds comedy to her expert footwork, via facial expression and excellent use of hands and shoulders, while Miss Davis indulges in heavy slapstick. Her slidesteps are particularly strong in a varied routine of top-notch, clear tapstering.

Her only drawback, and this is slight, is perhaps her dress. It seems either too formal or not formal enough, but doesn't jibe with her comedy type of terping. Nevertheless she's a good bet for both niteries and stage show. *Herb.*

BARBARA LONG
Songs
Yacht Club, Pittsburgh

Hot singer works something on the order of Martha Raye, only more so, if that's possible. She has a sock personality, plenty of s.a., knows how to sell and has enough of a voice to get by very nicely. Miss Long is one of those uninhibited scorchers who gives both herself and the audience a real workout.

She's all over the floor, throwing her legs and arms in every direction, beating the mike to a frazzle, cajoling it one minute and shaking it to pieces the next. Gal is rowdy but never offensive, and she's a natural for niteries. Might even be okay for theatres, considering the pallid delivery of most warbling femmes.

Over big here with the ringsiders, who never let her get away with less than half a dozen numbers.

Cohen.

•15 YEARS AGO•

(From VARIETY)

Vauders were using a new gag to get dates. Many were shifting to medicine shows, particularly in the midwest.

Willie Howard was studying law and announced that he might quit the stage to devote all his time to getting a legal diploma.

The Theatre Guild was taking over a Shavian series of plays for presentation over several seasons.

Despite a neat cast that included Raymond Massey, Clare Greet and Sybil Thorndike, 'The Round Table,' opening in London, looked like a dud. However, Noel Coward's new show, 'On With the Dance,' produced by Charles B. Cochran, looked like a click in the West End.

Warners was grooming two future stars, sisters, Helene and Dolores Costello. The latter was immediately lent to William Fox and former set for a pic opposite Sid Chaplin.

Of 73 actresses tested for the title part, Belle Bennett was signed for 'Stella Dallas'. Lois Moran, the child actress, recently discovered by Sam Goldwyn, was to play the daughter.

'Old Home Week' looked like a good film b.o. bet. Thomas Meighan starred, Lila Lee featured.

George S. Kaufman was taking a leave of absence from his dramatic editor's desk on the New York Times to complete two plays, 'The Butter and Egg Man' and 'The Inner Light'. Herman Mankiewicz was to be acting editor, with Sam Zolotow his aide.

An impending marriage between a well known Jewish songwriter and the daughter of a millionaire received the Pope's sanction, though the girl's father was very much opposed.

VAUDE REVIVAL MULLED BY PAR FOR HUB'S MET

Paramount is again discussing a revival of stage shows at the Metropolitan, Boston, which is operated for the circuit by Mullen & Pinanski. House has been in straight pictures for nearly two years.

Primary difficulty at present is getting a deal with the musicians union. If the house does come back on Par's stage books, its policy will be similar to the chain's key house on Broadway, namely topflight bandshows.

Return of the Metropolitan in the Hub may also force RKO, which has been playing vaude only three days a week at Keith's there, to reinstate a full-week policy.

Dempsey Vice Amron In B'way Restaurant

At a meeting of stockholders of Jack Dempsey's Punch Bowl, Inc., corporate name of his Broadway establishment, held Saturday (18), Dempsey was placed in charge of active management, succeeding Jacob Amron. Understood Dempsey, who holds title of president of Punch Bowl, Inc., being re-elected at the same meeting, has 300 shares of stock while Amron controls 100.

Dempsey's Broadway place differs from his restaurant on Eighth avenue, in that it caters to the popular-priced trade.

Amron filed suit in Supreme court Monday (27), seeking to set aside the action taken at the board meeting and threatened that he may take his money out of the Eighth avenue restaurant, in which he controls a majority of the stock. One report is that Jack Kearns, Dempsey's former boxing manager, may take over active management there.

In Amron's suit, he alleges that the election held at the meeting on the Broadway place, re-electing Dempsey and others, but ousting Amron as director-manager, was illegal. Directors in the B'way restaurant, in addition to Dempsey, are Kay Sheridan, Louis I. Brooks and Max Waxman.

Amron charged that his ousting was spite work and that Dempsey has not spent three hours at his restaurant in the last six months in violation of existing agreement.

Unit Review

Barn Dance in Swingtime

(NEBRASKA, LINCOLN, NEB.)

Lincoln, Neb., May 25.

Frank Rondas, St. Dennis Sisters, Pioneers (Don Freeland, George Evans), Hillnellies (Gerry Knox, Una Neal), Dick Parker, Theo Pennington, Palmer Twins, Carl Mollison; Murray and Fayne; 'Free Blonde and 21' (20th).

Suffering a bit by having undergone a major operation which removed Carl Mollison (Uncle Ed) from the cast, 'Barn Dance in Swingtime' was making 10 days, including this three-day date, without him. Mollison, afflicted by the high altitudes coming this way from the Coast, rejoins in Hannibal, Mo. (26), and will continue to function on the eastern portion of the tour as m.c.

As the unit now stands, the barn dance flavor kept present at all times by Mollison is almost completely yanked out, and a dude, Harry Fayne, of the act Murray and Fayne, does the interlude gabbing. Outside of the Pioneers and Hillnellies, who double up their efforts late in the show, and the Palmer Sisters, a duo of Kentucky caperers, remainder is strictly a vaude unit and dressed accordingly. Fayne is a gagsist, who takes occasional liberty with good taste, but doesn't overstep often enough to arouse the ire. A lot of his material lacks newness, too.

After an everybody-on-stage start, first to greet the house alone is Frank Rondas, unicyclist, who does nothing hard, but opens the show okay. St. Dennis Sisters, strobolite hoofing, continue in leading the unit out of the barn locale, both in costume and dancing style. Lighting is best about the turn, but it satisfies as a whole. Pioneers Don Freeland and George Evans, guitarists, jerk it back for a moment with a couple of hilly pipes, topper being 'Rhythm of Range.'

Insertion of comedy comes here, with Fayne stretching from his introductory speech for the next act by doing a weak Ted Lewis clowning bit. Makes way for the Hillnellies, Gerry Knox and Una Neal, whose harmony is such as to indicate bravery rather than talent. Dick Parker, a 14-year-old, sings with a band medley at this juncture; then comes back on his own. Has a typical kid choir voice, and ballads all but one number.

St. Dennis Sisters, returning for a waltz, make it their best appearance, and, attractively gowned, their presence is neatest in the show. Theo Pennington, operatic soprano, another of the unexpected things developing behind this 'Barn Dance' title, puts three numbers across handily, and is followed by sharp contrast with the bounding Palmer twins, who rip off a trio of fast Ozarkisms in tunes. Activity is a big help for them, by which their act differs from the usual in this vein. Murray and Fayne, closers, are crossfire patterers, with the blowoff being a presentation of a singing Mexican hairless pooch, who howls offkey with the band. Laughs are generous all the way.

Running time is 50 minutes. Biz fair to good. Unit is owned, booked and presented by Bill Arms, who is re-doing territory he used to date for the now defunct Wilbur Cushman time. Not strong enough for the big keys, 'Barn Dance' should be able to play the smaller spots. It's almost wholly a west coast cast, so none of the radio acts, as most of the barny ones are, mean anything out this way. *Art.*

VOCALS WITH CUGAT AFTER AFM REBUFF

Miguello Valdez, top disc-maker in Cuba, was brought up by the William Morris office ostensibly for Ben Marden's Riviera, in Jersey, which opened for the summer Thursday (23), but the musicians union wouldn't permit him to organize a rhumba band per the Riviera's plans. Valdez worked for Marden at the Havana Casino last winter.

With the union balking his Riviera deal, Valdez instead shifted over to the Waldorf-Astoria hotel, New York, as vocalist with Xavier Cugat's orch.

Goodman in Seattle

Seattle, May 28.

Benny Goodman's one-night stand last Friday at the Trianon, John Savage's ballroom, at $1 per, was near capacity. Around 6,000 passed through the turnstiles.

Goodman also played in Tacoma and Spokane.

Sam Weiss installed as manager of Music Holding Corp. office in Hollywood following resignation of Artie Schwartz to look after his own music interests.

Variety Bills

THIS WEEK (May 24)
NEXT WEEK (May 31)

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
State (30)
Bob Hope
Dolores Reade
Jerry Colonna
Brenda & Cobina
Gomez & Minor
Trixie

WASHINGTON
Capitol (31)
Rhythm Rockets
Juvelys
Cass Daley
St Clair & Day
Carroll & Howe
Helene Denizon

Paramount

NEW YORK CITY
Paramount (29)
Chas Barnet Orc
Tony Martin
Franklyn D'Amore
Danny Kaye
CHICAGO
Chicago (31)
Fred Sanborn Co
Connie Boswell
Mariage
Mischa
State Lake (31)
Sally Rand Co
DETROIT
Michigan (31)
Orrin Tucker Orc

Warner

NEW YORK CITY
Strand (31)
Sammy Kaye Orc
3 Diamond Bros
Walton & O'Rourke
Rita & Ed Oehman
Mayme Holt
PITTSBURGH
Stanley (31)
Funzafire
(24)
Jan Savitt Orc
4 Sailors
Top & Wing

WASHINGTON
Earle (31)
4 Sidneys
J & M Mulcay
Don Rice
16 Gae Foster Gls
Ginger Harmon
Zeska
(24)
16 Gae Foster Gls
Ward & Van
Ruby Ring
Ben Bert
Yola Galli

PRESENT PLAYING
2 WEEKS
HIPPODROME THEATRE
BALTIMORE
WINFIELD and FORD
Via: MARK J. LEDDY

Independent

NEW YORK CITY
Music Hall (30)
Georgie Graves
Walter Cassel
Helen Leitch
William Horne
Rockettes
Corps de Ballet
Erno Rapee Symph
Roxy (31)
Lucille Page
Shyrettos
Ben Yost Co
Joanne Lamar
Gae Foster Gls
Paul Ash Orc
ATLANTIC CITY
Steel Pier
(1 only)
Elaine Arden
Barry Wood
Lew Parker Co
(1 to fill)
(1 only)
Bob Zurke Orc
(30 only)
4 Sidneys
Arnaut Bros
DeVal, Merle & Lee
Cass Daley
3 Cyclones
Johnny Green Orc
BALTIMORE
Hippodrome (31)
6 Hoffmans
Winfield & Ford
Billy House Co
6 Virginians

State (2-5)
Jerry & Lilyan
May & Shirley
4 Co-Eds
(30-1)
Joe Smith Co
Al Ferguson
6 Canestrellis
CHICAGO
Oriental (31)
Bob Crosby Orc
Paul Remos
Sinclair Sis
HARTFORD
State (30-1)
Guy Lombardo Orc
Vic Hyde
Jack & June Blair
Val Setz
NORFOLK, VA.
Granby (1-3)
Maud Hilton Co
Helen Reynolds Co
(3 to fill)
PHILADELPHIA
Carman (30)
King & Arline
Elaine Arden
Carr Bros
Lew Parker Co
(One to fill)
WILLOW GROVE
Willow Grove
(1 only)
King & Arline
Carr Bros
Al Ferguson
6 Canestrellis
(One to fill)

Cabaret Bills

NEW YORK CITY

Armando's
Frank Mandella Or
Pedrito Orc
Adelaide Moffett

Barney Gallant's
Ann Palmer
Irene Barclay
Nellie Foley
Carter & Bowie
Virginia Gibson
Dorothy Blaine
Loretta Lane
Freda Sullivan
Billy Conrade
Russell & Farrar

Bill's Gay 90's
Charles Strickland
Gus Wicke
Ethel Gilbert
Billy Lorraine
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer

Cafe Society
Joe Sullivan Orc
Hazel Scott
Albert Ammons
Pete Johnson
Joe Turner

Chateau Moderne
Trent Patterson
Mlle Jacqueline
Toni Wood
Dorothy Tanner
Internationals
Gabriel

Club Caravan
Joe Collins Orc
Arthur Barnett
Rita Renaud
Ruth Winter
Chiquita Venezia

Club Gaucho
Don Miguel Orc
Marie del Carmen
Nedra Madera
Jacqueline

Cotton Club
Andy Kirk Orc
Monchito Orc
Buck & Bubbles
Tip, Tap & Toe
June Richmond
Vic Terell
Alice Drew
Tommy Wilson
Edna Holley
Sister Tharpe

Cuban Casino
Consuelo Moreno
Los Ojedas
Dolores Laurell
Don Casanova

Diamond Horseshoe
Noble Sissle Orc
Don McGrane Orc
Blanche Ring
Gilda Gray
Eddie Leonard
Julian Eltinge
Pat Rooney
Harland Dixon
Prof Lamberti
Wini Shaw
Lane Bros
Marion Spurr
Dave Mallen

El Chico
Hugo Mariani Orc
Dorita del Sol
Rolla Estrella
Ibarra & Valero
Carlos Salazar

El Morocco
Dick Gasparre Orc
De Marcos
Lou Kirkman

Famous Door
Red Nichols Orc
Doris Rhodes
Bea Kalmus

Glen Island Casino
(New Rochelle, NY)
Bobby Byrne Orc

Greenwich Village Casino
Diane Del Rio
Ruth Kidd
Mary Jane Brown
Linda March
Frank McCormick
Sylvia Berry

Havana-Madrid
O De La Rosa Orc
Juanito Sanabria Or
Alberto Torres
Lita Mora
Mona Lisa
Lois Bijou

Hickory House
Joe Marsala Orc

Hotel Ambassador
(Trianon Room)
Larry Siry Orc
Vincent Bragale Or
Rosalean & Seville

Hotel Astor
Tommy Dorsey Orc
Sande Williams Orc
Callahan Sis
Top Hatters
Hibbert, Bird & L

H'tel Belmont-Plaza
Basil Fomeen Orc
Robinson Twins
Grace Drysdale
3 Musicaleers

Hotel Belvedere
Ben Perry Orc

Hotel Biltmore
Sleepy Hall Orc
Horace Day Orc
Corinna Mura
Bliss Drake
Phyllis Jeanne
Johnny Cook
Paul Dillon
Ford Harrison
Artini & Consuelo

Hotel Bossert
(Brooklyn)
Eddie Lane Orc

Hotel Brevoort
Geo Lloyd
Paloma
Sam Ray
Vera Sanoff

Hotel Edison
Gray Gordon Orc

Hotel Essex House
Bob Chester Orc
Dolores O'Neill
Al Stuart
Jack Kerr

Hotel Lexington
Lani McIntire Orch
Honolulu Maids

Hotel Lincoln
Charlie Barnet Orc

Hotel McAlpin
J Messner Orc
Jeanne D'Arcy

Beachcomber
Sonny Kendis Orc
Faith Little
Juanita Rios
Chavez Orc

Bill Bertolotti's
Don Sylvio Orc
Angelo's Rh'mba Bd
Marion Wilkins

Hotel New Yorker
Larry Clinton Orc
Bettie
Alfred Trenkler
Nathan Walley
Edith Dustman
Roberts & Farley
Ross MacLean

Hotel Park Central
(Cocoanut Grove)
Del Courtney Orc
Mara & Marilynne
Helene Standish
'Brat' Powell
Charley Bourne
4 Rose Sis

Hotel Pennsylvania
Jimmy Dorsey Orc
Helen O'Connell
Ray Eberle

Hotel Plaza
Dick Gasparre Orc

Hotel Roosevelt
Frankie Masters Or

Hotel Savoy-Plaza
Emile Petti Orc
Hildegarde

Hotel St. George
(Brooklyn)
Don Arthur Orc
Tommy Taylor

Hotel St. Moritz
Eddie Varzos Orc
Emile Boreo
Gonzalo & Christine
Margaret Scott
Glenn Pope

Hotel St Regis
Hal Saunders Orc
Waldorins Rhumba
Mary Parker
Billy Daniel
Carolyn Cromly
Kay Snell
Elizabeth Dow
Rita Lupino
Virginia Gulf
Barbara Woods

Hotel Taft
Ben Bernie Orc

Hotel Waldorf-Astoria
(Starlight Roof)
Xavier Cugat Orc
Raul & Eva Reyes

Hurricane
Eddie Bush Orc
Armando Castro Or
Mary Jane Walsh
Romo Vincent
Pancho & Dolores
Alma Ross

La Conga
Nano Rodrigo Orc
Eliseo Grenet Orc
Ciro Rimac
Juanita Juarez
Geo Negrete
Rosita Rios

La Marquise
William Palermo O
Muriel Welch
Frances Connelly
Jeanne Jordan

La Martinique
Val Olman Orc
Fausto Curbelo Or
Carol King
Jerry Lester
Yvette

Larue
Eddie Davis Orc
Joseph Smith Orc

Le Coq Rouge
Nicki Raymond Orc
Don Marton Orc
Tisdale 3
Corine

Le Ruban Bleu
Rocha & Mirko
Paula Laurence
Sylvia St Clair
Morley & Gearheart

Leon & Eddie's
Eddie Davis
Lou Martin Orc
Emil Coleman Bd
Rosita Royce
Caryl Gould
Lee Sullivan
Tondelayo & Lopez
Lee Cooper
Geraldine & Joe
Jack Hilliard
Estabrook & Farrar

Monte Carlo
Ted Straeter Orc
Ray Morton Orc
P & G Hartman
Christina Lind

Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent de Costa
Art Tubertini
Tina Donelli

Queen Mary
Joe Ellis Orc
Kay Parsons
Carol Dennison
Consuelo Flowerton
V McNaughton
Juanita Miller
Easterbr'k & Farrar

Rainbow Grill
Barry Winton Orc
Marilyn & Michael

Rainbow Room
Ben Cutler Orc
Fritz Prospero Orc
Beverly Whitney
Lysbeth Hughes
Fernandez & Montez
Paul Rosini

Riviera
(Ft. Lee, N.J.)
Leo Reisman Orc
Valdes Orc
Raye & Naldi
Danny Kaye
Tamara
Amos & Arno

Russian Kretchma
Dora Boshoer
Sergei Ignatenko
Kishetchik
Simeon Karavaeff
Nadia Mirova
Nastia Poliakova
Michel Michon
Misha Usdanoff
Volodia Kotov Orc

Stork Club
Ernie Holst Orc
Ann Klose

Versailles
M Bergere Orc
Panchito Orc
Ann Francine
Carmen Miranda

Village Barn
Jack Denny Orc
Elaine & Barry
Cass Franklin
Albenico
Jo Ann
Sons Purple Sage

Mary McIntyre
Tommy Howard

Club Bali
Bruz Fletcher
Nellie Lutcher

Cocoanut Grove
Ice Vanities
Joe Reichman Orc

Earl Carroll
Bob Bromley
Bob Williams
Red Dust
Miller & Reading
Werner Sis
Bill Brady
Lolita & Ardo
Roigan
Jean Tighe
Frakson
Edward Aguilar Or
Manny Strand Orc

Florentine Gardens
NTG & H'wood Rev
Bob DeHaro Orc
Geraldine Ross
Faith Bacon
Taylor & Rose
Chiquita
Sugar Geise
Kismet Trey

Grace Hayes Lodge
Charlie Foy
Joe Frisco
Kutora & Dorgio
Peter Lind Hayes
Sammy Wolf
Jeffrey Gill
Johnny Black Orc

It Cafe
Deryl Harpe Orc

La Conga
Ernesto & Talya
Paul Neighbors Or
Phillip Lopez Orc

Paris Inn
Norman & Beverly
Mason & Page
Dorothy Heller
Dominic
Marguerite & M'rtinez
Ken Henryson
Eric Blaney
Henry Monet
Helen Miller
Chuck Moore Orc

Seven Seas
Hawk Shaw
Harry Baris
Lillian Gibson
Bob Mathews
Buddy Silver
Rita Avalon
Pualani
Sam Koki Orc

Slapsy Maxie's
Lewis & Moore
Marcia Guerrero
Sabina & Lazy
Maxie Rosenbloom
Ray Foley
Jerry Brandow
John Scott Orc

Somerset House
Harry Ringland
Una Wyte
3 High Hats
Lou Salter Orc

Swanee Inn
Cleo Brown
Charlie Evans

Topsy's
Clyde Lucas
Dolores Gay
Hendrickson's
Joe Rex
Joe Darrow Bd
Jan Garber Orc

