

36th ANNIVERSARY NUMBER

# VARIETY

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NEW YORK, WEDNESDAY, JANUARY 7, 1942

PRICE 25 CENTS

# Thank You Again,

**Greatest audience display of Radio Drama!**  
**Best breaking year for LUX RADIO THEATRE**

The Lux Radio Theatre again wins out as the highest rated dramatic hour on the air—and again says: Thank you, you listeners, for making possible the most enjoyable and profitable radio drama series in America. We are continuing to work hard to give you the most

# AWARDS by Lux Radio Theatre "For Best Dramatic Program" Hollywood

1937

Annual Poll of Hearst Radio Editors  
Motion Picture Daily Poll of Radio Editors  
Women's National Radio Committee  
N. Y. World-Telegram Annual Poll of Radio Editors  
Cleveland Plain Dealer Radio Poll

1938

Annual Poll of Hearst Radio Editors  
N. Y. World-Telegram Annual Poll of Radio Editors  
Women's National Radio Committee  
Motion Picture Daily Poll of Radio Editors  
Cleveland Plain Dealer Radio Poll

1939

N. Y. World-Telegram Annual Poll of Radio Editors  
Motion Picture Daily Poll of Radio Editors  
Radio Guide Poll  
Radio Daily Poll of Radio Critics  
Cleveland Plain Dealer Radio Poll

1941

N. Y. World-Telegram Annual Poll of Radio Editors  
Movie-Radio Guide Poll  
Cleveland Plain Dealer Radio Poll  
Motion Picture Daily Poll of Radio Editors  
Radio Daily Poll of Radio Critics

## LUX RADIO THEATRE

NORTH VINE STREET, HOLLYWOOD, CAL.

DIRECTED BY  
CECIL B. DEMILLE

LOUIS SILVERS, Musical Director

MONDAYS, 9 P. M. NEW YORK TIME, WABC  
AND COAST-TO-COAST COLUMBIA NETWORK

**T**HE modern miracle of broadcasting helps to balance forces, loose in the world today, that would pervert public opinion to unholy purposes.

In the very nature of radio's many-sided employment of man's genius as scientist, inventor, artist and entrepreneur is found assurance of democratic, free operation.

American radio, with its far-flung contacts with the minds of millions at home and in foreign distant lands, guarantees humanity its greatest victory.

Participation in so grand a task is the privilege of Kate Smith, her collaborator and her organization.

It makes us proud that this is so.

The pledge of our dedication to Americanism naturally suggests that we owe acknowledgment to the Columbia Broadcasting System and its station managements and personnel.

To our sponsor, our agency and our associates, thanks for the companionship, without which the progress of the past decade would have been impossible, but with which the future is bright in promise of better and kindlier human and artistic relations.

*Jed Collier*

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212 PAGES

## THE FIFTH FREEDOM



**N**OTHING that has happened since Pearl Harbor subtracts from the ideal of 'The Fifth Freedom.' The business, or art, of diverting people at peace is a necessary part of national life. It is even more essential to a people at war. Hence, this fundamental necessity of diversion for an entire nation, any nation, and the freedom of those who provide this diversion in all its entertainment forms, has been named by this publication as 'The Fifth Freedom.'

THERE is no need for show business to hold itself lightly or have any self-doubts. Its function is a major, not a minor, role in the war to be fought and won. That the matter of diversion will often seem tepid and artificial compared to the realities of war should not persuade the stage, screen, radio, or other entertainment forms to feel that they are hopelessly unable to come to grips with the times or to attune themselves to the dimensions and tempo of the headlines. Modern war is also fought and won in terms of morale, and this is where the experts at entertainment are indispensable.

DIVERSION is an inescapable prescription for morale, and is why morale will need regular entertainment of all kinds. Including sports. But show business, all of it, will need to exert a positive, not a passive, attitude.

THIS freedom of self-expression is basic to the kind of show business and the kind of broadcasting that belongs to and is a natural expression of our American way of life. In normal times it is a self-expression that extends up to and across the border of politics, economics and the delicate questions of social reform. Our playwrights may treat of the issues of the day. They may bring the force of their craftsmanship to bear on controversial matters. They are not banned by Government edict from a whole range of subjects.

THE reactionary 'culture,' or dictatorship, is always easy to recognize. Among the very first fitted for a Government strait-jacket is entertainment. Showmen are intimidated and so, for safety, they go back hundreds of years to the classics. All contemporary vigor disappears. But even the classics must be discreetly selected in a

dictatorship so that out of the mouths of strong characters do not emerge remarks with offensive connotations to tyrants of the day.

SHOW business helps its Government in the United States, but show business is not an arm of the Government. It is not slavish or obsequious nor afraid to satirize the Administration. Nor is radio, despite its very license to operate being under Government control, bulldozed into meek compliance with bureaucratic orders. These are among the fundamentals of a democracy of great latent vigor, a democracy which will not, we believe, collapse or rot away.

WHICH is not to overlook the prospect that we may have economic convulsions after the war, and that political neurostenia and other trying experiences will tax our national strength and sanity.

TO preserve 'The Fifth Freedom' through this test and the post-war tests, it is first necessary to understand what is vital, basic, inalienable. It is necessary to understand that these liberties are and of necessity must always be distasteful to reactionaries, anti-democrats, censors, bigots and arrogant, power-made suppressors who have the souls and the mental attitude of the Inquisition.

IN recognizing what is essential to 'The Fifth Freedom' and not to be undermined, discounted, belittled or traded in for shiny, new, but false, political slogans, the entertainment world needs more imagination and perspective than some of its members currently reveal. Against this, however, part of the leadership and a considerable contingent of the rank and file of modern American show business seems well informed.

BUT before there can be a vigilant defense of 'The Fifth Freedom' there undoubtedly ought to be a considerable step-up in the level of the self-consciousness of those who benefit from it. In other words, show business needs to be more aware of what it now possesses that is precious, of who might or would like to deprive it hereafter of these privileges, and what type of agitation or proposal is a probable danger sign of a serious, as distinct from a frivolous attack.

SHOW business is not without faults. It should not deny them nor foolishly attempt to excuse the occasional chance-taker who badly oversteps the line of decency. Nor is there any need to quibble about decency being a matter of the year and the geography of the incident. Elsewhere in this edition readers may note that the gags that were offensive in the old vaudeville days are mild and routine stuff in 1942. Definitions of decency are often traps that common sense does well to avoid. 'Indecency' to the bigot, takes in everything. The opposite kind, in contrast (and who also lacks balance), admits nothing. The public will accept neither extremity.

AT any time American amusements are, of course, only relatively 'free.' There is no freedom to be pornographic, no freedom to be seditious, no freedom to incite to riot. The theatre and the screen and the radio may not indict whole races or creeds. They may not do violence to commonly accepted good taste or family traditions.