Victor Hugo
Henry King Orc
Jerry Lester
Dwight Fiske

Wilshire Bowl
Don & Beverly
Phil Harris Orc
Ruth Robins
Bill DeWitt
Crystal Cook
Jerry Gerard
Red Wilson Orc

Swingland
Johnny Long Orc
George Gould
Pace & Lorie
Rotterbans & Sue
Nick Brooks Gls
Thompson's 16 Club
Ray Reynolds
Steve Stanland Orc
Di Nori Twins
Louise Shannon
Thelma Marland
Pat Thomas
Marsh McCurdy

Yar
Darius Wittich Orc
Janina LaBeda
Claudia Coralli

Viking Cafe
Hughie McGinness
Lorraine Dunn
Jim Negara Orc
Betty Stowe
Inman & Anita

Warwick Hotel
Herb Hagenor Orc

Weber's Hof Brau
Camden
Jules Pierre Orc
Bob Merrill
Natalina
Ted & M Taft
Jo Martine
Pat Sullivan
Ted & Julia
Jack Smith
Dave Peterson
Elmer Seltzer
Leonard Cook
Dave Elliott
Syd Golden
Esther Schneedman

Wilson's
Joe Hough m c
4 Guardsmen
Serge Flash
Micky Famiglietti O
Gayle Arden
Rush Bros
Vincent & Lane

Yacht Club
Jimmy Evans
Lillian Rose
Teddy Forrest
Deane Collier
Carmencita
6 Music Hall Gls
Carol de Amore
Barbara Jean
Marie Helio
Jane Patterson
Mary Navis Orc

LOS ANGELES

Beverly Wilshire
Matty Malneck Orc

Biltmore Bowl
Carol King
Gwynne
George Wendt
Nelson's Marionettes
Grace Poggi
Veev
Petch & Deauville
Rudolf Friml Orc

Cafe La Maze
Greta Keller
Bill Hoffman

CHICAGO

Ambassador Hotel
(Pump Room)
Fabian Andre Orc
Virginia Hayes

Bismarck Hotel
(Walnut Room)
Hedley Gls
Art Kassel Orc
Marion Holmes
Neil & Nolan

Blackhawk
Bob Crosby Orc
Marion Mann
Vicki Allen
Orrin & Betty

Blackstone Hotel
(Balloon Rm.)
Dale Evans
Pinner & Karl Orc

Brevoort Hotel
(Crystal Room)
Florence Schubert
Cecily Pittman
Joan Naylor
Vito Mancini
Bill Harlide

Broadmoor
Jack Farrell
Patsy Gale
Jane LaVonne
Joan Talbot
Danielle
Herb Redwright Orc

Chez Paree
Georges & Jalna
Sophie Tucker
Everett West
Evans Gls
Mimi Kellerman
Lou Breese Orc

Club Alabam
Ethel Brown
Marion Moore
Sadie Moore
Bernard & Henrie
Dorota Adler
Effie Burton
Paulette La Pierre
Jack Ungel Orc
Dorothy Dale
Eddie Roth Orc

Club Minuet
Patsy Mae
Betty Bacon
Mickey Sheridan
Jeanne Bell
Sherry Wynne
Phyllis Noble
Annette Kennedy
Art Fiorboro Orc
Del Estes

Colony Club
Carmen Mirande
4 La Plantes
Bobby Ramos
Carlos Molina Orc

Colosimo's
Jack Prince
Billy Gray
Jerry Bergren
Inga Borg
Weber Sis
Pronath Gls

Club DeLisa
Dorine Bradley
Sam Theard
Marion Abernathy
Wesley Long
Chippie Hill
4 Jitterbugs
Rhythm Willie
Charles Isom
Portia Ol.
Red Saunders Orc

Congress Hotel
(Glass Hat Rm)
Johnny Bangs Orc
(Peacock Rm)
Joe Vera

Edgewater Beach Hotel
(Beach Walk)
Fred Martin Orc
R & Verna Pickert
Clyde Rogers
Glenn Hughes
Doreen Gls
Herb Foote

885 Club
Don Aris Orc
Pura Hayes
Johnny Honnert

Frankie's Casino
Mary Camp
Diane Clifton
Dee & Lee
Kay Karrol
Helen Fox
Buddy Kirby
Dick Conrad
Bob Tinsley Orc

Gay 90's
Harriet Norris
Tanya
Juanita Willis
Gloria Knight
Ginger Woods
Bob Danders Jr Or

Graemere Hotel
(Glass House Rm)
Hal Munro Orc
Wynn Faire
Ned Richardson

Harry's New York
Ralph Cook
Margo Kelly
June Glory
Mart & Allison
Alan Rogers
Dorothy Johnson
Mel Cole Orc
Three Taisons
Novelle Gls

Hi Hat
Willie Shore
Mary McCormie
Mary Grant
Conway Sis
Kersten Gls
Jimmy Cassidy Orc

Ivanhoe
Kit Kat 4
Al Trace Orc
Molly Swanson
Helen Sumner
Al Veirra Orc

L'Aiglon
Mary W Kilpatrick
Beulah Campaldi
Don Quixote Orc
Ennio Bolognini Or

Hotel La Salle
(Blue Fount Room)
Jack Chapman Orc

Liberty Inn
Valerie
Rome
Ann Helm
Idalita
Jack Taylor
Dee Dunn
Jimmie O'Neil
Earl Wiley Orc

Millionaires
Flo Whitman
Myra Lee
Sharone Stringer
Patsy Du Bree
Genevieve Val
Muriel Joseph
Rae Collie
Bob Wray Orc

Morrison Hotel
(Boston Oyster House)
Manfred Gotthelf

Old Heidelberg
Old Heidelberg Co
Murray Ortell
Rosel Kestrow
Sally Sherrel
Helen Westbrook
Herbie Orc

Palmer House
Empire Room
Hal Kemp Orc
Smoothies
Roy Davis
George Tapps
Bob Allen
Janet Blair
Jack Le Maire
Abbott Dancers
Phil Dooley Orc

Sherman Hotel
(Celtic Cafe)
Gene Kerwin Orc
Jaros Sis
(Panther Room)
Ben Pollack Orc
Alice Kavan
Alex & Santos
Bill Russell
Armida
Jitterbugs
Gloria Faye
Carl Marx

Silver Cloud
Jimmy Ames
Lou Fields
June Vail
Mignon
Dabette Gls
Ray Bieber Orc
Elmer Daniels
Hazel Zaine

606 Club
Billy Carr
Margret Faber Gls
Joan Dare
Lili Dana
Maxine DuShon
Carol Chappelle
Roberta Roberts
Joel & Annette
Bernice Land
Don & Betty Lynne
Sharone
Nona Borne
Dolly Sterling
Alyce Serf
Carrie Finnell
Sol Lake Orc
Tripoli 3

Stevens Hotel
(Continental Room)
Griff Williams Orc
Walter King
Bob Kirk
Buddy Marino
Sude 'B'
Dick Buckley

PHILADELPHIA

Arcadia
Bill Shannon
Kia Carmen
Maxie & Davis
Manley & Marie
Frank Juele
Johnny Curtis Orc

Burgundy Room
Bellevue-Stratford Hotel
Dick Wharton's Orc
Fred Nordland

Cadillac Tavern
Tom O'Neale
Eddie Thomas
Sandra & Emilie
Grace O'Hara
Chadwicks
Darlene
Henderson & A
Billy Hayes Orch

Cedarwood Cabin
(Malaga, N. J.)
Pat Purcell
Nikki Nikolai
Betty Williams
Frankie Branich
Walt Temple Orc

Club 13
Delmadears
Dick Thomas
Kiki Roberts
Billy Berk
Joe Fanthe
Jerry Delmar Orc

Club Bali
Maurice & Cordoba
6 La Conga Dans
Nat Brandwynne O
Henny Youngman
Dr Giovanni
Don Renaldo's Orc

Cotton Club
Bobby Evans Orc
Reds & Curley
Lovey Lane
Otis Horton
Rhythm Masters
3 Loose Nuts
Jimmy White
Eddie Coles
Jelly W'm Anderson
Wendell Means

Crescent Log Cabin
(Gloucester Heights, N. J.)
Joe Kraft Orc
June Eldridge
Starke & Dorne
Beryl Walker

Dubbie's Rathskeller
Jean & Julie
Marilyn Maxson
Frankie Richardson
Dave & D Cooper
Betty Munn
Irving Breslow Orc

Embassy
Geo Clifford
Sue Carlyle
Betty Carlyle
Mildred Fenton
Cliff Hall
Adele Norville
Florence Vestoff
Judy Harrell
Billy Maples
Curt Weller Orc
Virginia Renault
Kay Kenny
Stephanie Snyder
Carmen Montoya
Mary Williams
Trudy Martin
Pedro Blanco Orc

Evergreen Casino
Lila Rose
Kay Allen
Romero & Rosita
Dorothy Mae
Jerry Tomas
Jimmy Rara
Pat Shevlin Orc

1523 Locust
Pola Montoya
Beth Challis
Muriel Harrison
Sue & Pepper
Helen Wilson
Bobbie Shelby
Evelyn Bradley
Betty Stone
Betty McKee
Kay Laverty
Kings of Swing Or

Hotel Ben Franklin
Garden Terrace
Val Ernie Orc

Gay 90's
Chic Williams Orc
Princess Hinoola
Count Thomas
May Joy
4 Knights & Lady
Conan & Coran

Gruber's Hof Brau
Johny Dauer
Mona & Videll
Nadine
Moore Alba
Gruber Hof Brau O
Marie

Heart's
Andre & Frances
Ray O'Day
Al Blank
Ernie McGee
Chas Verna's Orc

Hildebrand's
Leslie Sis
Motta & Theresa
Billy Brill
Pete Moro
Lydia White
Blossom Gls
Abe Sherr
Maurice Belmont
Bobby Lee Orc
Hildebrand 4

H'tl Walton Roof
Vincent Rizzo Orc
Jimmy Blake
Marlee Hubree
Joe Lewis
Ray Benson
Helen Heath
Leon & Mara
Bob Russell
Hunter Sheer
Olive & George
Harmony Cockley
Glamour Gls (16)
Neil Fontaine Orc

Jam Session
Joe Vereverka
Freddie Kornfeld
Tommy Parker
Bernie Lowenthal
Max Spector
Jim Thorpe

Hotel White Way
(Atco, N. J.)
Page & Cody
Harvey
Dottie Small
Johnny Kraus Orc

Latimer Club
Michael Travis Orc
Eleanor Obold
Linda Strebro
Evelyn Laurbain
Jeanne Stover

Lexington Casino
Charlie Gaines Orc
Rube, Johnnie, Ed
Chubie Costello
Louise & 4 Clubs
Frank Ponti
Lillian Fitzgerald
Pete Hayes
Wilford Mac Trio
Lexington Trio
Mike Jaffree

Lido Venice
Joe Joseph Orc
Jule Ella
Takazome
Frank Hall
Betty King
Shaw & Meade

Little Rathskeller
3 Pagans
Jerry & Turk
Renee Villon
Jane Woods
Frances Faye
Jackie Miles
Victor Hugo Orc

Mindel Tavern
Belle Belmont
Ed McGoldrick
Margie March
Claude Loftus
Merriott's H'wn Orc

Manos Inn
Wayne & Kenna
Crowell Sis
Grant Family
Jack Hutchinson
Dianne Norbell
Frank Cusso Orc
Sybil Bellodo

New Lander Cafe
Virginia Lee
Maxine Brett
Peggy LaMarr
Bill Mayo Orc
Lenny Burke
Johnny Flynn
Rose Gillen

Open Door
Larry Wyle
Romaine & C
Niles & Joanne
Illeona
Jerry Vance
Ted Oliver Orc

Old Covered Wagon
Leo Zollo Orc
Faith Eastman
Mildred Rogers

Palumbo's
Howard Reynolds
Ben Perry
Hal Raymond
Mae Raymond
Mazzone & Abbott
Rippee Valee
Valse Dancers
3 Types
Marybirds
Bonnie Stewart
Lawler Sis

Philadelphia Room
Hayes Watson

Purple Derby
Powells
Jackie Evans
Kay Terry
Jackie & Jo-Ann
Irvine
Marty Bark's Orc
Joan La Mar
Billy Newsome
Nan Getty
Margie Healy
Betty Healy
Alice Gormley

Red Lion Inn
Day Sis
Ed Chambers Orc
Kitty Smith
Jack Griffin

Sansom House
Milt Myers
Ed Stanton
Buddy Nugent
Joe Dougherty

Rendezvous
(Hotel Senator)
Beale Street Boys
University Trio

Spatola's
Susan Lang
Pinky Tomlin
Sally La Marr

Stork Club
6 Modernettes
Billy Daniels
Billy Beck
Ed & Marion Beck
Bob Carney
Jean & Roberta
Henry Patrick Orc

Stamp's Cafe
Bert Lemish Orc
Alan Gale
Frances Dove
Stamp's Trio
Merlean Rythmaires
Nora Williams

Silver Lake Inn
(Clementon)
Fonda & St Clair
Marlene Chester
Suzanne Brown
M Familiant Orc
George Reed

20th Century
Sonny Tufts
Ginger Lynn
Kalee's Hoosiers
Gray
Wharton Sis
Rollie Dock
Terry James
Stan Fritts

Venice Grille
Rose Venuti
Tania Garth
Lolita
William Lynn
Geo Hamilton
Ed Scarry Gavin
Viola Klaiss

PITTSBURGH

Anchorage
Maurice Morton Orc
Maynard Deane
Nita Norman

Arlington Lodge
Jane Gardner Orc

Balconades
Phil Cavezza Orc
Dave Lever
Frannie Rage

Bill Green's
Everett Hoagland O
Dan Burke

Boogie-Woogie Club
Doug Sherman
Reggie Dvorak
Mal Simon

Club Petite
Pirosle Pete Orc
Dennis & Sayres
Teddy Rives
Flo Parker
Eddie Morris
Bernie Lambert
Carl and Bettie
Jack Davis

Hotel Henry
(Silver Grill)
Nelson Maples Orc
Beverly Bennett
(Gay 90's)
Dorothy Nesbitt

Evergreen Gardens
Frank Jay Orc
Daisy, the Horse
Wally Hamilton
Ona
Arnold Arle
Mlle Yvonne
Lyban Sis

Hotel Roosevelt
3 Suns

Hotel Schenley
Billy Hinds Orc
Carol Mansfield

Hotel Wm. Penn
(Chatterbox)
Lang Thompson Or
Peggy Nolan
Fee Martin
Chuck Eaton
(Continental Bar)
Billy Catizone
Harry Martin
Johnny Fritz
Al DeLarosa

Kennywood
Ben Young Orc
Ginny Brainard
Youngsters
Powers Elephants

New Penn
Jane Gardner Orc
Dave Rose
Carl & Dudley
Betty Ross
Betty Greenwood
Roy Howard

Nixon Cafe
Al Marsico Orc
Bob Carter
McNallie Sis
K Rohney Gls
Vera & Kurda
3 Whirlwinds
Angelo Di Palma

Nut House
Jim Buchanan
Harry Komoff
Bishop Bros
Whacky Wayne
Joe Klein
Maud Watson
Alice Brooks Orc

Orchard
Jimmy Gamble Orc
Jay Loring
Chuck Miller

Pines
Howard Becker Or
Mae Harris
Bob Stahl

Riviera
Will Gaul Orc

Yacht Club
H Middleman Orc
[illegible]
Barbara Long
Jackie Heller
Cliff Conrad
Doris Dupont
Shirley Heller
Deane Carlisle

Sky-Vue
Cyril Wetzelman Or
Helen Young

Union Grill
Art Tagello
Frank Natale
Mike Sandretto

Webster Hall
Michele Bertola

West View
Fran Eichler Orc
Flying Hoebees

Willows
Bob Miller Orc

CLEVELAND

Alpine Village
Otto Thurn Orc
Spec & Spot
Karin Zenke
Latasha & Lawrence
Mildred Smith
Myron Ryan
Margaret Aemmer
Herman Pirchner

Airway Club
Troy Singer Orc
Judy Black

Cedar Gardens
Duke Melvin Orc
Mabel Scott
Monette Moore
Bullfrog Shorty
Billy Nightingale

College Inn
Norman Brill Orc
Bonnie LaVonne
Eddie Rae
Gloria Yale
Lois Miller

Freddie's Cafe
Kathryn King
Francine
Eddie Barnes
Barbara Long
4 Brucettes

Gourmet Club
B Robinson Orc
Bill Lochman

Hanna Grille
Joy Robinson
Lenny Colyer
Pat Ryan
Robertine

Hotel Allerton
Grant Wilson

Hotel Cleveland
Ted Fio Rito Orc
Frank Flynn
Candy Candido

Hotel Sterling
Marty Lake Orc

Hotel Hollenden
Sammy Watkins Or
Nan Blakstone
Val Valtace
Kean Sis
Romany Three

Hotel Statler
Manny Landers Orc
Nelson Prasmily

Jack & Eddie's
Broadway Billie
Rubinstine, Roberta
Babe Sherman
Sammy Lippman
Arlene Rice Orc

Lindsay's Sky-Club
Una Mae Carlisle
Roy Kaser
Pearl DeLucca
Judy Preston
Harold Simpson

Monaco's Cafe
Ruby Cummins
June Bentley
Bob Opitz Orc

Mounds Club
Sid Prussin Orc
Sammy Walsh
Three Idlers
Los Rhumberos U
Joanne Travers

Ohio Villa
Terry Lawler
Jackson, Blane, R
Tray & Lynn
Pat Mar Lane

Southern Tavern
Lee Allen Orc

DETROIT

Book-Cadillac Hotel
(Book Casino)
Lowry Clark Orc
(Motor Bar)
Vic Abbs Orc

[illegible]
Carrol & Gorman
Dixie Adair
Earl Smith Orc

Bowery
Mickey Culbertson
Sophie Tucker
Julie & Jean Tudell
Marsha Wayne
Jitterbugs (6)
Bowerysettes (16)
Johnny King
Chas Carlisle
Benny Resh Orc

Blue Lantern
Elton & Rita
Jack Terry
Freda Lasier
Glamour Gls (6)
Temple
Lee Walters Orc

Corktown Tavern
Dick Haviland
Delva White
Aloha Dean
Yorke & Lewis
Burne Canary Ch
Eddie Jardon
4 Vestors
Eddie Stallon Orc

Hund's
Greene Trio
Ann Uhrine
Tweedy Schwartz O

London Chop House
Pura Reyes
June Nelson
Ray Benson Orc

Lido
Rogers & Morris
Wanda Warren
Frank Reynolds
Worthington Twins
Mark Fisher Orc

Mayfair
Gil Rose
Stanley & Mae
Lewis & Bradley
Geo Dudley
Joe Haskell
3 Nuttis
Phil Olson Orc

Morocco
Anne Jacobs
Curtiss & Claire
Emerson Frome
Diane Davis
Geo Alfano Orc

Nobbie's
Curtiss & Clair

(Continued on page 52)

CBS' GUARANTEED ROAD

Managers Comply With New York's Ticket Law; Start Printing Notices

In compliance with the new state law, managers are starting to print a notice on tickets that the maximum premium chargeable for orchestra and box seats is 75 cents, if resold by an agency. The wording is rather confused, but sets forth that for any other location the amount over the boxoffice price shall not be more than 50 cents. First attraction to come under the new statute is 'Keep Off the Grass,' Broadhurst. Theatres and agencies are still waiting word from license commissioner Paul Moss that the law is actually in force.

Surprise move in the ticket field came with the application of the Acme agency to come in under the code. It had been contesting the right of the League of New York Theatres to enforce the code and sought a restraining order last year. Court turned the argument over to a referee and the latter ruled against the ticket people, judge accepting the opinion in no uncertain terms.

Code enforcement board will act on the Acme application and indications are the offer to comply with the rules will be accepted. City agency, operated in the 21 Club, signed the code after being outside for a year. Reason for Acme's change of front is ascribed to the adoption of the new law and the apparent difficulty in securing tickets for the hits.

Another angle is the recent questioning by the board of several brokers and boxoffice men doing business with unaccredited agencies, of which Acme was one. One broker accused of over-charging was checked up and it was found that he is allotted eight tickets nightly, but that all had been returned to the boxoffices. That implied he was not going outside the code, or was getting other tickets from an unknown source. Understood that he will lose the locations unless proving he can dispose of a reasonable amount of tickets.