ALL this is of the essence of common sense. The reduction ad absurdum of liberty is anarchy. All liberty to be true liberty recognizes the other fellow. In this the democracies differ fundamentally from a Nazi ideology that exalts the 'liberty' of the leaders—not the masses.

ROUTINE criticisms of the taste of a given entertainment have, by themselves, no great significance. The excesses of reformers make them ridiculous and today the old style reformer is not much of a problem. Nor are the loose, non-specific damnings of radio programs, for children or adults, too serious, except that radio producers must never forget that public opinion is their master, not they the master of public opinion.

THE public, or any portion thereof, may in a democracy assert its disapproval of entertainment, comedy, jokes, lyrics, scenes, points of view, implications which they deem unfair. They are free to raise the hue and cry of 'propaganda.' We have an active literature of controversy in the theatre in films and in radio. We indulge in political quips and freely comment on all public affairs. Powerful men are lampooned. Even the President is not exempt from jibes.

WHAT is important, therefore, is that show business recognize these privileges, exercise a wise self-control of them, defend them, refuse to yield them and understand that these things are first things—not minor by-products—of a working democracy at war.

# Films and Radio to Rid Americans of False Complacency About Axis

Major war mission during the coming months for the nation's two dominant forms of entertainment—film and radio, will be to keep the people of the United States cognizant of the fact that they are in a war. That's the opinion of the Government's public relations experts, many of them themselves recruited from films and radio.

It is felt that the greatest danger to the United States at present is complacency—the same complacency that overtook England during the first winter of the war, when enemy armies sat on opposite sides of the Maginot line and scarcely a shot was fired. The ordinary Englishman then wasn't acutely conscious of the hostilities, as Goetzinger, the bombers so sadly made known later, and the war began taking second place in his thoughts.

As a result, production did not increase as fast as it should have; air raid wardens and other volunteer workers who had joined up with the declaration of war resigned and droves and other workers were let go. The result was a lack of enthusiasm, and the people began to get a dangerous idea that they were safe.

That's what must be avoided in the United States. It's recognized that in months to come, unless some highly unexplored disaster strikes the United States, all the fighting will be done in the other hemisphere—Atlantic and halfway out in the Pacific. This distance, and the novelty of the fighting, will create a false sense of security and complacency.

**Keep 'Em on Their Toes**

To forestall that, it is the job of the U. S. fully aware of the dangers that beset them, to keep them exerting their muscles and plows, is the job that the coterie of the film and radio men in the Government are now consulting with whom they are consulting are laying out for the two mediums.

Those plans are bound to make a significant change in the production program of the two mediums. And in what type of entertainment America will see and hear in the future.

Even now it is being said by some reporters touring the country that this is beginning to change in the United States and the Axis, but between New York, San Francisco, Los Angeles and Paris, Axis. That's an exaggeration, of course, but it does make clear that the cost of the cost of the war, but the fact remains that a great portion of the country has been almost unaffected by the hostilities and will continue to be so unaffected for months to come.

**Radio Through the Dark**

It will be the duty of films and radio, by inspirational and clever dramatic production, to reach every part of the country, no matter how remote, constantly keep to the heart of the matter. Films and radio have already done an excellent job, it is said, of selling America as a place worth defending; the task now is to activate the citizenry to actually doing something to defend it.

Radio, through the creation of provisions of the Federal Communications Commission, is already closely controlled by the Government, though freedom of individual operation is allowed. First step to Government activity in regard to motion pictures was taken two weeks ago with the Federal Communications Commission of Lowell Mellett as Coordinator of Film.

As the President said in making the appointment, he "wants no censorship." However, he also said it will be Mellett's duty to "consult with the wise motion picture producers of ways and means in which they can most usefully serve in the national effort."

Inasmuch as it has already been decided how films can most usefully serve, Mellett's task is laid out for him. All he needs to figure now—and he has nothing to figure—the mechanics of creating the awareness in the people that is sought. Films which will do this must be scripted, and they must be entertaining.

## Now Hearing Things

Passions, Jan. 4.

Upton Sinclair, far-seeing novelist who has been viewing spectres for years, is now hearing strange sounds on the radio set. Noises are not only strange, but suspicious, he intones. He is endeavoring to strain their official ears for code messages to the effect that it is fifth-column war or state.

## BURTON AND SAVELL RESIGN FROM PAR, N. Y.

Charles Burton, in charge of the construction and maintenance department for Paramount with headquarters at the home office, and Leon Savell, who has handled the affairs of J. H. Cooper, Par partner, also at the h.o., both resigned during the past week. In both cases they have plans which will be officially announced later.

A registered engineer and architect, Burton may go back in business for himself as a theatre construction and designing specialist. He was in that field on his own several years ago before joining Paramount, with offices in Miami and Asheville, N. C., and operated mostly among independent exhibitors. He also has several offers to join important circuits, as well as engineering projects on defense work. Burton will be succeeded by his assistant at the Par home office, Richard Perkins, who formerly was stationed in England on Par theatre construction and maintenance.

A successor is not planned to Savelle for the time being, with his work probably to be parcelled out among others at the h.o. Formerly in charge of accounting for the Wilby-Kinney circuit, Savell was brought into the h.o. more than a year ago to handle affairs for the Cooper-Par theatres located in Nebraska, Oklahoma and Colorado. There are no definite reports concerning his plans.

Resignations of Burton and Savell followed that of Harry Kalchein, in charge of the Par stage-book-keeping department. Kalchein, who may shift to the Coast, states that his plans are not yet set.

## 'Aviation Cavalcade' Preem

B. B. Kreider, Universal short subjects chief, pulled out for Cincinnati Saturday (3), to set preem of 'Cavalcade of Aviation' at Keitel's, Dayton, O.

Preem for the aviation short, Jan. 10, at the Dayton theatre because it's the Wright Bros. home town.

## Rowland's 'Commandos'

William Rowland, who has formerly turned out feature films, will make 'The Commandos' at the Fox studios, N. Y., based on a story written by Steven Costello and Irwin Shapiro. Picture will include some actual scenes of raids made by the British foraging fighters.

Rowland has been making the 'International Forum' shorts for Columbia during the past year.

## U.S. Ukase Grounding Private Planes a Boon To Film Producers

War hasn't been on the debit side for picture producers. The military ukase grounding private planes and more stringent regulations against flying too low have proved a boon to the industry, especially those in the Valley.

Unrestricted air traffic has cost the industry some \$100,000,000 in six figures for spotted takes and delays due to motor hum getting on the sound recorders.

Hardest hit were Universal, Warners and Republic, owing to their proximity to the air fields. For operators are now free to schedule outdoor production without interruption from plane noises.

Red balloons, which floated over locations to warn aircraft away, have been hauled down lest they serve a more ominous purpose. Ranches in the Valley, where western and action pictures are made, can now figure budgets and shooting time more accurately.

## WB to Film Exploits of Air Ace, Onetime Usher

Hollywood, Jan. 4.

Story of Lt. Boyd Wagner, American ace Army flyer in the Philippines, is the basis of 'Pittsburgh Express' to be produced by Warner. Wagner was once an usher in a WB film house in the Pittsburgh district.

Ronald Reagan and Joan Leslie are slated for the lead roles.

## 'Bambi' Key Test Runs

Walt Disney's 'Bambi' is scheduled for road spotting at first in four key situations starting around Easter.

Pictorial will open in New York, Los Angeles, Chicago and one other Eastern city for a run, with general release held off until next fall.

## MRS. CARUSO, JR.'S SPOT

Hollywood, Jan. 4.

Yvonne Caruso, wife of Enrico Caruso, Jr., son of the famous tenor, has joined the John Beverly Hollywood Radio Playhouse, Inc. She is in the talent department.

Mrs. Caruso is a pianist and a dramatic soprano.

## Hollywood Through a Bomb Shelter

By Milton Berle

Stilres in the Night! Blackouts and war conditions which can take on anyone in Hollywood... especially the juvenile actors who can take it on the chin... why shouldn't they, most of them have two others to fall back on... There's a pocket of blackouts... perturbed over the existing conditions... That's Chapter 88 of the Amalgamated Order of Loyalty (I) of the United States... 800 members of the group were ordered off the streets during the blackout because of the gleam in their eye.

Billy, the Midget, is probably the one person who isn't worried about air raids... He carries his own pocket flashlight... the black-out which will be with plenty in the back (which can also be used on Sundays)... When the blackout sirens wailed the first time, I was waked late at 20th Century-MGM... Four times I was pulled out of my car by cops and taken to the local FBI offices and registered as an alien... does anybody want to buy a machine kit cheap?

In the Mill of the Night! Everyone in Hollywood is trying to outdo each other in creating elaborate bomb-shelters... Of course, my mother outdid all others—she had one made out of mink!... My bomb-shelter is built so deep in the ground six gophers are picking me for dispossessing them... One actor out here put a transmitter to good use... He ran around yelling 'Air Raid!' and his mother-in-law made a bee-line for the underground shelter—and, he hasn't let her out since!... Bob Hope has a bomb-shelter that has the best communicating system to date... they send their jokes to him via carrier gopher!...

Blackouts in the Moonlight! Airlines were worried about blackouts causing night-time beacons to be out of commission... I solved the problem by getting the airlines to hire three guys to stand at Lockheed and eat nothing but onions... Now the planes come in on an onion beam... (The onion beam is a new invention... There's a certain radio comedian who has a novel innovation... There's a certain radio with him during air-raid alerts so that he can ad-lib during blackouts... Under the same name, I saw a Jap in Japan have 'alerts' too... every night they yell 'learn-out!'...)

Funny how fast we learn to do things... On the first alarm I painted all the windows in my house black and slept for five days... Two hundred actors working for a picture were ordered to go to bed... I was bothered by the blackout... after all, they're used to getting paid off in the dark... Laird Cregar is in the crowd... (The crowd is the Hollywood-Plaza hotel during a blackout... Laird accidentally put his hand in somebody else's pocket... Suddenly the man turned around and said, "Oh, no you don't!"... That's the rule...)

Blackout Notes in My Black Book! Several of Milan's glamour boys who inhabit night clubs constantly have been appointed Air Raid Wardens... I was the first from the night club... A quicke producer took advantage of the movement of troops through Hollywood from Camp Roberts to the Pacific Coast... he mounted several straight days before the war... (The war is the war... 'Swirl'... And, a certain delicatessen out here is serving a special type of beer for blackout nights... When you stick your fork in it, the bones rattle up...)

Three shyder lawyers are in a frenzy and fit to be tied... by accident, they chased six Army ambulances that were going on maneuvers for 10 straight days before the war... (The war is the war... Roosevelt's speech denouncing the Nipponese was one of the greatest pieces of Jap-panning I've ever heard... The main actor in the play is a unique bomb-shelter in which he stores his liquor... now, he keeps running to his shelter—alert or no alert!...)

**SLOGAN: 'SHUT A BOMB AND BE THE BUND.'**

## UA Meets to Finalize Divorcement of Co. Management From Ownership

United Artists' stockholders met yesterday (Tuesday) to finalize steps taken at a meeting three weeks ago to separate management and ownership of the company. Yesterday's meeting, called so far by the stockholders, was the first of a series of amendments which proposed last month and drawn up in legal form.

Edward C. Rafferty, UA pres, planned from New York to the Coast to attend the meeting with him and together, Laury Lawrence, v.p. and coordinator of company activities, flew out on Sunday to Arthur W. Kelly, v.p. in charge of financing, is expected to go to the Coast later in the week. All three officers of the company will be working on financing which west.

It is noted that Charles Chaplin has dissolved his own producing company to work through United Artists Productions in the future.

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Hal Wallis is remaining with Warners and not tying in with Murray Close, the producer of the new United Artists, according to report making WB studio rounds.

It is understood that Wallis, whose present contract has six months to go, had assured top Warner executives that he does not contemplate the dissolution of the corporation will have no bearing on the relationship.

UAP will be maintained for the present solely as a financing agency, Rafferty said. Producing will be shelved to prevent any possibility of trouble after UA producers expressed fear that the distributing company might push UAP pictures to the detriment of theirs. UA prey stated.

Work on "G-string Murders," film.

## 20th Holds Power

Hollywood, Jan. 4.

Thyrone Power, whose option does not expire until Feb. 28, has been renewed by 20th-Fox.

Prep is good for the next two years.

To our friends, the exhibitors, the critics, the public.

## SEAN'S GREETINGS

Bud Abbott and Lou Costello

# WORLD TALK

## DOWN, BUT STILL PROUD

By Fred Allen

It was three a.m. Bendo, the little contortionist, who had just consumed a one-night stand at Stamford, scurried out of the Grand Central Station carrying his straw suitcase and seven dollars net. As Bendo turned west on 42nd street, he heard someone go "Pasta!"

Looking around he saw that, except for two dilapidated horse and a battered harness cab, the neighborhood was deserted. Bendo turned to go when again he heard "Pasta!"

"Who's that talking?"

"It's me, the horse. Come here a minute."

Bendo walked over to the harness cab and, sure enough, the horse was smiling.

"You don't remember me, do you?" said the horse.

"Well, your harness looks familiar," confessed Bendo, "but you I don't seem to place."

"I was on the bill with you in Buffalo," said the horse. "I was the juvenile with Fink's Stallions. I did all the comedy. Remember?"

"You're right," argued Bendo. "You done pantomime all through the act. And for the finish you stood up on your hind legs."

"Holding a big American flag in my mouth," added the horse.

"You were a riot."

"Yes, those were happy times," mused the horse, "I still keep my scribbles on my stall." "

"Noting the horse's tattered harness and rundown shoes, Bendo felt sorry for his brother performer.

"That brought you to this?" he asked, "doing straight for a gutter gondola?"