Gibberish to Gillmore

During a recent session of the Associated Actors and Artistes of America, an Equity militant or progressive remarked that he'd like to see all the a.k.s off the association's council. Frank Gillmore asked what the expression meant.

An element in the council was also referred to as bigots after the petition nominating Tallulah Bankhead for council was filed. It singled out Sam Jaffe as her opponent, but he was elected.

Sam Harris Group Acowires Lyceum; Takes Over June 4

Acquisition of the Lyceum, N. Y., last week by Sam H. Harris and associates was something of a surprise along Broadway, but the deal will not be consummated until June 4, when title to the property will have been cleared. The Harris group, which includes Marc Heimann, Max Gordon, Moss Hart and George S. Kaufman, sought to obtain the Martin Beck, but that veteran declined the bid, saying he did not wish to retire from show business.

Lyceum, which was built in 1903, has been on the market for several years and was considered a realty bargain. House cost $946,000 and the property was assessed at $450,000 recently, that representing the ground value which originally was $220,000. Sale price was $340,000 and the amount of cash required is understood to be $40,000.

Property was in the possession of the Bowery Savings Bank, which took over because the first mortgage of $225,000 was foreclosed. It was rented about four years ago by the late Spencer Bettleheim, of Harris' Music Box ticket staff, and Otto F. Diehl, chief electrician for the producer. They did fairly well on operation until shortly before Bettleheim suicided. Diehl arranged the purchase and is turning the Lyceum over to the Harris interests, probably retaining a share.

In addition to the investment possibilities of the Lyceum, house will provide another outlet for the Harris attractions, which have been berthed in other theatres when the Music Box is occupied. Longer engagements will be possible with the house and show under the same management, also better chances for profit.

Theatre proper is on west 45th street, but site extends into 46th street, that part being a narrow strip with offices above. Harris will probably keep his own office in the Music Box, with the staff moving to the Lyceum.

U.S. Legit in Mexico City in Anticipation Of Bullish Tourism

Mexico City, May 28.

With Mexico anticipating the biggest tourist season in its history because of the European embroilment, a group of U. S. and native legit and film players has organized an English-language theatre here in hope of cashing in. Organized along stock company lines, it has leased the American theatre.

Initial show, sloted for June, will be 'The Bad Man.' It will be followed by 'The Guardsman' and a new play, 'Gallery Gods,' by Ed Meyerson, researcher for a New York advertising agency. Schedule is not set beyond that. Co-directors are Lillian Schoen, of Chicago, and Alejandro Fernandez.

Abbott and Holm Want Betty Field For Play

During his current stay on the Coast, George Abbott is conferring with Betty Field about playing the femme lead in his first Broadway production in the fall, John Cecil Holm's 'And One for the Lady.' However, she has already been offered the lead in the new Paul Vincent Carroll play which Eddie Dowling is to present.

Abbott, who is producing-directing 'Too Many Girls' at RKO, and Miss Field, now making 'Victory' at Paramount, have been associated in several shows, including Holm's 'Three Men on a Horse,' as well as 'Boy Meets Girl,' 'Room Service,' 'What a Life,' 'Primrose Path' and 'Ring Two.'

John Emery Replaces Donald Cook in 'Skylark'

Unusual procedure was followed by John Golden in engaging John Emery to replace Donald Cook in 'Skylark,' which ended its season at the Morosco, N.Y., Saturday (25). Emery played the final three performances and his entrance into the cast at that time was figured to save rehearsals prior to the play's opening out of town. Both he and Cook were under salary. Vivian Vance rejoined the show for the final week, having been out to appear in the short-lived 'Out from Under' and will go on tour.

At the request of Gertrude Lawrence, who stars in 'Skylark,' it will play the first week in July at the Cape Playhouse, Dennis, Mass. It then trains for the Coast, opening July 15 at the Biltmore, Los Angeles. Tour is booked into next February with Miss Lawrence due back on Broadway in a new play thereafter.

10 WEEKS' TIME VIRTUALLY SET

35-Week 'Circuit' Seen Possible in Three Years, But Shorter Route Gets Going Next Season—Web to Finance Shows, Paying Royalties to Managers

VIRGIN TERRITORY

The creation of 35 weeks of guaranteed road dates is anticipated within the next three years. For the coming season 10 weeks of such time is virtually assured for two or three standout attractions. Later more shows would be required. It is virgin territory which is impossible to play under ordinary conditions.

Newest road proposal, known to be highly favored by showmen to whom it was broached, has been put forth by the concert bureau of the Columbia Broadcasting System. It had been reported that chain and National Broadcasting Co. had tabled plans to use legit shows, but the idea is very much alive, particularly on the part of CBS.

It had been stated that a year's preparation would be required to obtain subscribers, but that does not apply so far as the CBS plans are concerned. Proposal is so attractive from the managerial end that there is little doubt the new bookings will start next fall or winter with a 10-week season for a starter.

Plan, which appears more advantageous than the several other road ideas now in the discussion stage, has been put forth convincingly by Ralph Colin, a young attorney, of the CBS bureau. Latter has contracted a flock of small communities for concerts and recitals along 'package' lines and that makes it possible to use some plays to inject variety to the presentations. Ward French, also of CBS, who is familiar with the 'new territory,' is in charge of details.

CBS Financing

CBS is to finance production in entirety, but the manager is to have complete charge of casting and direction. Royalty to the manager is to be paid on an agreed gross level, determined on the takings of concert attractions up to now, and royalties to authors similarly arranged.

As outlined, the manager cannot lose and is guaranteed a profit without investment in shows sent over the CBS circuit. Figures presented show amazing attendance in remote communities. Even in towns with a population as low as 1,500, capacity attendance has been the rule, showing that concerts draw from other communities. Stage plays would be on a six-nights weekly basis, with the top not higher than $2.20.

Musicals and shows requiring large casts and expensive productions are not feasible for the CBS time. Explained that interest in the presentations made so far has been whetted by local radio broadcasts, which would naturally apply to legiters. First attraction likely to accept the radio chain's bookings is

(Continued on page 50)

'LIFE WITH FATHER' WINS MEGRUE PRIZE

The Roi Cooper Megrue prize for the best comedy of the season has been awarded to 'Life With Father,' at the Empire, N. Y. Selection was voted Monday (27) by the council of the Dramatists Guild. It is the first time the prize has been given since Arthur Kober's 'Having a Wonderful Time' won it in 1937.

Award goes to the two authors of 'Father,' Russel Crouse and Howard Lindsay. It's the eighth award of 10 specified in the Megrue will.

Bert Lytell Ticket In at Equity; Union's Assets of $487,000 Surprises

Equity's annual meeting and election at the Astor hotel, New York, Friday (24) was an orderly event which saw the naming of the regular ticket headed by Bert Lytell. Most interesting to the membership, attendance of which considerably under expectations considering the fact that leaders were placed in office for a three-year term, was the excellent financial condition of the association despite unusual outlays during the fiscal year which terminated March 31.

Cash on hand totals $216,000. Total assets were placed at $487,000, as compared with $456,776 the previous year. Net income was $18,000 and would have been $10,000 more had the arrangement with the Screen Actors Guild not terminated last fall. SAG paid over to Equity the equivalent of its annual dues from legiters in Hollywood studios, that income ceasing because the Coast contingent withdrew from the association. One of the major cost items is out, however, as the president receives no salary. Frank Gillmore used to get $12,000 annually and is paid that the report, it to be separately actors and Artistes of America.

The Equity building has a book value of $90,000, but probably would not bring more than $60,000 at this time. It cost around $135,000, including remodeling the property. On hand, too, are securities and mortgages totaling $90,000. Pointed out that as of March 31 the market quotation on bonds was but $1,500 under the levels at which the securities were purchased, although the values have probably dropped since that date.

Among the assets are monies due from affiliate unions in the Four A's, including the parent union, totaling $35,500, and including a recent advance to the American Guild of Variety Artists, which owes most of the coin. Counted in, too, are World's Fair bonds, that investment being $10,000, but those bonds dropped over two-thirds in value. Chorus Equity also loaned AGVA money, but that is not included in the report, it to be separately accounted for by the branch.

1,342 Withdrawals

Significant was the membership data. There are slightly less than 2,300 in good standing out of a total membership of around 4,300. During the year there were 1,342 'honorable withdrawals,' the largest number in the history of the association. That total was reached largely through the mass withdrawal of the Coast membership when the SAG deal stopped, number dropping out from there being over 900. Withdrawal means severance from Equity, but those in that category may return in good standing by payment of the regular dues ($18 yearly) without initiation fee. Balance of players not paying dues at this time have excuse cards, meaning they are unemployed and not liable for dues until getting engagements.

There was an impressive list of membership losses by death, prominent stage and screen names being read off. However, there were 616 new members admitted. Idea of one big union did not receive consideration, it being a Four A's matter. From the floor, however, came a proposal that Equity go on record as favoring neutrality. The chair put the clamp on the motion because of its political nature and those present were told that there are any number of peace organizations to which they may subscribe.

Higher Minimums Back to Council

Proposal to raise minimum salaries from $40 to $50 weekly was discussed after a committee's report on the move was read. Report recommended that it be given further consideration because of other angles involved. The plan to raise the minimum was sent back to council for that reason and may not be threshed out again until autumn. That would indicate that there will be no boost during the coming season. If the move were decided on by referendum it is believed it would be voted in.

Should the minimum be raised, it is almost certain to be accompanied by the upping of Equity initiation fees from $50 to $100, or more. Higher minimum pay would attract membership applicants from other fields. Another development would be the establishment of a new class of membership, who would be apprentices, probably getting half the minimum for at least a fixed period. Argued that new members should not receive as much as experienced players, since it would be unfair to the latter.

A junior classification still is in force. Originally, juniors got $25 weekly minimum, but this was

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Guild, Farmer Settle Tiff on '5th Column', Charges Withdrawn

Matter of Frances Farmer versus the Theatre Guild over her withdrawal from 'The Fifth Column' during rehearsals has been settled, and charges against the actress that she breached a run of the play contract will be dropped. Miss Farmer did not come on from Hollywood, where she is doing picture work, her attorney Arthur B. Krim making the adjustment.

Understood the actress has agreed to pay $1,000 in settlement. Originally she offered $500, part of which was an advance received on salary. Guild end, which includes Billy Rose, who had a piece of the play, which recently closed on Broadway until autumn, asked for $1,500. Katherine Locke replaced Miss Farmer in the cast.

When Miss Farmer suddenly walked and turned up on the Coast, it was explained that her hasty action was the result of an emotional shock. It was then revealed, too, that she separated from her husband, Lief Erickson, now appearing in 'Higher and Higher,' Shubert, N. Y.

MANAGERS ASK EASE ON SUNDAY SHOWS

New move to ease Equity's restrictions on Sunday performances has been made by the League of New York Theatres. 'In view of the present situation in the theatre,' the producers-theatre owners organization has asked the actor union to permit Sunday performances at the same pay as weekday shows, with another night off to be substituted for the Sabbath performance. Equity council yesterday (Tuesday) referred the matter to its committee on unemployment.

Subject of Sunday shows has arisen several times in the last few years. Such performances were made legal a couple of seasons ago by the State legislature, but Equity's regulations requiring double pay for Sabbath shows has discouraged the practice. It has been tested several times, but never proved profitable at the upped rate.

Alan Hewitt was named yesterday (Tues.) by the council to the vacancy in that group created by the recent election of Augustin Duncan to the third vice-presidency of the association. Hewitt will serve until the next general election in May, 1941.

Coburn Quits H'wood

Hollywood, May 28.

Charles Coburn shoved off by plane yesterday (Monday) to resume his summer job as director of the Mohawk Drama Festival in upstate New York.

His last picture role was in 'The Captain Is a Lady' at Metro.

Plays on Broadway

KEEP OFF THE GRASS

Shubert revue starring Jimmy Durante, Ray Bolger, Jane Froman, Ilka Chase; with Betty Bruce, Nan Rae, Maude Davis, Larry Adler, Virginia O'Brien, John McCauley, Sunnie O'Dea, Jack Gleason, The Di Gatanos, Jose Limon, Daphne Vane, Robert Shackleton, Sid Walker, Peanuts Bohn, Hal Neiman, Emmet Kelly, Margery Moore, Dodson's Monkeys. Music, James McHugh; lyrics, Al Dubin and Howard Dietz; sketches, Mort Lewis, Parke Levy and Alan Lipscott, S. Jay Kaufman, Panama and Frank; dances, George Balanchine; staged by Edward Duryea Dowling; costumes and scenery, Nat Karson; orchestra, John McManus; arrangements, Hans Spialek, Don Walker, Anthony R. Morelli (vocal); Virginia O'Brien's arrangements, Art Wilson; interpolated music, Vernon Duke; interpolated scene, Reginald Beckwith (with Mort Lewis); femme chorus, 9; 16 ponies, 8 boys; opened May 23, '40, at Broadhurst theatre, N. Y. $6.60 top opening, regular scale, $4.40 top.

The Shuberts' new revue, 'Keep Off the Grass,' starts out like a whirlwind, with a sock first act, and goes Fanchon & Marco in the second half. The result is one of bewilderment—wondering why the redistribution of wealth wasn't obvious, and also why and how the producers didn't see the equally obvious faults.

Replete with talent, it's misdirected in some spots, to the degree that at least one of the four co-stars, Ilka Chase, is almost completely wasted. The bits she does could be handled by any minor girl, and it's a wonder this excellent legit comedienne, marking her musical comedy debut, stood for it. The other femme co-star, Jane Froman, is overworked vocally to such an extent that she starts to pall. It parallels what the Shuberts have done to Virginia O'Brien, a Broadway newcomer, who proved the surprise hit opening night with her deadpan swing-singing. She is given four spots, when two would be socko. After the third you start hating her, through no fault of her own.

Jimmy Durante and Ray Bolger, completing the stellar quartet, are better than their material, which is saying plenty for their talents. Durante works in yeoman fashion, as does Bolger, but after the latter's prolonged 'Raffles' ballet routine he is carrying a good thing too far.

With a battery of sketch authors and the Dubin-McHugh songs, it remains for a couple of Howard Dietz lyrics (interpolated) and Art Wilson's dandy vocal arrangements for Miss O'Brien to really count for most.

Appraising 'Keep Off the Grass' as a summer musical entry, it's not a good $4.40 buy. However, the name-power should give it a moderate run, when it could have been a boxoffice boff.

The negative aspects are chiefly the fault of poor routining and inept script material. The George Balanchine production is quite sumptuous. His choreography, Nat Karson's decor, Edward Duryea Dowling's production values and the rest of it are truly big league. But some of the bits and numbers are Gus Sun, by way of radio.

Plumage of dancing is offset by excellent individual contributions, notably Bolger and Betty Bruce with her tiptop taps and terps. Ditto Sunnie O'Dea, in double routines. The svelteness slows it when the highly photogenic Jane Froman, of fine carriage and excellent voice, with Robert Shackleton a manly barytone as vis-a-vis, are given vocal interludes at moments that seem to halt the progression. Miss Chase is a misseut, strictly the authors' collective fault, and even the great schnozzola profile doesn't make the grade in spots. In one sequence Durante seems downright ashamed of his assignment, quite obviously, in a panse 'Hormones' bit, with magic pills (one for strength, the other for effeminity), a palpable switch on that Joemiller burley bit, the routine with the magic flower.

Jimmy McHugh has turned out a tuneful score and, alternately with Al Dubin and Howard Dietz's lyrics, has a brace of hits in 'Two In a Taxi,' 'A Latin Tune, a Manhattan Moon, and You,' 'This Is Spring,' and 'Clear Out of This World.' Virginia O'Brien, who came to attention in the intimate Coast revue, 'Meet the People,' gets her opportunities in an olio specialty each time, swinging the ballads in reprise. It's her first time on Broadway. Her deadpan style is deliberately or otherwise a devastating rib on Eve Symington and that ilk of 'society singers.' If Miss O'Brien can change pace sufficiently, she's a cinch for class nitery work around New York.

A sextet of park bums weave and in out, somewhat too frequently, but funny enough when teeing off with 'The Cabby's Serenade,' and their frankly ribald lyrics about the 'Horse With the Hansom Behind.' Jane Froman backed by the Morelli Singers (9) and danced by Jose Limon, Daphne Vane, Margery Moore and 16 ponies, is next with the first likely tune, 'This Is Spring,' in a handsome Karson setting, with Balanchine's first effective terp routine. Miss O'Brien whams 'em here with her initial vocal swingeroo.

Durante's boxoffice potency was quite vociferously demonstrated with a show-stopping salvo upon his entrance for the 'Tree Doctor' scene, a somewhat ribald sketch by Mort Lewis, radio author. The Schnoz as the tree surgeon, diagnosing a sick tree, gets in some funny stuff, not all of it for the parlor kiddies.

Ray Bolger's 'Crazy As a Loon,' with good dancing assist of Sunnie O'Dea, vaude and nitery alumna, clicks and also first brings on Larry Adler's harmonica backgrounding. Adler later has a solo spot, in tails 'n' all, and proves a highlight all the way with his mouth-organ virtuosity. A not too funny necking scene between Ilka Chase and John McCauley next. Howard Dietz's clever 'Fugitive from Esquire' lyric has Durante as the over-dressed fashion-plate with a quartet of valets. Betty Bruce's dancing solo is a standout; then 'The Fountain,' so-so sequence between Bolger, Miss Chase & Co. It's her most legitimate comedienne opportunity.

Jane Froman's 'Two In a Taxi' (also a Dietz lyric) is well done by her and Shackleton, thence back to 'The Old Park Bench,' with some more clever Dietz wordage. Jack Gleason (alumnus of Jack White's zany mob at Club 18), Adler, Peanut Bohn, Hal Nieman, Emmet Kelly and Sid Walker, all burley and vaude graduates, are the tramps, and handle the lyrics well. 'Misinformation Please' satire, with Durante as Fadiman, and LaMotte Dodson's clever chimp troupe as the experts, gets over well. Thence 'Latin Tune, Manhattan Moon,' by Bolger and Miss Bruce, with Limon-Vane-Moore and ensemble backing them up, for another click.

'Life With Mother' satire has the Roosevelt clan in red wigs a la 'Life With Father' play. Apart from a question of good taste, it is remiss in its haphazard results. Durante and Miss Chase are the President and Mrs. Roosevelt. Sid Walker, as cinematic James Roosevelt, is given a few Sam Goldwyn cliches to mouth. Adler's specialty, okay, is followed by a poor (and dirty) Rhett, Scarlett and Ashley lyric, which relies principally on a smutty pun on how Vivien Leigh's surname is pronounced. Durante, Bolger and Miss Chase are the trio. 'Clear Out of This World,' by Jane Froman, et al., capped by Miss O'Brien scat-singing, finales the forepart.

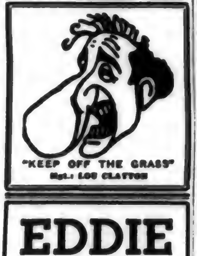
Then comes the second act shambles. 'Look Out for My Heart' is a type of slow, production and ballet routine that could well have opened the show, just as 'World' would have made a better re-introduction for the second half. In 'Heart' the fencing Joanna and Bela de Tuscan scintillate. He was the Hungarian sabre champion and Joanna de Tuscan, after captaining the last American Olympic fencing team, became the world's professional champion lady fencer. She's also a looker, being voted at the last Olympics as the most beautiful femme athlete on the U. S. team.

Jimmy Durante's 'Museum Piece' (by S. Jay Kaufman and Mort Lewis) is funny in spots, made mostly so by the comedian's work as the guide to the art lovers. Old Jitterbug, wherein Bolger, Sunnie O'Dea and troupe, as AKs, come to life into a 1940 shag routine, is strictly from Leon & Eddie's, and not $4.40 musical revue. Miss O'Brien again. Thence 'Birds,' with Nan Rae and Maude Davis (the vet Clark Sisters, when in vaude, and latterly in revues and on Kate Smith's show), which again slows things up.

Jane Froman sings 'I'm in the Mood' (more dancing accomp by Betty Bruce, Daphne Vane, Jose Limon and Henry Dick; Limon and Vane, as Balanchine proteges, are given generous opportunities) followed by Shakespeare's-a-Poppin, in the Olsen and Johnson manner. Ilka Chase, as Juliet, has bello s up her skirts for laughs, and Durante, as Romeo, is also from hunger. That's one for Cain's pronto. But, thus slowed, along comes Bolger's 'Raffles' ballet (music by Vernon Duke), a long, drawn-out conceit that's dated basically in style and presentation, and hampers the tempo at a time when it needs a hypo. Bolger's interpretative terpsichore is faultless but the spotting and pacing are disastrous.