"Well, you know what happened to vaudeville?" said the horse sadly. "They couldn't get any dates. The act split up. I hung around Belmont for a while, but I couldn't get anything. I finally had to grab this job pounding the streets with this cab."

"But today vaudeville's come' back," argued Bendo excitedly. "A talkin' of horse. You'll be a novelty. They're lookin' for fresh. You can plenty of 'em."

"No, replied the horse shaking his head, "I'm through."

"Through nothin'," argued Bendo. "Look, I'm going up to the Loew office in the morning. Tell the Sidney Piermont you've got a great single. Why, horse with 15 minutes of talk. You'll be all set."

"Please," begged the horse, "promise me."

"I said Bendo."

"Promise me you won't tell Piermont you saw me."

"Why?" asked Bendo eagerly.

"Because," bellowed the horse, "I would rather pull this dirty, battered cab over the lumpy cobblestones of New York 18 hours a day than play that Loew Circuit again."

"I understand," said Bendo. The little contortionist picked up his straw suitcase and scurried away into what was left of the night.

Moral: You may see columnists on the Loew Circuit tonight, but you never see a horse.

## Tommy Gray's Tattles (1917)

(Tommy Gray, a regular 'Variety' contributor and a great natural wit, was evidently the creator of many of the current war gags. His columns of the early months of World War I disclose humor that's topical today... and being used with but slight alterations.)

Since the British Government has established a recruiting station in New York many fellows have suddenly lost their English accent.

As it seems to be things in Russia are as peaceful as the rehearsals of a play with an all-star cast.

It's a poor cap that can't play three or four benefits a day nowadays.

Some managers are going to send shows to play near camps. It should be stopped. The soldiers will have trouble enough.

Jazz bands will not be hurt by the war. Nothing can hurt jazz bands.

Can't audiences claim exemption from "Gunga Din"?

My latest composition... English version of ragtime songs Pictures that will stir the war... American flag songs

It must be great to hear the boys in the trenches singing all those songs.

A lot of 'School Acts' will be broken up by the draft.

Broadway mus, holier 'lights' at 'every night.' It will not be dark, however, as buck dancer clothes are always in evidence.

War will make a big difference in the drama. From now on all vil-

lains will have to be German, Austrian or Turkish. (Switch to Japanese and Italians; det Germans—E.B.)

There are not so many croakers doing talking acts. Maybe the dialects have something to do with it.

Let's hope the boy in the trenches have time to smoke all that tobacco.

It took the World War to make a man out of the wrist watch.

With the college 'boys' enlisting, it looks like a tough season for the chorus girls.

When you come to think of it, confectionery is not so bad. Besides "the folks you love," it also takes in authors, song pluggers, hotel clerks, baggaze men, . . . reviewers, agents, chorus men, taxi drivers and female impersonators.

The conscription law made a lot of those 'boy wonder' violin and piano players tell their right age.

This is a great chance for the boys who have been writing war songs to volunteer and do some of the things they have been writing about.

See where the U.S. is going to have 30,000 aeroplanes. Looks like a great chance for acrobats to volunteer to teach the boys how to take fall.

More war songs would be written if the song boys could find a word to rhyme with 'khaki.'

## NEED FOR NEW FACES URGENT

### Exhibitors Deery Lack of Courage on the Part of the Producers and Distributors to Build Up Stars—Present Marquee Crop Fast Fading—A Few Studios Have Dared

M-G MOST SUCCESSFUL

By ARTHUR UNGAR

Hollywood, Jan. 4. Hollywood has a most serious problem on its hands for 1942 and thereafter. It must develop talent that will meet something new with the exhibitor and the public. Stars who have been in the popular foreground this year have the exhibit of starting to fade as the years went by, and will continue to fade as the next few come along.

Both eastern film moguls and rulers of cinema's productive ground are not particularly speculative in the induction of new talent. "It has been a byword throughout the nation, especially among the exhibs, as well as in Hollywood itself, that the producers are determined to feed their customers what they choose and not what is best for them—new faces in abundance.

It's the old story here of "let the other fellow take the chance, not me."

Hollywood has had new faces, new names, etc., in the past five years, but they have not been in sufficient numbers to give any company an edge in finding an easy way for its product, outside of Metro. That company for the past 10 years or more has been the leader in the industry from a standpoint of having a sufficient number of important and talented people on its roster who can adequately, as well as potently, fill the cast of a picture. Metro, fortunately for itself, has been in a position to experiment and build up its talent. Lots of it has been kept under wraps for long periods, paid salary and never used until the opportune time. Then the company utilized it to fullest extent and to excellent advantage.

### L. B. Mayer's Enterprise Has Paid Big Dividends

Louis B. Mayer can be given credit for that method of operation. He started to do it about eight years ago. He took people from all parts of the world—theatre, opera, cinema—and

(Continued on page 48)

## Show Biz Mobilizing for All-Out War Effort; Its Record Is Already Bright

Deadline Jan. 4

This edition of VARIETY went to press Jan. 4. Early deadline, because of the mechanical problems and the size of this issue, makes it necessary to omit certain standard departments this week.

## Chorines to Stars, They Give Their All to Britain

London, Dec. 15.

Total war has come to mean total 'for' show people in this country. For more than two years now stars of stage, screen and radio have been putting in a seven-day week every week as their contribution to the war effort. With two-a-day the rule for most West End productions to beat the early blackout, practically every-one of the leading players figure on a Sunday-charity bill as well. It is impossible even to approximate the gross takings from these thousands of charity shows since September, 1939, but Bud Flanagan's (Flanagan & Allen) guess is probably as good as any-body's when he says they have raised more money than John Public would hand over for any cause, bar only buying a wreath for Hitler. The great majority of males of military age are, of course, in some of the fighting forces. In the numerous women's auxiliary organizations the hundreds of performers, from leading ladies to chorus girls. If most of these whole-time war workers enlisted because the blitz of the second year of the war knocked show business for a loop, the fact remains that they have done, and are doing a great job, and are in for the duration.

Numing individuals in this circumstance is possibly unfair. Scores have made equal self-sacrifices in the common cause.

David Niven

Outstanding. If only because he was one of the first of British film stars to visit Hollywood, is the case of David Niven, now a major in the King's Rifle Brigade, an organization of crackshots—and when last (Continued on page 54)

The show business, in all its fields and phases, in component parts and as a whole, is mobilizing for the common cause of defending America. Long since have already been aiding by the profession to help ease the Axis, but the full picture of what the industry can and will do has not yet been drawn.

As an industry, it will unquestionably lead the way in raising funds to pay for the war effort, either by conducting drives to sell Defense Bonds, or soliciting outright contributions for the many war relief charities, that are bound to spring up. In World War I the show business got special commendation from the Government for doing more than any other industry to further the various Liberty Loan drives.

In a matter of morale, there's no more potent force than entertainment. It's also the most palatable as well as most effective in spreading and dispensing propaganda, even more so in the current strife than in World War I because now there's a highly developed radio broadcasting that was non-existent when Kaiser Wilhelm was the Hun.