'Old Park Bench' reprise precedes 'Hormones' by Panama and Frank, accredited authors, who maybe never heard of Harry (Zoop) Welch, Abe Reynolds, Harry Steppe, Sliding Billy Watson, Ned (Clothes) Norton, Frank X. Silk nor even of Phil Silver. That sketch is strictly out of the files. More Virginia O'Brien, by which time she's become something of a menace, and the finale.

Call the kid with the scalpel, and he may play-doctor it into a brighter, tighter revue. *Abel.*



"KEEP OFF THE GRASS"
Mgt.: LOU CLAYTON

EDDIE GARR
America's Distinctive Entertainer
Mgt.: WM. KENT
1776 B'way, New York

RUSSIAN BANK

Comedy drama in three acts presented at the St. James, N. Y., May 24, '40, by Theodore Komisarjevsky; written and staged by same and Stuart Mims; Josephine Houston, James Rennie, Effie Shannon, Tonio Selwart featured. $2.75 top.

Masha	Natasha Boleslavsky
Sever	Mikhail Rasumny
Serova	Natalie Harris
Natasha	Josephine Houston
Buttenko	James Rennie
Patterson	Ralph Morehouse
Madame Danilova	Jeanne Palmer
Valeria	Ernestine Stodelle
Liza	Joy Mannering
Baron Orlova	Roger Plowden
Count Malsky	Gerald Keen
Grand Duke Nikita	Tonio Selwart
Shubina	Elena Karam
Kaulatz	George Andre
Cameron	John Adair
Daniel	Mikhail Rasumny
Petrova	Aleene Goodwin
Revolutionaries	Alexis Bolan, Michel Michon, Michel Gretzen, Arcady Stoyanovsky, Ivan Triesault, Boris Belostozky
Gypsy Man	Michel Michon
Gypsy Girl	Marjorie Tee
Gypsies	Ara Shvedova, Elena Arafelova, Natasha Boleslavsky, Goddie Perry, Evelyn March, Arcady Stoyanovsky, Boris Belostozky, Alexis Bolan, Michel Gretzen, Feodor Zarkevitch
Cleopatra	Marjorie Tee
Mrs. Cameron	Effie Shannon
Katie	Natalie Harris
Panchoff	Arcady Stoyanovsky
Tipoff	Alexis Bolan

Something of an oddity is 'Russian Bank.' In fact it is such a mixture of drama that the first-nighters wondered what it is about and why the show reached presentation. Little doubt, however, that 'Bank' is negative as diversion.

Productively it is distinctly better than the story or the acting. Theodore Komisarjevsky, credited with collaborating on the script, designed the settings. He is also the director and presenter and, given better material, may have turned out an attraction comparable to his rep abroad.

Play is dated just before and after the Russian revolution, mostly in the days of the Bolsheviks. First scene is the dressing room of Natasha, she being the blond toast of the Imperial Opera, in the then-called city of St. Petersburg and is in love with a grand duke.

The doorman is made a commissar when the upset starts, so Natasha becomes his mistress to save her noble from liquidation. She has valuables in the bank conducted by Americans, but wealth is grabbed and the building is turned into a guard house. One of the 'white Russians,' an ample woman, opens up an apartment speakeasy-cabaret and it is there that the show is supposed to deliver some sort of punch. It opens the way for music and song, supposedly by McCoy former Russians, but the scene fails to lift the enervating performance.

All hands come to America and the final act is in a tastefully designed Long Island home. Some of the story about the bank re-enters at this point, too. Natasha again meets the duke, now in the livery of a chauffeur. She tells him that it's all over and, after living with the other man, they love each other too much to be parted.

Josephine Houston appears in the strange part of Natasha. She is the looker of the femme contingent and has a song or two, one interpolated number being 'Love Is a Cheat,' by Irving Caesar. James Rennie is her low-born lover who later blossoms out in tails, but his first costume is akin to a balloon tire for some reason.

Effie Shannon, as the hostess in the American home, is charming, but the part is comparatively small. Tonio Selwart as the disappointed duke, only fair for his is not a Muscovite dialect. Natalie Harris, an eccentric comedienne draws attention as a Bolshy telephone operator.

Program uncovers a flock of names native to the land of Reds. When they gab, the word 'da' is frequent. It probably means yes, but the show's chances are the reverse. *Ibee.*

Inside Stuff—Legit

There is a nightly pool at the Mansfield, N. Y., Lep Solomon, treasurer of the house, Ben Stein, company manager of 'Separate Rooms,' and three others around the front of the house putting in two bits each. Winner is the one who guesses the receipts closest. Because the number of two for ones varies considerably, it is difficult to call the figure, but the guesses have been close enough. One evening, Stein, who is ahead on the pool, beat Solomon by one dollar. Another time there was only a difference of 15c.

Play had its best gross last week, takings being $6,000. It was originally called 'Thanks for My Wife' and opened in Seattle.

When the Players Club entered into a rental of the Hudson, N. Y., for reviving 'Love for Love,' which opens next Monday (3), Shubert office indicated the house would be available for rehearsals in the set this week. 'Grey Farm,' playing the house, held over and it was necessary to obtain another rehearsal spot. Harry Sommers, of the National, made that house available for the purpose.

Switch means a double haul of the production, meaning an unexpected expense item of between $400 and $500.

Suit of George L. Bard and Rosalind Mis Copping against Billy Rose, Billy Rose's Jumbo, Inc., John Hay Whitney, Ben Hecht, Charles MacArthur, George Abbott, the Texas Centennial, Live Stock & Frontier Days Exposition, Inc., was discontinued and settled in N. Y. federal court last week. Settlement gives the plaintiffs $500.

Action claimed that 'Jumbo' plagiarized the plaintiff's play, 'Queen of the Circus,' originally a Hungarian show. An injunction, accounting of profits and damages had been sought.

Current Road Shows

'Abe Lincoln in Illinois' (Raymond Massey)—Auditorium, St. Paul (27); Davidson, Milwaukee (28-29).

'King Richard II' (Maurice Evans)—Geary, San Francisco.

'Life With Father'—Blackstone, Chicago.

'Little Foxes' (Tallulah Bankhead)—Selwyn, Chicago.

'Man Who Came to Dinner' (Clifton Webb)—Harris, Chicago.

'Meet the People'—Playhouse, Hollywood.

'Merry Widow'—Philharmonic Auditorium, Los Angeles.

'Oscar Wilde'—El Capitan, Hollywood.

Equity Elects

Continued from page [illegible]

eventually raised to $40 on the ground that experienced people were discriminated against by some managers. While the pay is the same, juniors do not have full privileges, including the right to vote.

Tallulah Bankhead failed to be elected to council, running on a solo independent ticket. Narrowly missing nomination by petition at the last minute caused a furor within Equity, the move being made by 'regulars,' supposedly of the conservative element. Petition originally aimed to have Miss Bankhead oppose Sam Jaffe on the regular ticket and the petitioners were caustically criticized, since it indicated factional feeling.

In addition to Jaffe, those placed on council for five years: William David, Audrey Christie, Walter Abel, Matt Briggs, Leon Ames, Ruth Hammond, John Emery, Sam Levene and Kent Smith. Officers: Bert Lytell, president; Walter Houston, Florence Reed, Augustin Duncan, Peggy Wood, vice-presidents; Paul Dullzell, treasurer, and John Beal, recording secretary. Dullzell continues, too, as executive secretary, an appointed post.

There were around 650 present, but only 350 were eligible to vote. The out of town vote was small, partly because of the Hollywood withdrawals, total number of votes being 462, but 42 ballots were invalidated. Highest individual count was 414, for Lytell.

CBS' Road

Continued from page [illegible]

'The Man Who Came to Dinner,' sponsors of which are known to favor the CBS plan. That play was claimed to have been secured by the American Theatre Society, which is also aiming for the small stands but along different lines.

Co-ordination of the several road buildup plans is an eventuality, since the outlook now is that shows could switch from one 'circuit' to another. Should only part of the road plans eventuate, far more time outside of New York will be played than in the past few seasons.

One booking outfit, which has been surveying the possibilities of opening up new territory, concedes that it cannot tie up a consecutive string of subscription or guaranteed dates. A sinking fund of $100,000 is the first requirement, attractions to be guaranteed against loss. This plan was proposed some time ago, but managers have done nothing about it. Others, however, say that a season of 24 weeks is the objective. When an operating loss is registered the red amount would be forwarded to the management, coin coming out of the fund, but it is figured that during the season a majority of dates would be profitable.

The National Theatre Academy has another idea about rehabilitating the road, with Robert E. Sherwood, of the Playwrights, active in its furtherance. National received a congressional charter about four years ago, but nothing came of the plan, which called for $1,000,000 backing but without federal participation.

Sherwood's idea in general is to troupe plays to be presented at prices from 25c to $1.50 top. He has communicated with civic bodies in many sections, asking whether the plan would receive local support. Some replies enthusiastically are in favor of it, others being skeptical because of unsatisfactory road-showings in the past year, or so. Another type of response fears that local drama, or little theatre groups, would be imperiled, expressions indicating such communities could not support both the local organizations and the touring shows. These communities appear to favor the kind of shows they put on themselves.

Play Out of Town

SUCH GENIUS

Los Angeles, May 21.

Comedy in three acts, six scenes, by Hunter Lovelace and Claire Parrish; presented by Peggy Geary at Ben Bard Playhouse, Los Angeles, May 21, '40; directed by Ken Thurber.

Cast: Paul Barrett, Jean Gale, Marjorie Philip, Claire Riegal, Julie Ring, Elaine Lockridge, Douglas Rutherford, Alexander Bell, Irene George, William Adler, Alfred Wassoff, William Barclay, Ken Chevalie, Don Graves.

Couple of playwrights try to make a sucker out of the frau of one of them, who has a burning yen to write the great American play and show up the pros. The cure backfires and the gal's play clicks, despite the connivances of a couple of catty dames and attempts of the scribes to invest it with sappy cliches. She, and not her male collaborators, get the Hollywood bid to make it into a film. It all makes for a triumph of righteousness after pretty much of a jerky journey.

Despite a tenable premise, the piece hasn't enough illuminating lines or sock situations to hold out promise for bigger things in the theatre. An expert play doctor might string together the piece for better results and smooth over some implausible passages. The basic plot holds much comedy content, but its unfoldment allows for too many convenient tangents and militates against a natural progression of sequence.

Paul Barrett is a breezy juvenile and had the eye of the picture scouts. He's a clean cut chap and shapes up as cinema timber, what with Hollywood searching high and low for youthful talent to relieve the pressure on the half dozen or so leading men. He handles his lines well and moves about with the ease and confidence of a vet.

Jean Gale tops the femme contingent and is a looker, although lacking in stage finesse. She's had a fling in pictures as the studio Booners weren't training their sights her way. Julie Ring (sis of Blanche and Frances) has little to do, and William Barclay is too dead-panny and gangling to be cast as a love pirate. Best that can be said for the others is that they're adequate to their assignments. *Helm.*

UNIONIZED OPERA LOOMS

AGMA OPERA SCALE

	Single performances	Minimum weekly	Maximum per week
Leading tenors and sopranos	$60	$150	6 performances
Leading baritones	50	150	4 performances
Leading mezzos and contraltos	50	150	6 performances
Leading basses	50	125	6 performances
Stage directors	35	125	5 performances
Comprimarios	20	75	6 performances

'FATHER,' 14G, HAS CHI TO ITSELF

Chicago May 28.

Legit panic is on and at the end of this week only one show will be left in town. That will be 'Life With Father' which is going along in fine fashion in the Blackstone.

'Margin for Error' called it quits Saturday (25) after three poor weeks in the Grand and this Saturday (1) both 'Man Who Came to Dinner,' after 23 weeks, and 'Little Foxes,' after six weeks, will end Chicago runs.

In the offing is the Al Jolson-Martha Raye-Ruby Keeler musical, 'Hold Onto Your Hats,' which comes into the Grand July 7.

Estimates for Last Week

'Life With Father,' Blackstone (14th week) (1,200; $2.75). Most of it is window sale now and off from capacity, but still beaucoup $14,000 last week.

'Little Foxes,' Selwyn (5th week) (1,000; $2.75). One more session for a show which got splendid notices, but which failed to kindle trade in a town suddenly gone dull. Took $6,000 last week.

'Man Who Came to Dinner,' Harris (22nd week) (1,000; $2.75). Has had highly profitable stay and will have taken well over $300,000 for total run here. One more week. Snagged $8,000.

'Margin for Error' Grand (3d and final week) (1,200; $2.20). Never got started and only ATS subscription saved it during first two weeks. Wound up to $4,000 without ATS support.

MUNI, $6,000, SLIM IN L. A.

Los Angeles, May 28.

Light opera season at Philharmonic Auditorium continues to draw heavy coin. Festival is now in third week, with one more to go. Current offering, 'The Merry Widow,' will be followed by 'The Red Mill.' Paul Muni wound up his tour in 'Key Largo' with six nights and two matinees at the Biltmore to just ordinary biz.

'Oscar Wilde' is in final stanza at El Capitan, from where it goes to Frisco, and 'Meet the People' continues at slightly slackened pace at the Hollywood Playhouse.

Estimates for Last Week

'Key Largo,' Biltmore (1,656; $2.75)—Paul Muni brought his road tour to an inauspicious close here, one week being sufficient for this stand with a slim $6,000 passing through the wicket. House dark until Gertrude Lawrence moves in July 15 for two weeks in 'Skylark.'

'Pinafore' and 'Savoy Serenade,' Philharmonic Auditorium (2,700; $2.75). Dual Gilbert & Sullivan bill, with John Charles Thomas featured, brought big $35,000.

'Oscar Wilde,' El Capitan, Hollywood (1,560; $1.65) (5th week). Low nut makes the better than $3,700 draw highly acceptable. Piece winds up (1), then goes north.

'Meet the People,' Playhouse, Hollywood (1,120; $1.65) (21st week). Several theatre parties early in week helped for around $6,500, good.

'Road' 7G in Det.

Detroit, May 28.

Carrying on the current stage season well past its customary close, 'Tobacco Road' ended a three-week stand Sunday at the Cass, winding up with estimated $7,000 for the last nine performances at $1.65 top.

It wasn't a bad finish, coming on top of $21,000 for the first two weeks.

'LA. PURCHASE' TERRIF $34,000 IN PHILLY 2D

Philadelphia, May 28.

Philly's legit season for 1939-40 wound up Saturday night (25) with the loudest bang any finale attraction has exhibited in many a year.

'Louisiana Purchase' hit approximately $34,000 in its second and final week at the Forrest, the difference between that mark and the show's first week being largely in the matter of standees. First week's take was estimated at $32,000. Fire marshal and his aides were over every night checking on number of standees.

Two weeks for 'Purchase' represent a record for house at $3 top, according to management.

STATE THEATRE QUERY ON IN VA.

Richmond, May 28.

Robert Porterfield, director of the Barter theatre, Abingdon, Va., has been commissioned by the state department of education to conduct a survey to determine the practicability of establishing a State Theatre in Virginia. He is to query schools and colleges regarding their attitude to such an institution, which would be the first state-sponsored organization in the U. S.

Barter theatre, which was opened seven years ago, has become established as one of the foremost strawhatters in the country and this summer will have three companies touring over a radius of 150 miles from Abingdon, playing towns in Virginia, N. Carolina, W. Virginia and Tennessee. Figured likely that if the survey indicates that a state theatre is feasible, Porterfield's Barter organization will be so designated.

Elsa Vice Alec

Cheryl Crawford is dickering with Elsa Maxwell to play the Alexander Woollcott part in a revival of 'Wine of Choice' at Maplewood, N. J., this summer...Auriol Lee, who returned last week from a Bermuda vacation, will direct at Bela Blau's Deertrees theatre, Harrison, Me...Edith Van Cleve will be stage director at Harold J. Kennedy's strawhatter at Amherst college, Mass...Harry Ellerbe will direct at the McCarter theatre, Princeton, N. J...Rudy Vallee is being offered for guest dates in 'Tonight at 8:30' for $800 a week plus 20% of the gross over $2,000.

3 TMAT'ers Ousted

At a hearing held Monday (27) three members of the Theatrical Managers, Agents and Treasurers union were expelled by the ethics committee for alleged anti-union activities. Those involved were Max G. Felder, Stockton Leigh and Ben Braudie, of TMAT's motion picture division. They are connected with Bronx film theatres. One refused to walk out of a house with which TMAT has a dispute, another crossing a TMAT picket line, the third not being in good standing.

Charges had been scheduled to be considered last week, but the affected members went to court, seeking to restrain TMAT from conducting the hearing and asking for an accounting from Josey Silverman, secretary-treasurer of the union, and Charles P. Carroll, of the picture division. Action was dismissed by the court.

CHICAGO SIGNS, MET PROBABLE

American Guild of Musical Artists Recognized—Management Contracts or Undercover Agreements by Executives of Opera and with Singers Specifically Outlawed

CLAUSES

The American Guild of Musical Artists Monday (27) scored its biggest victory when negotiations with the Chicago Opera, second largest organization of its kind in the country, came to a successful conclusion with the signing of a closed shop contract. For AGMA the negotiations were conducted by Ted Carr, assistant to the Executive Secretary, Henry Jaffe, general counsel, and Mrs. Herbert Witherspoon, while J. C. Thompson, general manager of the Chicago Opera, handled the discussions for the company.

This is the first time in AGMA's history that it has succeeded in securing a closed shop, and while contracts were in existence with the Chicago and Metropolitan companies previously, they never were as far-reaching as the one now signed. Meantime a meeting will be held in the offices of Frank Gillmore, president of the Four A's, today (Wed.) at 2:30, between Edward Ziegler, assistant general manager of the Met, and the AGMA officials to attempt to set the same type of agreement. Previous meetings with Met officials indicate that a similar contract will be signed with minor deviations where the Metropolitan situation varies slightly.

The salient points in the contract are as follows:

AGMA is recognized by the Chicago Opera Co. as the exclusive collective bargaining agent for all solo singers and stage directors; all chorus singers; all choreographers, solo and corp de ballet dancers, in all grand opera performances, concerts, recitals, oratorios, produced, staged, managed, owned or controlled by the company, or any subsidiary of it. The Chicago Opera Co. admits that for collective bargaining purposes AGMA represents a majority of its artists.

All artists employed will be members of AGMA in good standing, or will become so immediately, and will remain so throughout the engagement.

Delinquent dues shall be deducted from wages and turned over to AGMA. No other deduction whatsoever shall be made from wages, except taxes or withholdings as provided for by law.

AGMA agrees to accept any artists the company wishes to employ except those not eligible through suspension or expulsion.

The company agrees to accept AGMA's minimum terms for artists and will pay no one less. No waiver by an artist shall be accepted by the company unless agreed to by AGMA. Artists may secure better terms—not less.

Any existing contracts with less favorable terms shall be modified. The contracts will be in triplicate—one to the company, one to the artist and one to AGMA.

Dancers—They are to be employed by the week for the full season at a minimum of $40 weekly, and $56 on tour. No more than seven performances weekly and at the rate of one-seventh of $40 for each performance over. During rehearsal weeks the pay shall be $20, and no rehearsal shall be more than 5 hours daily, or 35 hours weekly. Overtime is to be paid for at the rate of $1 an hour.

During the season 17½ hours of rehearsal a week will be allowed, or two and a half hours daily for a full ballet performance, and three and a half for ballet in opera. No rehearsal may be called if the dancer is to be in two operas in the same day.

Choristers are to be engaged by the month, and during rehearsal are to be paid $15 monthly and are not to work more than 12 hours weekly or three in any day. Any overtime is paid for at 50 cents an hour. During the season the minimum salary is to be $50 weekly for no more than seven performances a week and any performances over that amount is paid on a one-seventh basis.

Pay day is to be each Saturday for those on a weekly basis, and at the conclusion of a performance for those on a per-performance basis.

Transportation to the city where an out-of-town opera is to be given, and back, is to be provided singers.

Can't Have Angles

No person who either (a) occupies a paid, supervisory, or executive position with the company, or (b) receives compensation from the company and participates in the engaging, casting or discharge of artists shall be permitted to act as manager or personal representative of any person in the employ of the company, or receive any fee, commission, or other consideration from the artists in the employ of that company.

Any controversy or claim arising out of disagreement on the terms or breach of contract between the parties shall be settled by arbitration in accordance with the rules of the American Arbitration Association. Hearings may be held on two days' notice and the judgment entered is final.

The contract is to run until Jan. 31, 1943, but on March 15 of each year it may be reopened with respect to the improvement of the minimum terms and conditions of employment. If on April 15 of a reopening no agreement can be reached, the controversy shall be submitted to arbitration.

The engaged artists give the company the exclusive right, without payment of compensation, to broadcast and televise any performances the company sees fit. If engaged on a weekly basis the artist will not take another engagement to sing or otherwise perform for compensation or gratuitously for himself, or any other company, without the written consent of the Chicago Opera Co. That company shall not exact any payment as to conditions in which it will grant an artist the right to perform away from the company.

There shall be no rebate, remission, discount, booking fee, commission or payment from an artist's compensation deducted by the company. This clause will be fully and faithfully observed by the company, and by all and any of its agents, representatives and employees.

Weather Helps B'way Legit; 'Grass' B. O. OK, 'Night' Big 22G, 'Song' Fair 10G, 'Animal', $11,000

Estimates for Last Week

Key: C (comedy), D (drama), R (revue), M (musical), F (farce), O (operetta).

'At the Stroke of Eight,' Belasco. Taken off Saturday; got very little after debut performance; played one week.

'Du Barry Was a Lady,' 46th St. (25th week) (M-1,375; $4.40). Cool and cloudy weather throughout last week was favorable break for theatres; most shows picked up, gross here topped $25,000.

'Grey Farm,' Hudson (4th week) (CD-1,094; $3.30). With producer entitled to share of picture rights if sold, continuance after this week doubtful; $2,000 indicated; 'Love for Love' here next week.

'Hellzapoppin,' Winter Garden (86th week) (R-1,671; $3.30). Perked up considerably and takings almost as much as anything on list; quoted at more than $24,000.

'Keep Off the Grass,' Broadhurst (1st week) (R-1,142; $4.40). Opened last Thursday (23); difference of opinion among first-nighters, but press generally favorable; lively demand for tickets reported in agencies after premiere, with attendance big.

'Ladies in Retirement,' Miller (9th week) (D-940; $3.30). Not getting the patronage of earlier weeks, but claimed to be making some money; around $10,000.

'Lady in Waiting,' Beck (9th week) (C-1,100; $3.30). Picked up the slack of the previous week and gross approximated $10,000; turns operating profit at that level.

'Love's Old Sweet Song,' Plymouth (4th week) (CD-1,075; $3.30). Operating costs have been reduced; moderate money to date, with subscriptions still counting; over $10,000 claimed.

'Life With Father,' Empire (29th week) (C-1,059; $3.30). Whole list has been off, but here is the exception; standees present right along; still over $18,000.

'Louisiana Purchase,' Imperial (M-1,450; $4.40). Presented by B. G. De Sylva; score by Irving Berlin; book by Morrie Ryskind; touted sure thing out of town; opened Tuesday (28).

'Man Who Came to Dinner,' Music Box (32d week) (C-1,012; $3.30). Estimates slightly more than takings, but still away up in the money; some improvement last week with better than $18,000 the count.

'Margin for Error,' Majestic (30th week) (C-715; $1.65). Has made goodly stay and may stick into next month; rated around $6,000, which gets show by on revised operating nut.

'Morning Star,' Longacre (6th week) (C-1,012; $2.20). One of the maybe attractions of spring entry; better last week when gross neared $5,000.

'Russian Bank,' St. James (1st week) (CD-1,520; $2.75). Opened Friday (24) and drew panning; reported off after three performances, but, although Monday night was dark, relighted Tuesday (28).

'Separate Rooms,' Mansfield (9th week) (C-1,014; $3.30). Around $6,000 last week; best gross drawn to date; cutrates, radio plugging and two-for-ones all counting; making some coin on operation.

'The Male Animal,' Cort (20th week) (C-984; $3.30). Some improvement here as for most of the better shows; gross went over $11,000 mark and summer holdover likely.

'There Shall Be No Night,' Alvin (4th week) (D-1,387; $3.30). Still leads straight plays in point of gross; somewhat off early last week, then back to capacity; quoted over $22,000.

'Tobacco Road,' Forrest (340th week) (C-1,107; $1.10). Around $3,000, which is doubtful of an even break, although it costs little to operate.

'Higher and Higher,' Shubert (8th week) (M-1,375; $4.40). Ran ahead of previous pace early in the week then eased off; gross again quoted around $25,000.

ADDED

'Pins and Needles,' Windsor (130th week) (R-961; $1.65). Has been off for some time; around $6,000, which is claimed to be slightly better than even break; one month to go.

'Romeo and Juliet,' 51st St. (2d week) (1,800; $3.30). Monday nights out and third matinee added; big Saturday and strong audience response; again makes operating profit with takings over $15,500.

'LINCOLN' GETS $6,000 AFTER PIC IN SEATTLE

Seattle, May 28.

Raymond Massey, in 'Abe Lincoln in Illinois' at the Metropolitan for two days last week, did an estimated gross of $6,000, considered good.

The 'Lincoln' (RKO) film was here a few weeks ago and died. It's effect was considered unfavorable to the stage production, which was cut from three days to two.

$5,000 in Mpls. for 'Abe'

Minneapolis, May 28.

Winding up the legit roadshow here, 'Abe Lincoln in Illinois,' scaled at $2.75, was fair at approximately $5,000 for two nights and a matinee at the 2,200-seat Lyceum. Play came directly on heels of film and, considering generally adverse conditions, fared well, although takings were considerably under expectations.

Headliners to Make Awards

Awards Committee of National Headliners' Club meets at the Traymore hotel, Atlantic City, June 8-9, to determine winners of Club's 1940 awards for outstanding newswriting, newsphoto, newsreel and radio newscasting work during 12 months ending June 1.

Arthur Robb, editor of Editor & Publisher, heads committee, which includes O. S. Gramling of Associated Press; Miles Vaughn, United Press; Don Rose, Philly Ledger; Charles Gridley, president National Press Club, Washington; Jack McManus of PM, new N. Y. daily; Norman Seagal, radio editor of Cleveland Press; Andrew Bernhard, Brooklyn Eagle; Arthur DeBra, newsreel department, Will Hays office; W. P. Montague, Paramount Newsreel, and Leonard Kane, Westchester Publishers, Yonkers.

Dozen-odd award winners will receive plaques at National Headliners' Frolic in A. C., June 28-29-30. About 200 craftsmen have attended Headliners' shindig annually since 1933.

Winchell vs. Greene

Walter Winchell and Ward Greene, King Features syndicate exec, have been clashing over the latter's kill-out of occasional gags which Jack Lait, N. Y. Mirror editor, okayed for N. Y. publication, but to which Greene took exception for hinterland consumption. They've averaged about one kill a week during the past month and when Winchell, inquiring what's wrong with his copy, so that he might not repeat anything out-of-order, got an unsatisfactory reply he decided that a blowoff had to come.

He feels some of the reasons for the kills were radio. He cites a reference to a Broadway romance, and used the term 'brusheroo' as a synonym for brushoff. Greene allegedly thought it meant something more invidious. Any crack anent pansie or whoops gags seemingly also get Greene's blue-pencil; also Nazi crack, Lindbergh, etc.

Combo Ends Competition

Forum and Century Magazine and Current History will end their long competition by merging. Combine, to go into effect with the July issue, is to be known as Current History and Forum.

John T. Hackett and E. Trevor Hill, co-editors of Current History, will retain the same posts for the combined pubs, with Henry Goddard Leach, now editor of Forum and Century, to serve as an advisory editor. Other top staff members of both mags will be retained, including Robert Strausz-Hupe, Roger W. Straus, Jr., P. G. Moir and Eleanor L. Van Alen.

Previous combine of Forum and Century occurred in 1930. Current History, at one time owned by the N. Y. Times, was founded at the start of the World War.

Doubleday Sells Educ. Dept.

Book house of Doubleday, Doran, which has previously unloaded all its mag properties, has further lightened the load it has been carrying with the sale of its educational department. Book branch has been acquired by a number of employees who have formed the Odyssey Press to carry on its activities.

Edgar Hellweg, who headed the Doubleday educational department, is boss of Odyssey Press, and others in the firm are W. E. Thomas and Alden W. Graves. Odyssey has taken over the educational titles on the Doubleday list, and will add new ones.

John Chapman Feted

The N. Y. Daily News bunch farewell-luncheoned John Chapman at Coq Rouge, N. Y., last Friday, and the printers' union, as its own gesture to the departing-for-Hollywood columnist, likewise made him a member of the craft union. Chapman, having disposed of his Connecticut home by lease for two years, motors west June 8 to start as the News' correspondent in the film capital, succeeding Ed Sullivan.

Latter, west for several years, returns to the Broadway beat.

Petty Quits Haysians

Tom Petty steps out of the Will Hays office in Hollywood June 1 to become Coast film and radio representative for the New York PM.

Geraldine Espy, his assistant, will hold down the publicity job under temporary appointment.

Will Vote on Bargaining

National Labor Relations Board has ordered secret ballot elections be held within 30 days for employes of King Features and International News photo division, Hearst affiliates, to determine collective bargaining reps. Voting will determine whether the employes want to be represented by the American Newspaper Guild or King's Employes Association, unaffiliated organization.

State Labor Relations Board has fixed June 4 as the date when commercial department employes of the Bronx Home News will vote whether they want ANG representation.

LITERATI OBITUARIES

Otto Schmidt, artist on a number of leading papers in New York and Philadelphia, died May 26 in the latter city. He retired from newspaper work in 1933 after serving 17 years on the Philadelphia Public Ledger.

Franklin Henry Chase, 73, who retired a year ago after nearly 60 years of newspaper work, died Friday (24) in Syracuse. Editor, drama crick and historian, he was for years managing editor of the Syracuse Journal. He authored a number of historical books.

Noel C. Albertson, 63, publisher of the West Philadelphia (Pa.) Times, died Friday (24) in that city. Formerly on the staff of the Philadelphia Evening Bulletin, he had been publisher of the West Philadelphia Times for the past decade.

Col. J. C. Sells, 74, editor and publisher of the Cooleemee (N.C.) Journal, died May 11 after being struck by an automobile.

Anna Nixon, 58, former woman's page editor of the Cleveland Press, died May 21 of a heart attack at her home in Zoar, O.

Frederick C. Fairbanks, 56, publisher of Indianapolis News, died Thursday (23) in San Diego, Cal. He was a son of the late Charles W. Fairbanks, v.p. of the U. S. under Theodore Roosevelt.

George Hincken, 86, editor and publisher of the old Philadelphia Sunday Dispatch, died May 22 in that city. He became part owner of the paper after the death of his father, Elias J. Hincken, one of its founders.

CHATTER

Marian Spitzer has sold two pieces to the Satevepost.

Dr. Oscar Gruen named editor of The American Hebrew.

John O'Hara has changed publishers, going to the new book house of Duell, Sloan & Pearce.

B. A. MacKinnon has quit the Conde Nast mags to join The American Home in an exec capacity.

National League of American Pen Women installed its new prez, Catherine Flynn, on Monday (27).

Bellamy Partridge in N. Y. from the Coast to grab an honorary degree at Hobart College, and then scooted back again.

Mrs. Martha A. A. Beer, mother of Thomas Beer, the novelist, who died last month, is collecting data for a biog of her son.

Eleventh annual University of Colorado writers' conference at Boulder, Col., will take place from July 22 through Aug. 9.

Sinclair Lewis doing his bit to help the Allies by foregoing the collection of his English advance royalties for his 'Bethel Meriday.'

Second attempt at local weekly since the Hearst Bee-News went out of business was made in Omaha last week with The Public Press, tab.

Manuel Komroff, author of 'Coronet,' has finished a new novel based on the life of Paganini, the violinist. It'll be published by Harpers in the fall.

New York Turf Reporter, Inc., chartered to conduct printing-publishing business in New York. Capital stock is $20,000, $100 par value.

Clarence Budington Kelland back in New York from his Phoenix, Ariz., home with new serial bought by the SEPost. It's labeled 'House of Cards' and has a bridge-playing background.

Dalton Trumbo, the film scenarist, who came to attention as a novelist with his 'Johnny Got His Gun,' has penned another long work of fiction, 'The General Came to Stay,' and has placed it with Lippincott.

Fete for Oscar Ameringer, editor of The American Guardian, to have been held yesterday (Tuesday) in New York, to mark the publication of his autobiog, was cancelled because he was unexpectedly called west.

Otto D. Tolischus, who carried off this year's Pulitzer award for the best work by a foreign correspondent, is doing a book on the war for Reynal & Hitchcock. Tolischus is now in Sweden, having been asked to leave Germany.

Second and last of the two novels which Thomas Wolfe completed shortly before his death has been edited and sent to the printer by Harper's. Volume will appear in the fall under the prophetic title of 'You Can't Go Home Again.'

Harry Hansen, book critic for the N. Y. World-Telegram, has succeeded John Chamberlain on the selection committee for the annual award of the Society of Libraries. Group gives a medal each year to the young U. S. scribbler showing unusual talent.

Paris Quilt

Continued from page 2

edition is grabbed off the stands the moment it is delivered, for people want to see confirmed in print what they have just heard the speaker announce.

All this, and more, has had a particularly disastrous affect on the capital's nightlife. Over is the luxury of relaxing completely up to midnight in hotspots, legit houses, cinemas and eating and drinking places, with everything now tightly shuttered at 11 p.m. Over is the period when officials turned the other way while cinemas, theatres and musichalls filled every available seat over and above the legally allotted limit. Over, for the moment at least, is racing in the fashionable setting of the Bois, among other sporting fixtures.

Prelude of What May Come

All this is a prelude of what may come. One single bomb dropped on Paris may wipe out the capital's night life altogether. Those who lived here during the last war recall that Georges Clemenceau, the famed 'Tiger,' ordered all places of entertainment shut when a shell from the 'Big Bertha' crashed through one of the capital's churches and that he only stayed his decision at the last moment when the late Oscar Dufresne, then president of the Theatre Owners' Association, pointedly asked the premier if he would have ordered all the churches closed if the bomb had fallen on a theatre. Clemenceau saw the point and lifted the ban.

This time, however, the 'Big Bertha' has given way to destructive bombs weighing as much as one ton and authorities may have no choice but to discourage large gatherings of people. Already they have threatened to shut all dancehalls if the situation grows worse. Too, 11 p.m. closing may give way to 10 p.m., and after that who knows.

Many have anticipated the authorities. Over at the Madeleine, where Sacha Guitry is holding forth with his 'Florence,' the performances have been cut to three weekend matinees. At the Marigny, where Edward Childs Carpenter's 'Bachelor Father' is being heard to the strains of Oscar Straus' Viennese music ('Mes Amours'), performances are given over the weekend only and the theatre is shuttered the other days. Most of the other houses have moved back their opening time to 7 and 7:30 p.m., so as to be closed by 9:30. People who continue to go out prefer to be back in the shelter of their homes early in the event of an air raid.

The ABC and Optimistes are playing to small crowds while the other musichall, Pigalle, which only opened two weeks ago, is shut. Over at the Casino de Paris, where Maurice Chevalier has been drawing the largest crowds of any house in the capital, receipts have fallen also.

The same is to be said for the filmeries, with crowds of 50 and 100 the rule. Many circuits remain open for patriotic reasons only, since it is unlikely that they clear expenses during some of these performances.

Ciro's for Tea Only

Ciro's, the most fashionable gathering spot in town, is only open for tea and Henry Lartigue, the owner, who is mobilized but on leave, says that he may shut shortly if things do not change. The Ambassadeurs, which he was to have opened next week, is no longer even mentioned. Harry Pilcer, American partner of Gaby Deslys, has been working months getting his new hotspot, L'Aiglon, into shape, but now it has been tossed off into limbo.

A trip to Montmartre takes us to another of the former draw spots in town, the Scheherazade, the most cosmopolitan boite in town. It has been doing biz since 1928 under the same Russian management, which is quite a record in longevity in the way of Paris night clubs. The crowds are smaller and graver and Miss Vodka, 17-year-old looker who pours coffee and vodka, hasn't much to do.

All this is true of the Lido, where the famed Bal Tabarin girls cavort nightly; the Boeuf Sur le Toit, next door to the George V hotel, which has been taken over by one of the ministries; sophisticated Agnes Capri's, O'Dett's night club and the Pavillon d'Elysee.

British Actors In U. S.

Continued from page 1

Coward, who has been in the U.S. for the past three weeks, declared he would return to active duty in England. He will fly from New York within a week. Other players declared they were registered for military service but have been repeatedly discouraged from returning home.

Seymour Hicks Sarcasm

London, May 24.

Sir Seymour Hicks, in a letter to the London press today (Friday) was highly sarcastic and critical of British actors in America who have failed to return to England for active duty but are 'gallantly facing the footlights.'

He asked what the position of British subjects of military age who 'deliberately are staying away from England for the duration' would be when Britain wins the war, adding that it should be 'explained quite plainly when they arrive in England on Armistice Day whether they are to be fined, imprisoned, or welcomed with open arms as charming prodigal sons.'

The British producer-player declared he was mainly concerned with the future of those 'of my own profession who at present are making a new film in Hollywood called 'Gone With the Wind Up.'

Hollywood's Britishers Challenge Hicks' Stance

Hollywood, May 28.

Most Britons in pictures decline to be quoted in regard to the remarks of Sir Seymour Hicks, but Alfred Hitchcock, directing Walter Wanger's 'Foreign Correspondent,' echoed general sentiment when he said, 'Anyone hurling such silly charges as Hicks is not worthy of reply.'

Louis Hayward said, 'I'm ready to hurry back to England and war service whenever my country wants me. Although my final papers for American citizenship will be due next month, I will not make application until convinced England has no need for my services in the present crisis.'

John Loder declared: 'I was told to come to America and work while awaiting my call to the colors. I am in constant touch with the British consul and will return to England as soon as they can place me in service.'

Charles Laughton, gassed in the last war, refused any comment, as did Herbert Marshall, who also suffered major injuries in that conflict. Wilfrid Lawson flew east last week and Clippered to London, where he's scheduled to join the Royal Air Force immediately upon his arrival. He is a reserve captain in the air corps. Ray Milland, who is here, has his final papers.

Alan Mowbray, president of the British United Service Clubs and prez of British War Relief Association of Southern California, said that 90% of Britishers in the film colony have their shoulders to the wheel. 'They are definitely not slacking and to the man this 90% has signified its willingness to volunteer for service,' he said. 'However, I doubt if more than half a dozen in the British colony here fall with the conscript classes now on call.'

Mowbray said the Relief Association sent over $20,000 to the British Red Cross for ambulances and later consigned five shipments of surgical supplies and knitted goods abroad.

L. A. British Consul's Attitude

British consul in Los Angeles, Eric Martin Clueth, declared anent the remarks of Sir Seymour Hicks last week, that 'at the outbreak of the war Herbert Wilcox, representing British actors, went to Washington to confer with Ambassador Lord Lothian regarding the status of nationals on war service.'

Lothian assured Wilcox, Clueth said, that British actors were doing and would be doing a far better job for their country by continuing their professional work and representing British character on the screen than by going into combat units.

Clueth said the Ambassador added that 'if the situation changes, Britons in the profession will be informed' and said he was 'sure a suitable response would be made.' The consul said many have offered their services directly and indirectly and all are cooperating fully in British war relief with none showing any disposition to evade their full duty.

Consul further declared that the only Britishers on foreign soil required for active combat duty are officers on the reserve list. Such reserve officers, he said, left for England months ago on call from the British war office.

Metro in Dark on Actor

Metro officials in New York yesterday (Tuesday) declared they had failed up to Monday evening in efforts to verify press reports from London that Robert Montgomery had joined an ambulance corps. They said they had no doubt of the reliability of the story, but were endeavoring to get in touch with Montgomery.

American player has been in England about three months and just completed 'Busman's Honeymoon' there. He had no further commitments scheduled, according to Metro, but was under contract which still has some time to run. There was no thought of further English production, it was declared, and the studio was awaiting Montgomery's return before making any assignments in Hollywood.