Spurred by an urge to do more than just talk about defending the Pitts, Freedom—and all the other freedoms, too—many a show business person, more daring than the rest, kicked over his stratagems income to get in there and actively do his part to defend the world against Hitlerism.

To list those in the profession who during 1941 took some role in aiding in the defeat of the Axis, would consume a volume. No other industry has been more generous of its time and labor; none has given a greater percentage of its personnel.

In a past war, show business is doing its full part. A great many of its workers are serving by merely doing their jobs. Many are creating the entertainment that helps morale. Others are taking a more direct part. Too relatively few of those who are doing so, there's:

In the Service Robert Montgomery, who gave up a Hollywood career at its peak, to join the Navy and accept active service with the Navy. He's now in Washington after having spent several months in England as naval attaché at the American Embassy. Prior to the fall of France, Montgomery was a volunteer ambulance driver in the war zone.

Robert Riskin, who quit his highly (Continued on page 48)

## VARIETY

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Happy New Year

| INDEX         |         |
|---------------|---------|
| Bills         | 160     |
| Concert-Opera | 148-154 |
| Film Reviews  | 44      |
| Home Reviews  | 165     |
| International | 89-107  |
| Legitimate    | 187-209 |
| Music         | 155-170 |
| Night Clubs   | 171-184 |
| Obituary      | 210     |
| Pictures      | 4-88    |
| Radio         | 108-147 |
| Vaudeville    | 171-184 |

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MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.  
28 WEST 44TH STREET  
NEW YORK CITY

December 15, 1941

WILL H. HAYS  
PRESIDENT  
CARL E. MILLIKEN  
SECRETARY

OFFICE OF THE PRESIDENT

The Editor,  
VARIETY,  
154 West 46th Street,  
New York, N. Y.

Dear Sir:

VARIETY deserves the warmest commendation of all who would preserve unimpaired, untrammelled, unsullied what you so brilliantly term "The Fifth Freedom - the freedom of self-expression in artistic terms".

This is a never-ending fight. It does not permit of complacency or indifference or neglect. Those who would destroy freedom of expression sometimes move forward in frontal assault; more often they attack by flank, subtly, deviously, stealthily, raising, when the occasion suits them, false banners and slogans to entrap the unwary and the unsuspecting.

Freedom of expression is not a particular virtue of the screen, the press, the stage, the radio, literature and the arts. It is a basic tenet of our way of living. An attack on one is an attack on all. If one freedom falls, all freedom is threatened.

Our industry has always stood with those who have fought and won the many notable battles in behalf of freedom of expression. No challenge to that freedom will find us unprepared to do our share.

With kind regards, I am

Sincerely yours,



# LET'S GO TO ABBOTSFORD ABBOTSKIRK

## John Hay Whitney Compares Censor Despot of Colonial Days to U.S. Senate's Film Probers

### DEFENDS HOLLYWOOD'S REALISM

#### Getting Hep On Latins

By Walt Disney

Since we've come back from our survey trip through South America, most of the questions we've been asked by our Hollywood friends have been but slight variations of 'Did you find much material? How many shorts are you going to make? Do you think you make a feature? Are these pictures going to be for the North or South American market?' And lastly—'How did you find the South Americans?'

Well, first off—'We found so much material that we came back with our heads swimming, and it wasn't until just recently that we were able to sort out and decide, frankly, if we present we haven't the slightest idea of making a feature-length job on a South American theme. I've been in the business too long not to say: 'You never can tell.'

Many people have the idea that we're making these pictures primarily for the South American market. However, those in the industry realize that, as things now stand, our primary market must be in North America if we are to realize our investment. We'll show them in the South American countries, yes, and we'll nervously wait for their appraisal as an audience on opening night. But, frankly, if they shouldn't like them—well, let's not even think about that.

However, my co-workers and I aren't too afraid that they won't, because we know that our South American friends know we'll be trying our best, and they appreciate that.

#### SOUGHT THEIR VIEWPOINTS

They appreciated the fact that we actually came down to their knowledge and that we didn't try to make a little green field out from them, what they considered the most colorful and representative in their culture, customs, music, color and humor.

When you visit any country in South America you find that movie-going is a favorite recreation. They are the type of fans that make you proud you're in the industry. And although they have not liked some of Hollywood's attempts to show their South American countries on the screen, I found that they treat those few cases as isolated incidents—having nothing to do with their enjoyment of films in general.

The most important result of our trip, to me, was the fact that we learned a great deal of what is going on in Latin America to people of every country—from government officials to fruit peddlers—we think we found out what the composite Brazilians, Argentines, Uruguayans, Chileans or Peruvian citizens like about his own country, and also what he wouldn't like to see on the screen.

For instance, Brazilians know that a lot of Americans have the erroneous notion that their beautiful and progressive country is one big jungle. Naturally, they are proud of their artists and their music and the beauty of the country itself, as well as cities like Rio or the modern, strapping industrial city of Sao Paulo.

#### THAT PAPAGAIO CHARACTER

We also found out, when we began our verbal poking around that an unending number of people in the little green parrot called the papagaio. Brazilians are terrific joke-tellers, and instead of saying to their friends, 'Did you hear this about the papagaio?' they say, 'Did you hear the one about the papagaio that...'

Everybody in Brazil that we talked to sooner or later got around to requesting that we make a papagaio character, so right now we've got one short in work that takes Donald Duck to Rio, where he's shown around to all the gay spots by a Brazilian sophisticated papagaio that turns out to be a little sharper than D. Duck.

And in Brazil we were so hypnotized by the spell of the music—whenever we were in a restaurant or a ballroom incidentally that we bought the rights to several of the pieces we liked best, and we intend to make some Sibley Symphony-type pictures with this heady music as a background.

Such things as this, we feel, we could have only learned so far by being in the country and getting the inside scoop from day-in-and-day-out conversations, what the people there like.

And I feel that people right here at home are so keenly interested in our neighbors to the South that they will like to know a little more about them.

In parts of Bolivia and Peru, some of our artists were so enchanted with the colonial dress and the film in general that they decided it would be a wonderful place for Donald Duck to founder as a tourist—and that's just what we're doing.

In Argentina we met a lot of interesting people of the types of gauchos—and there are plenty—and we now know better than to dress him up in a Chilean hat!

But one Argentine said to us with twinkling eyes: 'Well even let you make a few mistakes with our gauchos—so long as you make us laugh.'

In normal times—times of peace—the man who tries to censor you is the man who is afraid of you. That theorem now, however, is largely of academic interest. For the censor of wartime has a legitimate fear—that of the enemy.

Right here in America—past and present—we have seen enough examples of peacetime censorship to make evident what brings it about. The first was in Salem, 1680, where we had the spectacle of hatchet-faced elders becoming so confused at the appearance and behavior of some white, buxom and probably not too conventional ladies that they had them hanged.