Metro indicated it would take no action on Montgomery's technical contract-breaking in view of the situation.

Wilcox-Neagle Revise Plans; Remain in U.S. To Produce via RKO

Plan of RKO and Herbert Wilcox, whereby the latter would return with Anna Neagle to England to resume production there, has been abandoned because of war conditions. Wilcox and Miss Neagle were to return following completion of their current 16-city p.a. tour with 'Irene,' Neagle starrer, which Wilcox produced for RKO in Hollywood.

It is planned to return to the Coast at the end of the tour, which will be in about three weeks, and begin production at once on a followup along the line of 'Irene.'

RKO's product announcement Monday (27) listed the Wilcox-Neagle combo to do 'No, No, Nanette' and 'Sunny,' Broadway musical of the '20s, for 1940-41. Producer says, however, that he has no properties on hand at the moment, but is negotiating for one.

Wilcox, in New York now for the RKO convention and a p.a. of Miss Neagle at the 'Irene' opening at the Music Hall last week, has been parleying with RKO prez George J. Schaefer. Result has been a decision to return to England as soon as feasible to use up part of RKO's frozen coin there. If he stays in this country, however, he declared, there will be a revision of the corporate setup under which he is operating. His last two pictures, 'Nurse Cavell' and 'Irene,' were made under the banner of Imperadio Productions, his English company in which RKO bought a half interest some time ago.

Wilcox said there is no chance of his leaving RKO nor continuing on anything but an independent production basis. Six months visitors' permits held by Wilcox and Miss Neagle have been renewed by immigration authorities without difficulty, permitting an indefinite stay here.

Bills Next Week

Continued from page 48

Ilonia Bradley
Shriner 3 & Mary
Di Giovanni
Ray Carlin Orc

Northwood Inn
Nash & Evans
Chester Dolphin
Frankie Connor
3 Old Timers
Sammy Dibert Orc

Palm Beach
Frank Martha
Bertay Sis
Geo Lovett Co
Serranos
Monnie Drake
Don Pablo Orc
Buck's Bedford Inn
Mac McGraw Orc

Club Royale
Lynn, Royce & V
Oxford Boys

Evelyn Farley
Avis Kent
Preston Lambert
Rovalettes
Carl Bonner Orc

Sebe
Ibanez & Jerene
Lee Mason
Vee Ames Dancers
Buddy Lester
June Kemp
Joel Gonzales
'Happy' Hauck Orc

San Diego
Al & Joan Allen
Kee & Tuck
Derbyettes
George Pressell
Al Alexander Orc

Whittier Hotel
(Gold Cup Room)
Londonaires

SYRACUSE

Andy's Inn
Bob & Madelyn
Irving Jacobs
Eddie Jordan
Dale Harlan
Ken Greene Orc

Dale Casino
Dean & Thomas
Paul Hagan
Clair Dun
Leona Bellamy
Lynda Carroll
George Wilmer Orc

Greenwich Village
Betty Dale
Ann Bailey
Joy Williams
Albe Gaye
Kay Costello

Kenmore
Dean Sis
George Allen
Velma Rudy
Margie Height
Bill Pieri Orc

Pelham Inn
Fernando & Fair
Cecile
Abel Barbato
Freddy Jerome Orc

Brown's
Ruth Dale
Rita Conroy
Evelyne Kaufman
Vayle Flower
Ruth Kennedy
Russ Richman

Broadway

Harry Puck, away for more than three years, in from Hollywood.

Herman Shumlin, planed to Havana for some fishing, back already.

Arthur Mayers shortly move up to their Connecticut farm for the summer.

Mark Miller in town handling Tony Martin and Bob Hope's personals.

Joe Plottel, Warner branch manager in Toronto, returned to above the border.

Louis Lurie of San Francisco, in New York for a visit, has gone back to the Coast.

If this weather keeps up the Fair concessionaires also threaten to resign to join PM.

Edgar Selwyn planed in from Hollywood on personal matters, departing today (Wed.).

Grace MacDonald visiting N. Y. following the completion of 'Dancing on a Dime' for Paramount.

Mrs. A. J. (Carrie) Balaban completing her biog of the showman-founder of Balaban & Katz.

Walter Jagemann, who contrived settings for 'Yokel Boy' last season, has turned to industrial designing.

Both Clemence Dane and Helen Jerome are interested in dramatizing Anthony Thorne's new novel, 'Cabbage Holiday.'

There was plenty of backstage stuff anent 'Keep Off the Grass' as how to routine that Shubert revue before its Broadway preem.

The Stork club set ups to City Island this afternoon for the christening of Ethel Merman's new yacht, purchased from George Trommer.

Leda Bauer, RKO eastern story editor, due back from Coast story confabs last week, delayed her return. Now expected the end of this week.

Tim Cohane resigned as press agent for Fordham University to join World-Telegram sports department, following Tom Meany, who joined PM.

Bob Sisk, RKO producer, back to the Coast this weekend after huddling with Sam and Bella Spewack on treatment and screen play for 'Sister Carrie.'

Jack Ellis, RKO film salesman, who writes songs on the side and gets 'em published, penned some special numbers for the RKO sales convention as pepper-uppers.

Earl Carroll planed in from Hollywood Monday on a hunt for talent for use in his new cafe show there, due in about two weeks. He will start back Friday (31).

Lili Damita in New York in hope of finding possible legit vehicle, also on a summer stock deal. Hubby Errol Flynn fishing in Florida before South Americaning.

Jimmy Durante's Toscanini number, deleted from 'Keep Off the Grass' after the Boston premiere, going back into revue. Other cuts made from the N. Y. premiere version.

Bobby Heath, m.c. at the 'Sawdust Trail,' cracked, 'If Jimmy Dwyer don't get you, Billy Rose ('Diamond Horseshoe') will.' Yvette Rugel follows Ella Sheids at Dwyer's tonight (29).

Dave Chasen dashed in from Hollywood Sunday (26) and dashed back again Tuesday. Huddled with Harold (New Yorker) Ross on business; latter is his pard in the Coast eatery.

Jules Levey has just received a $30 check from Santa Anita on a winning mutuels ticket he tore up one day at the track. Put in a claim and records showed there was one such win ticket as his that hadn't been cashed.

Warner Bros. putting on an amateur musical show tonight (Wed.) at the Biltmore for employees and guests, called 'Fair and Warner,' produced by Edward Greenberg and Marvin Rothenberg, cast numbering 35, all with WB.

Warner Bros. studio crew currently in N. Y. on street scenes for 'Conquest.' Eastern stay for the shooting by Byron Haskin, director, Jack Eagen, cameraman, and Joe Barry, location manager, will be determined by the weather.

Sam Goldwyn hosted the N. Y. film critics at his Waldorf Towers apartment Monday (27), with the invitation, 'I have no story and no statement but I want to see you before I leave.'

'Tumbledown Ranch in Arizona,' written by Frankie Masters and Bill Watters, New York p.a., and intro'ed over Mutual and CBS past few weeks, has been adopted as official rodeo song of University of Arizona, of which Watters is an alumnus.

Pittsburgh

By Hal Cohen

Tom Wilmot going to Cohasset, Mass., this summer to work on a new play.

Agent Jack Dailey suffered broken nose and three cracked ribs in car crash.

Milton Engel in Shadyside hospital with broken leg he suffered in mushball game.

Charlie Kenee, former booker for Alpine circuit, visiting his sister in Venezuela.

It's a boy (their second) for the John Bells. Pop's the Post-Gazette newshound.

Tommy Riggs and his wife off in their new car for Florida and a six-week vacation.

WB booker Harry Feinstein has shrived 25 pounds in two months via diet-and-exercise route.

Gene Kelly flew in from New York to attend annual dance recital of his studio at Nixon theatre.

Phil Doyle reelected biz agent for IATSE Local 3 and named delegate to Louisville convention.

Henry B. Vincent directing nine-play series this summer at Deck theatre, Pt. Chatauqua, N. Y.

Drama League contest for Little Theatre groups currently winding up four-day siege at Playhouse.

Casino called it quits for summer Saturday night (25) after most profitable burley season in years.

Webster Hall hotel going in again this summer for Saturday nite dancing in outdoor Spanish Gardens.

Long Thompson's new tune, 'Falling in Love With a Dream,' taken for publication by Irving Berlin.

George Tyson and his secret bride of several months, Ruth Miller, honeymooned belatedly in Virginia Beach.

Ed (RKO) Lebbys' daughter, Lucille Ruth, married to Gilbert Prell, Los Angeles wine salesman, Sunday (26).

Doris Dupont closed at Stanley with Glen Gray's band Thursday (23) and opened at Yacht Club following night.

No War In Pix

Continued from page 3

of scarehead tripe one has grown to expect when Hollywood dips into 'issues,' then there will be no place for the long-suffering public to turn for surcease from war. God knows it's bad enough—why attempt to Orsonwelles it!

Now, if ever, is the time for the screen to fulfill its obligation as an entertainment industry to the American public which has long supported it, by giving people pictures that will provide relaxation and forgetfulness from the world's ills, letting those mediums established for the purpose feed them propaganda and frightfulness.

Right now, in the midst of a great national mental depression, is the greatest opportunity the screen has ever had to carry out its mission—entertainment!

Sean Lawler
Advertising Manager
Fox Midwest Theatres.

Quent Reynolds

Continued from page 2

shouldn't, and your letter is apt to be lost.

Phone Pop, too, will you, and tell him everything is swell here. It is, as a matter of fact. Food everywhere is Colony food, and not expensive. There is no profiteering in Paris, and that is something. As part of our uniforms we must have a steel helmet, gas mask, etc. This steel helmet is amazing. It is pressed steel, one piece, and I bet it would cost the Bethlehem Steel Co. $5 to make. The price here is 85 francs—a buck seventy. These people are pretty wonderful. I came here just to do stories, and if things were tough here—well, my stories would be so much the better. And what happens? In two weeks I'm a 100% supporter of France. All the newspaper lads are that way.

There isn't a neutral American in Paris. How the heck could there be? It's like being indifferent when you see a neighbor's house on fire.

I wish I was in N.Y. today. I suppose there's a double-header at the Polo Grounds. My little Paris Herald Tribune gives me baseball scores every day—but just the scores and the standing.

I have a wonderful room here at the Ritz, my permanent address by the way. It's on the top floor overlooking the Place Vendome and it commands three horizons. That gives me a great view when things get interesting. Knickerbocker is here, my old pal from '33-'34 and we spend a lot of time together. But not very festive times.

Went to London, and then it all happened, so I scurried back here before the service stopped between London and here. Now it is stopped. The story is here from now on all right. I mean here!

Where are those pretty French girls? Not in the Ritz or Crillon bar. In fact, no one is but poor Erskine Gwynne.

Remember me to the mob.

Quent.

[Quentin Reynolds is assigned to Paris for war feature stuff by Collier's, of which he's a regular staff member. He has also done several broadcasts from the French capital.—Ed.]

London

Aubrey Hammond, artist and theatrical designer, left $250,000.

Ronald Squire involved in Paris auto accident and recovering.

Eric Maschwitz writing new musical with a Chopin music background.

Jack Bredwin (The Two Bredwins) finally got permit to bring his wife from Budapest.

Bill O'Bryen has sold his interest in the production and agency biz of O'Bryen, Linnet & Dunfee.

Desmond Jeans, ex-band leader, boxer-actor, brother of Isabel Jeans, only policeman wearing a monocle.

After 'King Lear,' John Gielgud will play in 'The Tempest' at the Old Vic, with Marius Goring producing.

Entire cast of 25 players in Bernard Shaw-Gabriel Pascal picture, 'Major Barbara,' on location in Devonshire.

Marcel Hellman (Excelsior Films) signatured Barbara Mullen to play her original part in film version of 'Jeannie.'

Sacha Guitry importing several English artists for his next picture, which is scheduled to start in France first week in June.

John Deaney no longer managing the Regal, Marble Arch, for John Maxwell. Replaced by S. F. Linden, former circuit manager for Associated British.

Latest aero combo, Bert, Bert and Bert, are Bert Hughes and his two sons. Bert Hughes played America for several seasons with basketball-bicycle act.

Jack Waller still looking to cast musical version of the American oldie, 'Cradle Snatchers.' Has in mind Zena Dare, Yvonne Arnaud and Jeanne de Casalis.

Alec Stevenson, formerly manager of Leicester Square theatre, and lately in same job for Jack Buchanan, appointed manager of Prince of Wales theatre by Tom Arnold and Harry Foster. He will also be in charge of firm's publicity.

Paris

By Joseph D. Ravotto

Francis Harley, 20th-Fox London chief, in town.

George Rony to produce pict titled 'Fifth Column.'

La Meuse, Belgian paper, now being printed in Paris.

Nita Raya of the Casino de Paris now at the Scheherazade.

'School for Scandal' reached 100th performance at the Michodiere.

Crooner Tino Rossi, demobilized a few months ago, back in uniform at Nice.

French newsreel man Brigadier Georges Mejat received the Croix de Guerre.

Maurice Chevalier spoke and sang at the weekly American Club lunch May 16.

Ibsen's 'Hedda Gabler' given at Comedie Francaise for Norwegian aid fund.

Virgil Pinkley, European business manager for UP, and correspondent Ben Ames in from the States.

Victor Francen, Jacqueline Francel and Jean Tranchant back from Brussels, where they experienced air bombings.

Henri Varna announced he would give 'Mousquetaires au Couvent' at the Mogador and 'Phi Phi' at the Alcazar in September.

With Schubert out of the way and Chopin on the lot, plans are being made to produce the life of Berlioz, piloted by Louis Cuny.

Hilda Nysa, of Royal Theatre of Brussels, arrived in Paris by car and immediately joined the Service Automobile Feminine Francaise.

With Viviane Romance and the Scalera brothers deadlocked over former's wish to have Georges Flamant for lead role in Jean Renoir-directed 'La Tosca,' lead roles to be taken by Pierre Blanchard and Michele Alfa, both winding up in Paris legit show, 'We Are Not Married.' All that is required is a visa from French government to permit thesps to go to Italy.

Minneapolis

By Les Rees

Charlie Weiner resigned as Monogram branch manager.

Mother-in-law of Hy Chapman, Columbia branch manager, passed away.

Theodore Hays, vet Minnesota Amus. Co. exec, confined to home by illness.

Bill Crystal, former Grand National branch manager, joined United Artists' sales staff.

Paramount here already has sold approximately one-fourth of its accounts new-season product.

Al Feinberg, theatre air-conditioning manufacturer, in hospital, recuperating from heart attack.

University of Minnesota Theatre offering 'The Circle,' with Kathryn Grill, of Broadway, heading cast.

Henry Lund, former Twin City newspaperman, appointed general manager of St. Paul winter carnival.

Ben Blotcky and Johnny Fritcher, branch manager and head booker, off for Paramount sales' convention in Los Angeles.

Bob Abelson, Paramount northern Minnesota and western Wisconsin salesman, won $100 prize for selling most 'Beachcomber' contracts in district.

W. A. Steffes given six months' leave of absence as Northwest Allied president and will remain on his farm for next three months on doctor's orders.

Atlantic City

El Morocco cafe opened for season Friday (24).

Jackie Whalen will m.c. at Club Nomad this year.

Evans' Choristers gave concert Saturday night (25) at Haddon Hall.

James Holt, manager of Capitol theatre (Wieland-Lewis chain), ill at home.

Norman Reed, WBAB manager, addressed Kiwanis last week on 'radio slips.'

The Virginians sextet entertained 600 Penney bankers at Traymore Wednesday (22).

Jack Mann's orch played opening at Senator hotel's Debonair Club Saturday night (25).

Prof. A. L. Seward, boardwalk astrologist, will open English Kitchen restaurant here soon.

Drusilla, former dancer, is sister of Tom Taggart, A. C.'s new mayor. Since he's bachelor, she is official hostess.

Ada Taylor Sackett, press agent of the Claridge beachfrontery, elected to fifth term as president of A. C. Penwomen's Club.

Tom Endicott and wife, operators of Dude Ranch nitery on boardwalk, returned from six months tour of Florida, California, Mexico.

Johnny Hamp, who got his start here 19 years ago, returning with orch July 3 to play Round-the-World Room of President hotel.

Westport, Conn.

By Humphrey Doulens

Big and little Cobina Wright here.

Ditto the John Lodges.

Edna Ferber at her Easton place.

Florence Eldredge weekending here.

Theresa Helburn back from vacation motor trip.

Al Shea back in Bridgeport with closing 'Two for the Show.'

Virginia Dunning off for the Lakewood Theatre, Showhegan, Me.

The Rollin Kirbys entertaining for their daughter, Mrs. Kirby Post.

Ethel Morrison, of 'Lady in Waiting,' addressed Norwalk Kiwanis Club.

Cobbs' Mill having big opening. Outpost inn formally lighting Decoration Day.

Lily Pons at Norwalk for one month before summer tours with husband Andre Kostelanetz.

South Norwalk getting its first circus in several years. Russell Bros. penciled in for a date in June.

Bach Circle of New York announces three concerts at William M. Sullivan's private theatre, Ridgefield.

B'way Okay

Continued from page 1

pened last year when grosses dived so deeply that shows were forced to suspend abruptly. Show business did not anticipate a heavy influx of visitors this time, with the result that the pickup at the boxoffices was a pleasant surprise. Showmen figure that attractions surviving the first weeks of the Fair should have a chance to hold over into summer.

Season about washes up so far as production is concerned next week, when the deferred 'Walk With Music' opens at the Barrymore and the Players Club revives 'Love For Love' for a limited date at the Hudson. Two summer musicals are 'Keep Off The Grass,' which opened at the Broadhurst last week, and 'Louisiana Purchase,' which debutted at the Imperial yesterday (Tuesday).

A sudden closing was 'At the Stroke of Eight' ('To What Red Hell') after one week at the Belasco.

Spy Threat

Continued from page 2

have been given Turkish nationality by Attaturk, who godfathered jazz in this country.

Since practically all the niteries are furnished with foreign element of the vintage now excluded, managers are hard put to resupply their spots. Turkish gals so recently devetled are still backward about going into the profession. Performers from France, England and America, which are about the only talent-producing countries remaining free from the purge, demand more coin than is available here. What will happen remains to be seen, but it's expected nite life will take it on the lam. Turkish gals still consider it beyond the pale to be seen in nite clubs, so hostesses are practically essential for the life of an after-dark spot.

Hollywood

Jock Whitney divorced in Reno.

Ricardo Cortez sued for divorce.

Truman Bradley sued for divorce.

James Stewart passed 32d birthday.

Elaine Shepard divorced Terry Hunt.

Marilyn Hope's marriage was annulled.

Norbert Henster laid up with a broken leg.

Ben Holmes recovering after critical illness.

Fred Newmayer opened his own talent agency.

Lester and Irving Salkow merged their agencies.

Paul Savoy opening branch office in Salt Lake City.

Dan Mainwaring joined Walter Wanger's publicity staff.

Louise Stanley filed suit for divorce against Jack Randall.

Allan Jones and Irene Hervey cruising in Mexican waters.

Brenda Marshall filed suit for divorce against Richard Gaines.

J. J. Milstein in from Manhattan for huddles with Edward Small.

Ben Blue settled his $2,500 alimony case out of court and avoided contempt proceedings.

Cecil B. de Mille lending his historical film collection to the San Francisco Fair, insured at $200,000.

St. Louis

By Sam X. Hurst

Mummers' final production of the season, 'Tovarich,' will begin June 1 at the Wednesday Club.

Carl Ravazza orch and Lou Holtz winding up extended engagement at Chase Club, west end nitery.

Herbert Weiskopf, Polish musician, will be guest conductor of symph season on quadrangle at local Washington University starting June 7.

Johnnie 'Scat' Davis orch opened season at Meadowbrook Country Club with two-night stand, Wednesday (22). Buddy Rogers followed for two weeks.

First drive-in theatre in St. Louis area, erected by Midwest Drive-In Theatres, Inc., opened at Manchester, Mo.; $75,000 enterprise accommodates 500 cars.

Monte Roger's Wild West Show, sponsored by the Elks Club of Missouri for the benefit of the organization's charity fund, opened engagement at Sylvan Beach in St. Louis county.

Louis Pechmann, John Ryan, Robert Karnes and Stanley Schirmer will collab with Gordon Carter, director of Civic Theatre, strawhatter, in producing plays during forthcoming season.

Vincent Price, Norma Terris, Gladys Baxter and Robert Keith will be on a nation-wide CBS hookup, originated by KMOX, Friday (30), at annual dinner of Municipal Theatre guarantors' dinner.

Fund of $100,000 has been underwritten by 900 individuals and firms to start Municipal Theatre Association's al fresco season in Forest Park starting June 3. This exceeds by $1,000 last year's subscription.

Director Willard Holland of the Town Square theatre, strawhatter operating atop a west end building, designing new stage, etc., for season that starts June 7. He worked with the Pasadena (Cal.) Playhouse last winter.

Civic Theatre, strawhatter, has selected 'Autumn Crocus' as fifth of sixth comedies for forthcoming season. Other pieces to be shown are 'See My Lawyer,' 'The Church Mouse,' 'Margin for Error' and 'Twentieth Century.'

E. Lansing Ray, Jr., secretary of the Globe-Democrat, elected prez of Playgoers, Inc. Other officers chosen are v.p.s John Ring, Jr., Dr. Roland M. Klemme and Max Koenigsberg; treasurer, Richard Baldwin, and new members of Board of Directors, Ethan A. H. Shepley, Edward T. Gushee and Mrs. W. L. Heckman.

Chicago

Ian Keith back from Coast picture chore and considering loop summer show.

Bill Drips elected president of the Glen Ellyn (Ill.) Dancing Club for the coming year.

Bob Hope planed to White Sulphur Springs for $5,000 club date at Dentists' convention.

Will J. Harris named director of the Jackson (Mich.) summer festival, which will run from Aug. 10 to 13.

Roy Bruder to East St. Louis to gander progress of recreation arena which he will operate with Johnny Perkins.

Harry Kopf's Caribbean cruise cut short when the Netherlands steamship he was on turned around in midocean and scurried back to New York.

Max Turner and Nate Platt jaunted to Peoria and Springfield for o.o. of break-in for 'First Nighter' personal turn, agented by Nan Elliott for Columbia Artists.

Sophie Tucker refereed a who-tops-who match among Bob Hope, Milton Berle and Joe E. Lewis at a birthday party of Mrs. Sara Berle at the Chez Paree.

OBITUARIES

WALTER CONNOLLY

Walter Connolly, 52, legit actor and one of the most active character leads in films during the past eight years, died from apoplexy yesterday (Tues.) morning at his home in Beverly Hills. He returned recently from attending the Kentucky Derby and on advice of his physician was resting in preparation for his next picture, 'Road Show,' for Hal Roach. His last important film role was in the title part of 'Great Victor Herbert' for Paramount.

Born in Cincinnati he was graduated from Xavier College there, and completed his education at the University of Dublin. Returning to his home city, he entered the banking business, but an undergraduate urge for the theatre proved too strong and in 1909 he made his first professional appearance in 'Classmates.' He first played in New York in 1910 in 'The Shepherd King' and thereafter for 20 years was in many Broadway productions.

He played in Shakespearean repertory with Sothern and Marlowe and in support of Madge Kennedy, Pauline Lord and other stars.

He went to Hollywood in 1932 under contract to Columbia, and played in a series of Frank Capra productions, including 'It Happened One Night,' 'Bitter Tea of General Yen,' 'Lady for a Day,' 'Broadway Bill' and 'Washington-Merry-Go-Round.' Other films in which he was featured are 'So Red the Rose,' 'Good Earth,' 'First Lady,' 'Nothing Sacred,' 'These High Gray Walls' and 'Fifth Avenue Girl.'

Widow (Nedda Harrington) and one daughter survive.

GLADYS B. UNGER

Gladys B. Unger, 55, playwright and film writer, died May 25 at the Medical Arts Center, N. Y. In failing health for more than a year, Miss Unger became a patient at the hospital a week ago.

A native of San Francisco, in her youth she studied art in Paris and received honorable mention for her work. Turning to the drama, she wrote many plays, the bulk of which were produced in London. Her first effort was a one-acter, 'Edmund Kean,' presented by Seymour Hicks at the Vaudeville, London, in 1902. Her succeeding scripts included 'Starlight,' 'Ladies of Creation,' 'Two Girls Wanted,' 'The Knave of Hearts' and 'Betty.' Latter was written in collaboration with Frederick Lonsdale.

Many of her plays were written jointly. Among her collaborators were Leyla Georgie, Cyrus Wood, Kai Ardaschir, her divorced husband; and Jesse Lasky, with whom she scripted 'Private Beach.' She also tapped the foreign drama, making numerous adaptations from the French, German and Italian.

Her last play, written in collaboration with Marcella Burke, which received a summer tryout last year under the title of 'You Can't Eat Goldfish,' toured on the road this winter as 'Tonight We Dance.' Ruth Chatterton had the lead. It was not brought to Broadway. Other of her plays produced on Broadway in the past decade include 'Experience Unnecessary,' 'Ladies of Creation' and '$25 An Hour.'

Miss Unger's film chores were on all major lots and included such films as 'Daughter of Shanghai,' 'Music Is Magic,' 'The Mystery of Edwin Drood' and 'Rendezvous At Midnight.'

WILLIAM M. CONSELMAN

William M. Conselman, 43, actor, newspaperman and film writer, died in his sleep, May 25, at his home in Eagle Rock, Cal. He had been ill for several months.

An actor at the age of six, Conselman remained on the stage until his 15th year, when he moved into an office job with Klaw & Erlanger in New York. His theatrical career was interrupted by a three-year hitch in the navy, after which he became a reporter, working in Brooklyn, Jersey City, New York and Chicago before moving to Los Angeles, where he became widely known as a writer on the Times.

Conselman entered the picture business as a publicity man for Metro in 1925 and developed into a title writer. Later, he originated his comic strip, 'Ella Cinders,' in which Colleen Moore starred for First National. Moving to Fox as a gag writer, he became a supervisor on several Will Rogers and Shirley Temple pictures, meanwhile continuing to write. He scripted 'Whoopee,' the first Eddie Cantor talker at United Artists, and subsequently worked as a writer at practically all the major studios.

His last studio connection was with David Butler at RKO, where he was slated to report last week to develop the script for the racing picture, 'Blood Will Tell.' Surviving are his widow, a son, William, Jr., who is a writer at 20th-Fox, and a daughter.

GEORGE O'NEIL

George O'Neil, 42, screen writer and playwright, died suddenly in Hollywood May 24 of a cerebral hemorrhage. At the time of his death he was under contract to script 'Back Street' for Universal.

Born in St. Louis, he was educated at Washington University there. He served in the Navy during the World War and devoted his interest to writing poetry, plays and short stories after being discharged. The Theatre Guild bought his first full-length play, 'Something to Live For,' but failed to produce it. The Guild, however, subsequently sponsored O'Neil's 'American Dream' in 1933. He also collaborated with Dan Totheroh on 'Mother Lode' presented at the Cort in 1934.

Screen plays on which he collaborated were 'Magnificent Obsession,' 'Only Yesterday,' 'Beloved,' 'Yellow Dust' and 'High, Wide and Handsome.'

NICK ALLERMAND

Nick Allermand, 57, manager of the Palomar theatre (Sterling), Seattle, and vaude manager for the John Danz string, also Seattle, died almost instantaneously May 19 in that city when run over by a truck that slipped its wheel blocks. He had been helping load some scenery from the vehicle, which was to be taken to the Palomar for the new show opening the following day.

Allermand, a native of Denmark, entered show biz in Rexburg, Idaho, where he owned a theatre, in 1914. Later, he operated houses in Price and Provo, Utah, and 14 years ago went to Seattle, joining the John Danz staff as vaude manager and booker. He had been manager of the State, also Seattle, and Palomar at various times. Surviving are his widow and daughter.

CHARLES H. O'DONNELL

Charles H. O'Donnell, 56, formerly with Julia Nash in vaudeville, and who later appeared in legit and radio sketches, died May 22 after a long illness at his home in New York City.

Born in Northampton, Mass., he played with Miss Nash in several comedy and dramatic playlets. Among their better-known bits was 'Static,' a comedy which revolved around the radio craze some 20 years ago. About 10 years later, O'Donnell and Miss Nash, who did the Jarr Family in vaude, went on WOR, New York, in a radio version of their domestic sketch, sponsored by Forhan's toothpaste. The Jarr Family series was made popular as a newspaper syndicate feature by Roy L. McCardell and formed the background for numerous motion picture comedies.

A former v.p. of the NVA, he is survived by a brother, Edward J. O'Donnell. Funeral services held Saturday (25) from St. Malachy's Church, N. Y.

GEORGE LAMAZE

George Lamaze, 56, executive vice-president of the Warwick hotel, Philadelphia, and brother of Marcel Lamaze, who formerly operated Marcel's Cafe and the Cafe Lamaze in Los Angeles, died Sunday (26) in Philadelphia. He was confined to his bed for the past month because of heart trouble.

With the Warwick for about five years, Lamaze had previously served with several New York hotels in an executive capacity and for a time operated the Patio La Maze in Palm Beach.

His brother and widow survive.

JOSEPH DE GRASSE

Joseph De Grasse, 67, vet director of silent films, died suddenly in Hollywood, May 24. He had been in semi retirement, occasionally directing plays at the University of California at Los Angeles.

He started his stage career in stock, later turning to Shakespearean repertoire, and went to Hollywood in 1910, where he acted in outdoor and action films. Shortly after, he became a director, handling the pictures of such stars as Charles Ray, Lon Chaney, Bessie Love, Milton Sills, Jack Mulhall, William Farnum and others.

De Grasse was one of the organizers of Motion Picture Directors Assn, and a director of Motion Picture Relief Fund. He leaves widow and son.

EDWARD DONNELLY

Edward Donnelly, 68, retired actor who had appeared in such Broadway plays as 'One of the Family,' 'Cock o' the Roost' and 'Young Alexander,' died May 22 in Woodford, Vt.

He last was seen in Don Marquis' 'Everything's Jake,' presented in 1930 by the Theatre Assembly. Two years later he became interested in the back-to-the-farm movement, and since then devoted his time to raising crops.

Surviving are his widow and a brother.

RICCARDO DELLERA

Riccardo Dellera, 57, for 23 years assistant vocal coach and conductor of the Metropolitan Opera Co., died May 23 in the New York hospital after a four-month illness.

Born in Alba, Italy, he was a student at the Milan Conservatory, and prior to coming to the United States a quarter of a century ago, was associated with Arturo Toscanini in Milan. He had been with the met since 1917.

Surviving are his widow, daughter and two sons.

GRACE McDONALD

Grace McDonald, 34, died at the Will Rogers hospital, Saranac Lake, N. Y., May 24, after a lingering illness. She had danced in musical comedy and in night clubs, but is not to be confused with Gracie McDonald, also a musicomedy dancer, who recently appeared in 'Very Warm for May' and is now in pictures.

Her father was killed in the recent New York Central train wreck at Little Falls, N. Y., but his death was kept from her.

Surviving is her mother.

ERNEST L. SANDERS

Ernest L. Sanders, 55, former Canadian theatre manager, died suddenly at his home in London, Canada, May 23. At one time he was manager of a theatre in St. Thomas, Ont., and later managed the old Star theatre, London.

Survived by widow, son and two daughters.

CARROLL PEACOCK

Carroll Peacock, 54, Paramount branch manager in Los Angeles for past 17 years, died there May 26 following pneumonia. He joined Paramount in 1919 as a shipper, and four years later was named manager of the Oklahoma City Exchange, shortly after being transferred to L. A.

Leaves widow and son.

EDMUND T. TURNER

Edmund T. Turner, Jr., 27, formerly an announcer with WNOX, Knoxville, and later with the Iowa Broadcasting Co., died in Des Moines May 17 following illness of several weeks.

Survived by widow and his parents.

BARBARA McLEOD

Barbara Fielding, 32, known in films as Barbara McLeod, her maiden name, shot herself fatally in her home in Van Nuys, Cal., Sunday night (26), following a quarrel with her husband, Gerald C. Fielding.

Latter is former British film player, but presently a Coast radio exec.

WILLIAM F. KENNEDY

William F. Kennedy, owner and operator of two film theatres at Champlain and Rouses Point, N. Y., died suddenly May 22 at the Royal Victoria hospital, Montreal.

Survivors include widow, daughter, son, brother and three sisters.

WALTER J. STUR

Walter J. Stur, 54, advertising manager of Warner theatres in Albany for 15 years, died suddenly May 19 at his Albany home.

Survivors include a brother, Harold Stur, of New York, and a sister, Mrs. Blanche Dascomb, of Buffalo.

GEORGE E. HAYWARD

George E. Hayward, 71, secretary and general manager of the Midland theatre, Newark, O., died at Marietta, O., May 20.

JOHN LYNN McMANUS

John Lynn McManus, 36, radio scripter, died in Hollywood May 25 after an illness of three months.

Further details in radio section.

MASTER JAY BEE

Master Jay Bee, 21, nee Joseph B. Shriftman, died May 25, following an automobile accident near New Canaan, Conn. He was a child performer and latterly a vaude and nitery m.c.

Further details in vaude section.

GEORGE E. HAYWARD

George E. Hayward, 71, Midland Theatres Co. manager and secretary, died May 26 at his home in Marietta, O.

William Ellsworth Barton, 75, who, during the 1880's, was boss canvasman with the Sells Bros. Circus, with which he traveled throughout Europe and Australia, died May 18 at his home in Columbus, O., from a heart attack. Daughter survives.

John Campbell, 83, father of Roy E. Campbell, for years a Detroit vaudeville booker and now manager of the Shafer theatre, Garden City, Mich., died May 4 in Findlay, O., following a stroke. Two other children also survive.

Elmer Edward Robinson, 72, of Columbus, O., state fair publicity man, was killed in Ironton, O., May 17, when he stepped in front of a moving truck.

Mrs. Bessie Schwartz, 72, mother of Billy Burton, manager of the Jimmy Dorsey orchestra, died in New York May 23.

Saul E. Elman, 76, father of Mischa Elman, the violinist, died May 26 after a two-week illness at the Mount Sinai hospital, N. Y.

Walter Fleischman, 36, free-lance film writer, died May 24, in Hollywood. Surviving are his widow and two children.

Mrs. Bessie Schwartz, mother of Billy Burton, manager of Jimmy Dorsey's band, died in New York last Thursday (23).

FINGERPRINT SYSTEM CURBS CARNY'S CRIME

Wichita, Kan., May 28.

Fake injury claims and undesirable employes have been cut to a minimum by the simple method of fingerprinting each new employe in the Rubin & Cherry Exposition Shows. Show, which claims more than 650 employes, was bothered with injury claims by men who said they were hurt when working about the train. They later were proved not to be employes but tramps sneaking rides.

The show doctor was sent to Washington to study fingerprinting and each week makes fingerprints of all new employes. Fingerprints are also filed with civil and criminal FBI.

MARRIAGES

Myrtle Turner to Ashmead Scott, in Ensenada, Mexico, May 20. Bride is radio actress; he's writer-producer of 'Blondie' air show.

Margaret McFarland to Bill Pennell, in Miami, May 19. He's WIOD, Miami, announcer and local AFRA secretary.

Guinevere Shelton to Wally Wallace, in Omaha, May 13. Groom is a band leader.

Muriel Ripperger to Roberto Rendueles, in Pound Ridge, N. Y., May 25. Bride is secretary of Alma Kitchell, of NBC women's division; he's a writer.

Virginia Taylor to Arthur Treacher, in Las Vegas, Nev., May 22. Both are film players.

Mrs. Alva Hunt to Hal Roach, Jr., in Yuma May 26. He's in picture production with his father.

Belle Shigon to Harry Bloom, in New York, May 26. Bride is secretary to agent Harry Bestry; he's non-pro.

Muriel Roberts to Douglas McMullen, in Schenectady, May 23. Groom, formerly a WGY actor, is with General Electric's motion picture department.

BIRTHS

Mr. and Mrs. Charles Levine, son, May 21, in Hollywood. Father is on Metro's production staff.

Mr. and Mrs. G. H. Hughes, daughter, in Hollywood, May 21. Father is tax supervisor at Paramount.

Mr. and Mrs. Billy Sims, in Toledo, daughter, May 22. Father is orchestra leader.

Mr. and Mrs. Alan Hale, daughter, in Milwaukee, May 17. Father is news and sports announcer over WISN, Milwaukee.

Mr. and Mrs. Oscar Hirsch, son, in Philadelphia, May 20. Father is proprietor of Hi-Di-Ho Cafe, Philly.

Skating B. O.

Continued from page 1

ample, for it has grown from practically nothing to a major industry in less than five years, and is no doubt drawing large chunks of coin that were formerly pouring into theatres.

Size of the draw is evident from the fact that there are 35 rinks within a 25-mile area of Times Square, N. Y., for example. Of these, five are in Manhattan, two in the Bronx, 26 on Long Island and four in Brooklyn. In addition, not only are the rinks increasing in number in small towns throughout the nation, but they are to be found on every highway, drawing patronage from miles around. Particular lures made by the skating entrepreneurs are parties at cut-rates and contests. This is similar to the bowling alleys' buildup.

Each of the rinks can handle up to 1,000 skaters with ease and some are even bigger. Important ones average well over 800 admissions a day during an almost year-round season. Tap varies, but in New York it is around 30c, which includes skates and checking. There's an extra fee of 25c for shoe skates, which attract many customers. A surprising aspect along this angle, too, is that 30-35% of the patrons are now providing their own equipment. They must be special wooden-rollered skates, too, not the steel-wheeled ones kids use on the streets.

Henie Hypo to Rollers Also

Biggest rink in New York is the Gay Blades, which opened its second season of rollers last Friday (24) after wintering with ice skating. Managing it is George Beege, for years in the vaude skating act of Beege and Qupee and later in a trio known as the Three Speeds. Beege figures the vogue for ice skating created by the Sonja Henie influence in pictures and live shows has resulted in the roller boost.

But while ice skating has increased tremendously in popularity in the past few years, roller skating has gone ahead a dozen times as fast. For one thing, ice rinks require expensive chemical systems, while those for rollers can be built at comparatively low cost, meaning there are many more times the rinks for rollers than blades. In addition, roller skating is easier, partially because virtually everyone during his childhood was pretty adept at it.

Beege maintains that also enhancing popularity of the wheels is a recognition that all the fancy figures—and more—inspired by Miss Henie can be done on rollers. Dancing on them is also very popular, with 27 different types of steps being demonstrated by the more proficient skaters at Gay Blades. Beege calls them in the manner of a streamlined barn dance after the regular session ends at 11 p.m. Among them are the waltz, fox trot, collegiate, tango, continental waltz, Mohawk, chicken scratch, the blues and the Adams. Simpler waltzes and fox trots are also interspersed with plain skating during regular sessions.

Bigger rinks have organists at electric instruments providing the skating music, while smaller ones employ a variety of mechanical musical devices.

All the rinks in the New York area are indoors except one new one added this season. It's the former ice rink in Radio City, which has been covered with a special composition and is attracting the ultraswank in skaters. Others, as a whole, get a considerably less select crowd, largely comprising a group between 16 and 26 years old.

Bob Hope

Continued from page 1

he'll personal with his 'Ghost Breakers' (Par) film, and then to the Palace, Cleveland, week of June 7. Paramount is trying to tie him up for further stage time before he heads back to the Coast, but thus far no deals have been set.

At $20,007, Hope tops the former stage act salary record held by Al Jolson, who got $20,000 for a week at the Capitol on Broadway some years ago. There was one difference, however, Jolson played as a single, while Hope has Jerry Colonna, and Brenda and Cobina, his radio stooges, on his stage payroll also.

All-time record salary for a personal appearance anywhere was paid Maurice Chevalier by a Coast auto show, the Frenchman getting $25,000 for an eight-day date.

WHAT THEY THINK

Advocates Longer Pictures

Louisville, Ky.

Editor, Variety:

Lately I have read in Variety about the present situation of the motion picture industry trying to increase the earnings of their product. Now, being a member of the general public who consumes this product, I feel affected and I have several views on the matter.

But I am just a country hick and have no way to make myself heard.

Raising admission prices won't help a bit. Just the elimination of double bills won't solve the problem. Lowering costs and cutting budgets will only aggravate an already difficult situation. The industry needs a drastic new policy.