John H. Whitney, in Jamestown, Va., at about the same time, had a witch, not hatchet-faced, but a red-nosed and goat-like tyrant who loved his pain and feared his people, and who burnt forth with: 'If thank God, there are not free schools or printing here, and I hope we shall not have these hundred years for learning has brought disobedience, and heresy, and sects into the world, and printing has divulged them, and libels against the best of government. God keep us from them both.'

There are other examples of censorship in all the smoozers from Carrie Nation to John S. Sumner and the Watch and Ward Society. Let's not invoke their ghosts.

#### THE SENATE FILM PROBE

A very recent one, however, is the picture of a group of United States senators demanding that the film industry refrain from making any of the most important pictures itself—in the struggle of democracy against dictatorship.

I think that these various attempts at suppression, the old and the new, are of a kind. They are all attempts to keep life, and so they tried to make their life joyless. The tyrants—and for stout Governor Berkeley you can substitute the newer and stouter Marshall Goering—saw criticism, and so they shut the mouths of their people.

But what about the would-be censors of this last year of our life? They are, for the most part, men who are using the motion-picture arts to support their own isolationist stand. 'What were they afraid of?' It's clear that they feared for their own jobs. They were afraid of the loss of their picture. They knew how tremendous and galvanizing the influence of films may be upon the minds of men.

The men who tried some months ago to put their fingers away with isolationism. But still we're not done with the attitude that says, in effect, 'the place of art is in the home.' This is a closed issue of course, issue of confidence and issue as the 'place of women is in the home.'

What it means, keep out of men's way. Don't concern yourself with our lives. You don't know enough, and besides, you might say the wrong thing. Be still, or go and dream about a new world. Make out of nothing but postboard and confectonery. Don't try to reflect the tremendous drama of our daily lives.

The men who tried some months ago to put their fingers upon the movies thus admitted that the movies are big. We all know they are big. The United States Government has recognized their value. But I believe that they are today that bigness should not be neutralized, put on ice or camouflaged, but that it should be SEEN.

#### SEEK PROPER UTILIZATION

Not that Washington itself wants to use it. It wants the makers of pictures to utilize it themselves. It has no intention of censoring or censoring producers that sell motion pictures or horse-operas or building castles in Graustark, they should from this day on get to work depicting Japs as villains. It has no intention of censoring or censoring producers that sell motion pictures or horse-operas or building castles in Graustark, and we still have a weakness for Graustark. And we don't care for the traveling States and the Government, in part, is set to up the Office of the Coordinator of Inter-American Affairs and to allow me to direct its motion-picture and educational program. It is to be assigned, our stated policy, is to consult and advise.

The Office of the Coordinator also carries on activities in other fields besides motion pictures. United States inquiries is its work in radio. Through the efforts of the Office, extensive programs of local long-wave news and entertainment reports, emanate from Latin American stations. Short wave news broadcasts from the United States and the Government, in part, is the most powerful U. S. shortwave stations has agreed to air 700 hours a year of special shortwave news, entertainment and educational programs with the motion picture industry.

Also undertaken by the Office of the Coordinator is a comprehensive program to stimulate the teaching in U. S. schools of subjects taught in the other countries. It is also a broad program of student interchanges. The Office is seeking to overcome the language handicaps and is sponsoring a program of language prohibition and the publication of a guide to all the republics.

In the news, the Coordinator has a staff of trained newsmen and women both in Washington and New York to work with the newspapers, news agencies, periodicals and radio stations of the United States and the other countries. Their work stimulates the publication of news articles and pictures about the United States in other American countries and the news articles and pictures about the United States in Latin America. The Coordinator's office has contracted for the publication of a monthly magazine, 'El Guardián,'

The only trouble with this girl, who was blonde and 21 and English and built for sweetest of men, was that she and they both had a passion for the movies which they called the cinema. Aside from that she was fine. The aunt, no, she would never see 40 again, but she would never see 40 again, but she lived her life as though the two-score mark were still a club no bigger than her hand on the distant horizon.

The aunt was kittenish. When she wasn't being kittenish the aunt devoted herself particularly after she found out I was an American, to acting vigorously the part of a chaperon. The girl didn't like that very much, I didn't like it either.

But we were in Batavia, the capital of Java in the Netherlands, halfway across the world from her home in London and mine in New York, and it was August of 1939 with a war crawling down on us rapidly. In addition, the aunt wasn't as agile as she fancied herself. In addition, she wasn't as tall as she thought she was and she was not totally blind with her logarithm, which we could arrange to have mixed with her logarithm, so we did it all right.

This girl's first name was Jennifer and her second name was not Catarina, so in order to avoid alighting any traditions and leaving any girl's credit, I shall call her Jennifer Catarina, which suits her better than her real name. Jennifer always sounds to me like the Latin for some species of deciduous plant or the name of a month. Jennifer was Jennifer that type. This girl was all right. I never found out the name of the aunt, but she was distasteful to me and because I'd always been a girl, she never talked that way all the time and it was disturbing charming.

I met her in Batavia, where she had the hotel bar. I was having a beer which, as Damon Runyon puts it about a well known Broadway watering place, seems very good in Java. In these days, I was sitting at the bar and she was past, there wasn't much else to do if you were an American of my build, traveling alone, in Batavia. The city, which is fat and clean and very white, is a very interesting residential station of the I.R.T. during the rush hour on a summer day. Besides, all the white girls in Java, who are as pretty as lead cup cakes from the oven, so we did it all right, we married or engaged to be, and they talk nothing but Dutch. So I stuck to beer. I was not second, and drinking it I much too fast because the bartender, who wasn't engaged or to be married or over six feet tall, talked nothing at Dutch, which.

#### SIBYL SETTLES FOR A BEER

At this point Sibyl came into the bar. I had never seen her before, so far as I can recall the temperature never dropped below 100 in Batavia, so it must have been at least in that month. She was wearing one of those filmy costume sweater things and she looked as good as Sonja Henie in work clothes. She said she was hunting her Aunt but it was soon obvious that her heart was not in the game, and she settled for a beer.

By the time Auntie showed up we had earned the surly approval of the bartender, who was a very good fellow, but knew how to read the esperanto of a mounting bar check, and I had learned that Sibyl and her esoteric relative were stopping in Batavia. She said she was in Australia. Sibyl also had the most salient points of my own biography well in hand. Among the many things we found we both liked, and I liked them but she was mad for them, especially if they were mad in America.

As a matter of there were no movies in Batavia, American or otherwise. But suddenly there were, as there always are when you find someone to do them with, a great many other things. We were in Batavia for a month and a half, so days we managed to duck Auntie often enough to do pretty nearly all of them. In fact, we managed to kick Auntie's logarithm under the bar several times. We were in Batavia for those things twice and three times. Sibyl had a lot of other things to be seen, and I grew very fond of Batavia during those next few days.

#### 'SWING, SISTER,' COMES TO BATAVIA

Then, one afternoon, driving back to the hotel from a swimming resort up in the hills where we had gone for a dip and a cocktail, we saw a poster announcing the first showing that night of a newly made American film. Sibyl went wild. I was forced to restrain the enthusiasm that, as a moving picture of standing, always wells up in me at the prospect of seeing a new American film. I had seen a little film called 'Swing, Sister, Swing' with Ken Murray. This night one of the girls in the party, who I thought she had a firmer grip than usual on her wits, took me to the center of the city. The motion picture theatre was far from the center of the city, but it was a very nice one. It was a one-story, box-like affair, made of highly combustible materials resembling tar paper and wood. There were no seats or chairs, but a few benches were scattered about with sawdust long past its first youth, several dozen backless benches were arranged roughly in three sections, one against each wall as usual, leaving an approximation of two jagged aisles in between.

It was apparent at a glance that here, as everywhere in

WENDELL L. WILLKIE  
15 BROAD STREET  
NEW YORK

December 4th, 1941

The Editor  
"Variety"  
154 West 46th Street  
New York, N. Y.

Dear Sir:

My heartiest congratulations to "Variety" on its 36th Anniversary. The theatre, the motion pictures and the other forms of public entertainment, are an essential and indispensable part of what we, in general terms, describe as the American way of life. The freedom of the theatre, in all its forms, from unreasonable and destructive censorship and political interference is indispensable to their proper functioning. "Variety" magazine's gallant fighting for what is so appropriately called "The Fifth Freedom" - the right of self-expression in entertainment - is performing a distinctive public service and particularly so at this time when every assault on any of the freedoms must be vigorously resisted.

My best wishes for the continued life and health of "Variety".

Sincerely,



# 'ACTION'—'DEMOCRACY'—'SCREEN'

## Director Garson Kanin Observes It's Time to End the Ostrich Act, Face Life's Realities, and Thus Help Perpetuate All the Freedoms

MASS LEAD ENTERTAINMENT NEED NOT MEAN MASS REGIMENTATION

### 'Fight and You'll Win'

By Garson Kanin

(Now in Government service as Film Consultant in the Office of Emergency Management, Washington, D. C.)

Meaning Hollywood, which Meekly Bows To Censors' Dictation

By Morris L. Ernst

[N. Y. attorney prominent in defense of civil liberties]

In these days we hear much talk about the Bill of Rights. Even the men who run the giant cinema corporations talk as if they are opposed to censorship. Mr. Hays is not without high-sounding phrases on the subject. But censorship is not won by words or even moving pictures. It must be fought by direct action. Day by day, struggle and contest against the forces of darkness, and in the entire American scene the film industry is the solitary sector of our national life that, day by day, prefers immediate dollar profits to fighting past leading to ultimate freedom.

In the first two decades of this century the silver screen was little more than a gigantic football game for control of patents and domination of the market place. Hence the several states establishing boards of pre-censorship. It was only natural for the Supreme Court to believe that films had little relationship to the spread of ideas. Reasoning on this line, the court permitted pre-censorship of films despite the First Amendment to the Constitution—the principle of free speech. The silver screen seemed to have little relation to free speech or free press.

And so for the first time in our history advance Government control of ideas became legal. But today we know, even though some of the Hollywood magnates declare with a straight face to the legislative and executive branches of our government. No longer should motion pictures be analyzed to a few circus or a group of traveling yagoband players historically licensed by the Master of the Revels in old England. Since the first creation of state censorship boards in a half dozen states and many cities, much has happened in the struggle for artistic liberty. It is obvious to the owners of the press, the sage and the publishers of books.

From 1787 to 1870 there was no censorship of books or magazines. In 1870 a neurotic, distorted man named Anthony Comstock showed to a hypocritical Congress some laundry post cards such as are still sold on the bowery of New York's capitals. The Comstock laws were passed without debate, clamping down on books and magazines. From 1870 until 1915, a period of nearly half a century, there was censoring and bargaining between the publishers and the censor: "I will take this out if you let this in." But in 1915, the tide turned.

Publisher after publisher started to fight. After a few setbacks for the censors, the publishers realized that abject surrender to censor in the past had not been even financially beneficial. It was cheaper to stand up and fight.

And now, as a result, we are living in a society where any book openly published with a positive imprimatur of the publishing house, openly reviewed by reputable critics, is immune from attack even after publication. Thus the publishers have put themselves in a position to ignore the busybody censors, are the judges of taste and social effects no longer does the censor in the book field have the monopoly of deciding what is to be read.

#### Cowardly Hollywood

But Hollywood is cowardly. In fact, it is the sole remaining remnant of cowardice in the fight against the censor in the American scene. Reversing a score of compromises or inept shadow boxing, Hollywood's leading impetuous filmmakers like Kline and Steinbeck take on and lick the censor in the case of "The Foghorn Village." But they do not lick the Big Boys. They have too many dollars at stake to risk a battle for the freedom of the screen.

Legion of censors are armed and defeated. But do the major picture companies give any aid? I wonder whether the film industry wants such a victory. See what happens when a great and generous picture is made and the censor is called corruptor of the youth of America. Does the company or Mr. Hays take on the fight, or do they appease?

Some "Variety" correspondents say that Mr. Hays will finally slant the big bankers who run Hollywood to fight for the freedom of the film. In my humble judgment, the only kind of contest possible is one in which the censor and the Supreme Court, in a proper case before it, will reverse the censor's exception if created under the censor's authority. The radio and newspaper—also censored in advance of publication. And if the magnates and the defenders of Hollywood's money are distinguished by their courage, they should not be in combinations of the real creators of the pictures—the actors, the writers, the directors and the camera men—stand up and justify their picture to the censor and the film industry against the combined standards of the censors and the Supreme Court of Hollywood.

I am sure that the United American public will be led by Garbo, Behrman, et al., if those creative people think that liberty is worth fighting for.

Washington, Jan. 4.

That Sunday I was working in Washington. It was depressing. There is nothing glum about war when it comes to you. On Monday things seemed brighter. The salutomatic unity, the efficiency of the Government, and more than anything else, the messenger. The messages which started coming early Monday morning, and which haven't stopped coming to this day. Writers, actors, even a wire from the president of the Screen Directors' Guild, all asking, "What can we do?" I think I know.

If the following words seem bold, it is because this is the first time I have written this. This is what I think. If anyone has another idea, or a better idea, I enclose a self-addressed envelope.

Garson Kanin It seems to me that now more than ever before the shadows must give light. Now who more make the shadows have a job to do.

Our job is to express the deepest necessity of America to all people. Our job is to keep America united and informed. Our job is to fight with the weapons we know best.

Hundreds of men of the motion picture industry have joined the Army and the Navy and the Marines and other branches of our Government. For those who remain on the Home Front there is the great weapon of the motion picture camera. The enemy is known and the target is clear.

For the job to be done, the workers in our industry must fall in line good soldiers, and accomplish their assigned missions with speed and effectiveness.