Here is what I propose: First of all, eliminate all double features. The disadvantages of pairing pictures are becoming more and more apparent to everyone. But if double features are abandoned, the general public of which I am a member is going to feel gypped after we leave the theatre less than two hours after we pay our 40c. If the public doesn't get nearly three hours of geniune entertainment, they'll be dissatisfied. Now theatre managers may fill in the gap with shorts, etc., but while this type of entertainment has its merits when exposed in small amounts, an hour of it would be monotonous and then motion pictures 'would not be our best entertainment.' People don't just want to see so much footage; they want to see quality in the footage.

Well, if you have read this far, you may as well read the rest. Why not make the pictures longer? Look at 'GWTW,' 'Rebecca,' 'Union Pacific,' 'Marie Antoinette,' and others. I believe they all ran better than 126 minutes. Why not add the extra footage to all pictures? They all could stand it. It may require a little skill on the part of the producer, especially not to 'overproduce' a picture, but it can be done. Make the minimum running time 125 minutes. Put more music in musicals, more scenes in dramas, and I bet more people would put down more money to see one picture they want to see.

Another thing. Increase the runs in the neighborhood houses. If you don't catch a picture in the loop, you probably miss it, for it only plays a two-day engagement when it comes in the neighborhood. Of course, there is still a chance to see the picture when it hits a 'dime-bum-house' but how many will lower their social standing to enter one of these cinema palaces?

A Hick from the Sticks
(Name Withheld).

Roy Atwell's Missed Date

New York.

Editor, Variety:

After reading your account of me in last week's Variety, wish to let you know that the following are the true particulars as to why I did not go to Camden to open May 17.

Immediately after I had okayed the date with my manager, Mr. Rickard, I received a call to come home immediately as my sister was very sick. This was really so and was not an alibi on the part of my manager. I was really of the impression that my opening date in Camden was to have been the 24th. After all, as you folks know, I have been in show business a good many years and have played the best in radio, hotels and theatres, and I can truthfully say that this is the first time in my entire career in show business to have missed an opening date.

Roy Atwell.

Was Not a Secret

London

Editor, Variety:

In a recent issue of Variety was a criticism on the lack of 'ballyhoo,' or 'attempt to interest listeners beforehand,' in connection with a feature program entitled 'The Ear of Britain' which was broadcast by the BBC on March 31.

This program was first broadcast on Feb. 4 last, when its meaning and purpose were fully exploited in the BBC's official program sheet. The March 31 broadcast was a revival.

You evidently do not see the British newspapers, wherein many columns of advance publicity were devoted to this and to two other programs by the same author, called 'The World Hears London,' broadcast on April 2, and 'London Calls the World,' broadcast on April 6.

Call these programs unashamed propaganda or what you will, the BBC did take steps to interest the public beforehand and even entertained the press at a luncheon to meet the author, Robert Kemp, who explained the nature and scope of his programs as a preliminary to the broadcasts. Microphone announcements removed any suspicion that these were just talks or preachments.

E. G. D. Liveing,
Press Representative,
British Broadcasting Corp.

AGVA and Neely

New York.

Editor, Variety:

Your article on 'AGVA Causes Further Four A's Friction in Coming Out for Neely Bill vs. SAG; Sees Pic Measure as Vaude Hypo,' is a misinterpretation of AGVA's position with relation to the Neely Block Booking Bill, and I take this opportunity to call your attention to the facts of the matter.

AGVA did not come out in favor of the Neely Bill. We are at present making a study of the bill and will neither favor nor oppose it until such study of this bill, and of the fact that no stand has been taken by AGVA, it is obvious that we are not in opposition to Screen Actors Guild on this matter.

American Guild of Variety Artists
Hoyt S. Haddock,
National Executive Secretary.

(Variety's story was based on an editorial in AGVA's official magazine. The piece, presumably expressing the viewpoint of the union, although not specifically supporting the Neely bill by name, nevertheless did criticize certain film trade practices which would be outlawed in the bill and stating that 'elimination of these practices would give vaudeville the greatest stimulus it has had in years.' At least by implication, the editorial was regarded in the trade as favoring passage of the Neely measure.—Ed.)

Urges H'wood to Slow Up

Boston.

Editor, Variety:

An Open Letter to Hollywood: Hey, Hollywood! Slow down, slow down!

What's it all about—this driving of the cardiac organ and the nervous system until one or the other must give way? Is it worth it?

Stop a minute to check up on your Hollywood friends and acquaintances who were struck down or cut off from life right in the prime of it.

Who can forget Irving Thalberg—died at 36. And just this week—within a few days of each other—George O'Neil, 42, and William Conselman, 42—both in the prime of life.

Stop a minute to take stock of the situation. If you've been driving yourself dangerously close to the limit of human endurance, stop it now and resolve to live on a sensible basis.

Your doc would charge you plenty for this advice, but I'm giving it to you for the taking.

Joe Ehrlich,
Keith Theatres, Boston.

It's Bob Trendler

Chicago.

Editor, Variety:

In your story on Hugh Studebaker in the issue of May 22nd, an error appears which I am sure is caused by misinformation supplied you. It is with reference to the maestro on the new 'Showboat' program—who is Bob Trendler. Bob Strong, whom you mentioned, has only a feature spot with his dance band, but Bob Trendler is the head of music on 'Showboat.'

Bernard Pearlman.

War or Comedy

Continued from page 3

notable exception has been the outstanding 'Rebecca.'

War Reissues

Sudden demand for reissues and any old prints of war films that can be obtained at local exchanges has also hastened exhibitors to pick up film that has been available for some time, awaiting dates.

Numerous pictures of the first World's War which were sent out as reissues early last fall, and of which there are plenty of prints, may receive renewed life as result of latest developments on the battle front, including such as 'All Quiet,' 'Four Sons,' 'Road to Glory,' 'Forgotten Men,' etc.

The Globe, N. Y., operated by the Brandt Bros., has rebooked 'Confessions of a Nazi Spy' for an extended engagement starting June 1. Criterion, N. Y., played 'Hell Below,' a Metro revival two weeks ago, and did unusually well with it. Exhibs around the country are dating major revivals, as well as indies and foreign-mades bearing on the war.

According to Jack Bannan, who controls 'Hell's Angel,' in its so-called streamlined version, there has been a sudden interest in dates, including repeats, for this picture since Hitler's march into Holland and Belgium.

'Just a 5th Columnist'

Dallas, May 28.

'Hitler, Beast of Berlin,' which normally might have died on its feet here, attracted such mobs to the Capitol (Interstate) last week that it was held over an extra day.

Perhaps the reason was best illustrated in the case of a potential customer who actually stopped a guy leaving the show, asked how the picture was.

'Lousy,' he was told.

'You're just a—fifth columnist,' he snapped, proceeding to buy a ticket.

Orson Welles

Continued from page 3

number by one and said he's still thinking of 'Smiler With a Knife' and 'Heart of Darkness' which he had in his trunk when he went to Hollywood. 'Darkness' will be made if he can figure out how to trim the budget, he said, while 'Smiler' has been pretty well knifed by Uncle George (that's Orson for George J. Schaefer, RKO prexy), because Welles only wrote a secondary part in it for himself, and anyway they can't find a girl to play the lead. Cast for 'Citizen Kane,' incidentally, will be almost all Mercury Theatre players whom Welles took west with him, although he said he'd like to add some Hollywood marqueeosis.

Denies Film Income

In apology for the lengthy period of non-productivity, Welles said that up until this time he hasn't received one cent of pay from RKO, nor has any of his troupe. He declared he came to Hollywood knowing absolutely nothing about making pictures, and it was silly to expect him to start right off from such a scratch spot. Since he's been there, he said, he's been paying close attention to other producers and directors on the sets, in the cutting room and in the front office. Now he feels that he's by no means an expert, but he has sufficient confidence in himself to go ahead.

And then, just to show that those three pictures in the next year aren't enough to keep the man from Mercury busy, Welles revealed a few other plans. He's currently negotiating with three potential sponsors for a commercial air program on CBS next season. In addition, he is organizing, in partnership with John Houseman, a legit financing-producing company. It will put on shows in Los Angeles which will tour to San Francisco and perhaps farther, depending on their acceptance. Idea of the outfit, in addition to producing about two Mercury plays, will be to finance other producers. Number of plays is indefinite, as Welles said he has 'loads of backing.' With the money made from these productions, he declared, he hopes to be able to meet the cost of keeping the Mercury group alive. In the past, he said, he has done this with his own funds, the result being 'I am now flat broke, despite all the money I have made.'

Between these other pursuits, Welles revealed, he also expects to do 15 weeks or so on the Coast and perhaps in New York in 'King Lear.'

Vs. 5th Column

Continued from page 1

are confined chiefly to manufacturing industries, but the President is said to be pressing his assistants to hasten an accord between the Government and all channels of public information. How soon the problem will be tackled will depend upon the speed with which the industrialists are handled.

In his address last Sunday, President Roosevelt declared, 'our moral and mental defenses must be raised as never before against those who would cast a smokescreen across our vision.'

There is no intent in the Administration's plans to organize any central bureau comparable to the war-time Bureau of Public Information, which President Wilson set up with George Creel as chairman. On the contrary, complete freedom to treat with the serious aspects of the problem will be left to the ingenuity, the patriotism and the skill of all showmen.

No Propaganda

Nothing will be suggested in any manner to be interpreted as political propaganda. The attack will be exclusively from a sound basis of national unity of thought on all matters pertaining to American principles of government, freedom and personal liberty.

The President frequently has shown an earnest interest in the welfare of the film industry. Despite great pressure on his time and strength, he occasionally views films at the White House. Within the past week he saw a special screening of 'Our Town,' from Thornton Wilder's play.

It is most likely that leading exhibitors will be invited to a Washington conference with one of the Administration top execs. Harry Hopkins, Secretary of Commerce, is the likely liaison. He has an intimate knowledge of the industry as result of recent conferences between his department and some of the industry's chief executives with whom he attempted to work out a basis of settlement by consent decree of the anti-trust action, now pending.

Relations between the Administration and the radio industry are on a somewhat more formal basis because of the day-by-day contact with broadcasting by the Federal Communications Commission.

Frisco Fair Also Points Up Midway; Cavalcade, Aquacade, 'Folies' Okay

San Francisco, May 28.

Redraped with the cloak of showmanship, which rules Treasure Island this year, the Golden Gate International Exposition opened its gates Saturday (25) to a reputed attendance of 123,000, a close second to the first day's attendance a year ago.

Show biz snapped to life as the explosion of bombs officially rolled up the curtain on a new world's fair show and marked the premiere of the 'Cavalcade of America,' Billy Rose's Aquacade and the 'Folies Bergere.' Commercial exhibits are taking second place as the fair this year is definitely show minded. Entertainment is the keynote and it ranges from the honky-tonk to the high-brow.

To enhance its beauty, the Golden Gate Expo has taken on a new color scheme for its buildings and towers.

The Gayway by early afternoon opening day was a seething mass of humanity. It is a bigger, gayer, much more diversified Gayway this year than last. There are new shows galore, including the African Jungle Camp, The Lost World, Wild Horses of the Grand Canyon, the Estonian and Swiss Villages, to augment the shows of the initial Fair. Sally Rand's Nude Ranch is back at the old stand, as are Ripley's Odditorium, the Glass Blowers, Incubator Babies, Chinese Village, the Monster Python, this time with a litter of baby snakes, Miss America, and a hundred more of lesser importance.

Salici's Puppets is in the Hall of Western States Auditorium. Stage 9 is a big Hollywood picture set in the north wing of the former Mines and Minerals bldg. With Hollywood actors featured, this attraction goes about the business of making sound pictures before a paid audience. 'Cavalcade of America,' a bigger and more spectacular show than its predecessor, 'Cavalcade of the West,' is likewise a magnet.

Back in its old stand in the California Auditorium is Clifford C. Fisher's 'Folies Bergere,' with a brand new show on the same pattern of speed and girls in scanty wardrobe.

Grosses of three of the big shows over the two-day opening weekend were as follows:

Aquacade, Saturday, $19,860.
'Folies Bergere,' $8,990.
'Cavalcade of America,' $4,360.

Rain Glooms Up N. Y. Fair, But Midway Looks to Long Holiday for a Break

Up to Tuesday (28) the World's Fair had a succession of cloudy, gloomy or rainy days and nights, a run of bad weather that the 1939 season did not encounter. Along the Great White Way, however, the concessionaires were optimistic and look forward to a four-day weekend starting Memorial Day (Thursday). Most of the showmen are cognizant of the weather hazard and feel they got their share from the comparatively meagre attendance last week.

Performance schedules of the major shows were not disrupted as much as expected, though audiences were often so sparse that cancellations should have been ordered. Fair management, however, aims to have all attractions play if possible, on the ground that those customers who are on hand are entitled to all that the expo offers and that goes particularly for the amusement zone.

'American Jubilee' called off only one performance out of 23. Estimated gross was around $22,000, which is not profitable operation. Claimed average attendance was 5,000 daily, or about one-third of capacity.

Aquacade cancelled four performances and when it rains the performers and ensemble go on in bathing suits, same as the aquatic contingent. Estimated gross was around $30,000, which is under the profit level. Sunday (19) last week was heavily attended and shows flourished, which gave the week a strong start, otherwise the takings would have shown even lower figures.

Gay New Orleans, which is entirely in the open, missed about 10 performances. 'Jubilee' and Aquacade audiences are protected by canvas and roofs for the most part and have a chance to draw in wet going. 'Streets of Paris,' an indoor show, was affected as much as the others, as indicated by a gross of $13,000, meaning a slight loss on the week. 'Railroads on Parade' started Saturday (25), running into the bad weather streak, but winning a good press.

Estimated that the Fair must average 100,000 daily to break even, operating nut being $50,000 per day. With the admission lowered to 50c, those figures are away down compared with last year. There are 277 conventions scheduled in New York, many dated during the Fair season, with the largest influx coming through June.

Second week's paid attendance this year totaled 430,889, against 656,065 in the corresponding period of the Fair's first season. That means a drop of 225,176 admissions.

ILL. LABOR GROUP AIDS AGVA IN AGENCY FIGHT

Chicago, May 28.

Campaign of the outdoors division of the American Guild of Variety Artists against the stand of the Barnes & Carruthers agency continues unabated, with the latest development being the assurance of cooperation by the Illinois Federation of Labor. In a letter to AGVA outdoors secretary Paul Sanders last week, R. J. Soderstrom, president of the IFL, stated that his organization will take steps to prevent the non-union B. & C. office from booking shows into Illinois state-operated fairs.

Outdoors division of AGVA has already taken steps to halt B. & C. shows from playing such fair dates as Pomona, Detroit, Minneapolis and Springfield, and has been in contact with fair secretaries throughout the territory.

War Market Also Hits N. Y. World's Fair Bonds

Dip in stock market values during the last two weeks cut into the recent steady climb of New York World's Fair bonds which originally were listed at $100 par value. The obligations, which have sold as low as $20, rallied briskly about the time the 1940 fair opened, climbing up to $30.

Decline in the stock market subsequently has shoved the fair liens down to $25 ask price and $28 offering quotation. Bonds are traded in on Over-the-Counter market.

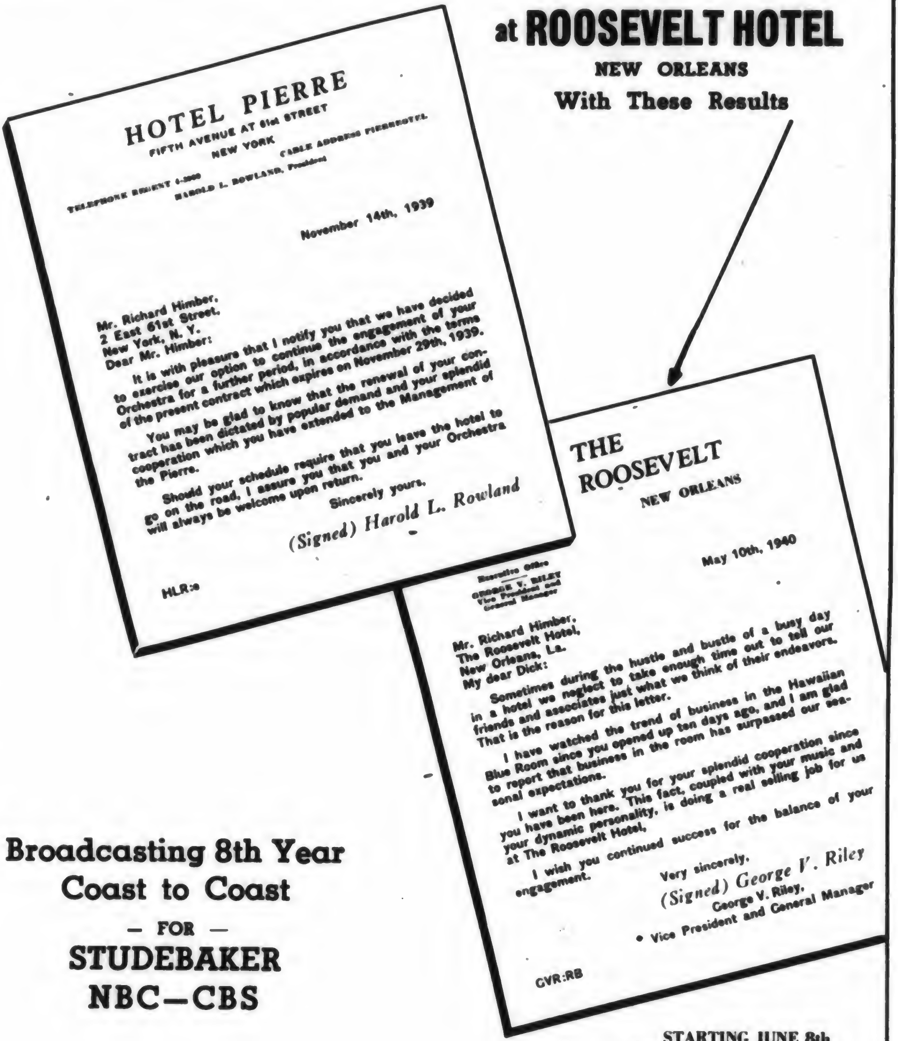
SURVEY SHOWS

RICHARD HIMBER LEADING BAND

at ROOSEVELT HOTEL

NEW ORLEANS

With These Results



HOTEL PIERRE
FIFTH AVENUE AT 61st STREET
NEW YORK
TELEPHONE REGENT 4-5900
CABLE ADDRESS PIERREHOTEL
HAROLD L. ROWLAND, President

November 14th, 1939

Mr. Richard Himber,
2 East 61st Street,
New York, N. Y.
Dear Mr. Himber:

It is with pleasure that I notify you that we have decided to exercise our option to continue the engagement of your Orchestra for a further period, in accordance with the terms of the present contract which expires on November 29th, 1939.

You may be glad to know that the renewal of your contract has been dictated by popular demand and your splendid cooperation which you have extended to the Management of the Pierre.

Should your schedule require that you leave the hotel to go on the road, I assure you that you and your Orchestra will always be welcome upon return.

Sincerely yours,

(Signed) Harold L. Rowland

HLR:s

THE
ROOSEVELT
NEW ORLEANS

Executive Office
GEORGE V. RILEY
Vice President and
General Manager

May 10th, 1940

Mr. Richard Himber,
The Roosevelt Hotel,
New Orleans, La.
My dear Dick:

Sometimes during the hustle and bustle of a busy day in a hotel we neglect to take enough time out to tell our friends and associates just what we think of their endeavors. That is the reason for this letter.

I have watched the trend of business in the Hawaiian Blue Room since you opened up ten days ago, and I am glad to report that business in the room has surpassed our seasonal expectations.

I want to thank you for your splendid cooperation since you have been here. This fact, coupled with your music and your dynamic personality, is doing a real selling job for us at The Roosevelt Hotel,

I wish you continued success for the balance of your engagement.

Very sincerely,

(Signed) George V. Riley
George V. Riley,
Vice President and General Manager

GVR:RB

Broadcasting 8th Year
Coast to Coast
— FOR —
STUDEBAKER
NBC—CBS

STARTING JUNE 8th
RICHARD HIMBER APPEARS
at the
HOLLYWOOD DINNER CLUB
GALVESTON, TEX.

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The Library of Congress
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www.loc.gov/avconservation

Coordinated by the
Media History Digital Library
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