For the job to be done, the workers in our industry must be united in their purpose for strategic reasons. We welcome it, because it integrates our services with the total War Effort, makes us more effective, opens our eyes to the larger picture.

Out of the Victory for which we strive, the motion picture industry may hope for one achievement—FREEDOM OF EXPRESSION. This is the freedom which guarantees us a Free Screen. That's our stake in the outcome; to win it, we must devote our total resources and talents and energies. We of Hollywood must frequently have to turn our backs to America. Because of timidity and outright fear, because of knuckling under to this loud minority and that presidential ally, Hollywood too often wretched on the job of awakening America.

#### The Day Is Past When . . .

The day is past when the German Embassy can order a great anti-Nazi walk off the production schedule of one of our studios—and get away with it.

The day is past when the Japanese Embassy can forbid an historical truth in a Hollywood production and get away with it.

The day is past when the Hays Office advises a director to eliminate a scene from his picture which shows a motion picture audience hissing a newsworthy Hitler. You don't believe it ever happened? It happened to me. I will gladly show you the letter.

The day is past when Lindbergh, Wheeler, and Nye can attack an actor for having written a few lines in Hollywood, stifle the voices trying to arouse America to her peril, and paralyze the leaders of the industry into negotiation of facts.

The day is past, because it is past, because it should never stand for it and America won't stand for it from us. Now we have to show guts, for all the guilelessness exhibited in the past.

Peace-time censorship is the strategy of special groups to defeat the majority. With threats and subtle pressure, they force the majority to knuckle under to the wishes of a few. Let us not forget the courage of many excellent pictures. More important than this handful of trumpet-calls announcing the coming of the new era, however, is the courage of give-ins, of compromises, of chicken-hearted knuckling-under to special-interest censorships.

Let us not forget the courage of most pictures which censorship of pictures were people with good intentions—most of them, but not all.

### Censorship Is No Substitute

#### For Honesty or Frank Thinking

Some people wanted censorship because they were afraid of the times. Some wanted it because they were afraid to fight, or because they were afraid somebody else would do so for them. Some wanted it because they were afraid to have users of the stomach and wanted everybody else to have users of the stomach.

Some people have actively supported general censorship hoping to do some good by regulating what other people should hear and see and think. They hoped to check or forbid obscenity, vulgarity, but later immorality. The Public Spirit itself forbids these things, with or without censorship. Too frequently this ravaging censorship destroyed creative energy and freedom of thought and expression in all situations. When this happened, censorship was the enemy of all men, and deserved the courageous opposition of all men.

We need safeguards against the damage censorship can do, (Continued on page 9)

### Topping the Toppers

Zanies of Club 18 (N. Y.) Are Ire-Pro-blems Insulters

By JACK WHITE and FRANKIE HYERS

In his own backyard, the street corner bawler feels sure he can beat the daylight out of Joe Louis. The street corner wit in his own opinion—and his friend's, too—is a lot funnier than Jack Benny, Fred Allen, Abbott & Costello and all the others.

Well, the 18 Club is our backyard or street corner as you will. The big-wig step into our place and we catch them with their pants down—without a script in their hands, if you want to be more polite about it. We call them up on the club's floor to say a few words and then we throw our whole book at them.

Oh, yes, yet indeed, we top the top men—giving far better than we take. But don't take our word for it. All you have to do is check through the daily column of Broadway historians who have recorded these incidents as they took place.

We remember the night that Fred Allen decided to join the fun. He started out by banning the club, its size and odor.

"What are you trying to do," he was asked, "ouze up the 'No,' Fred, replied, 'nature took care of that!'"

"Imagine," we fired back at him, "Fred Allen sounding like Groucho."

"The night Bob Hope came in he wasn't in the mood to get up on the floor, so we brought a microphone over to his table. Whereupon he said, 'I'm not a comedian, I'm a writer. Who's writing your dialog?'"

"After the laughter subsided, Hope pushed his mike over to try to crack a few words. He said, 'I'm a sewer that.' We brushed him aside and told Com's: 'Here, use our mike—it's hot!'"

It was very crowded—when Lam'l lit—the night Edgar Bergen was there. He got up to leave while the show was still on, but he didn't get a chance to help him out. At this Bergen made some sort of crack.

"Let him go," was our parting shot, "he's walked out in the middle of his pictures!"

Several years ago, shortly after Mussolini had ordered the Marx Bros' pictures banned in Italy, they visited the club. Groucho and Chico exchanged a few quips that didn't tickle the funnybones of this particular audience.

"The poor Marx brothers," observed one of our members, "they can't laugh at them and over here they've over!"

#### What We Did to Benny

"We had a lot of fun with Jack Benny on his first visit to the 18 Club. Jack accepted our challenge to get up and say a few words, but he didn't get a chance to say one. We machine-gunned him without a setup. In desperation, Jack grabbed the orchestra's violin and started playing his comy version of 'The Bee.'"

"We didn't know," he was told, "that Joe Miller taught violin to the club!"

Joe Frisco makes the club his headquarters when he's in town. On the night Joe opened to Loew's State he was out for the house. Because when he got up, Ben was all mixed up. A strange silence greeted his opening.

"Ben," we told him, "you went over with 8-hunk."

"I'm sorry," he said, "I was a little out of control. The night the Stroud Twins were in the fun was fast and furious as was all of our shows both. One of them, after his gag fell flat, said to us:

"'Well, haven't you guys anything to say—you have a microphone, too!'"

"We're getting the same results as you by keeping quiet," we answered.

The other 'twain then cut in: "Aw, why don't you run away from home and go on the stage?"

"We replied: 'And why don't you guys run away from the stage and go on the stage?'"

"They both made faces at us, so we heeded: 'To look at them you wouldn't think any parents would make the same mistake.'"

For a long time Milton Berle girded in the rumors and reports because he was a regular user of our club.

Material. Maybe he still does. Anyway, one night his opening crack at us was one that we had used several nights previously. It had all been recorded in one of the Broadway columns.

"We hope you make good here, tonight," we told him. "Remember, we've had a grand time using you with the top men. However, we've been topped, too, by two fellow comedians, Walter Miller Grogan and lounge room attendant One-Round Jackie. But when your Irish and Negro diastats you can't answer what you can't understand. Understand?"

# PATRIOTISM IN PICTURES

# AMERICA MUST GO ON

Since None Has a Corner on Americanism, Why Can't the Screen Freely Express and Interpret Its Contributions to the American Way of Life?

By Jack Laist

## WB PREZ DERIDES THOSE 'PROPAGANDA' PROBERS

By H. M. Warner  
(President of Warner Bros., Inc.)

Hollywood, Jan. 4. Now is the time for Hollywood to come forward again ready to do its full duty and fulfill all its many responsibilities to the nation it serves. Hollywood has accepted all its obligations to the country which fostered it. I believe it already has taken care of its share of the continually heavy burden which it has assumed.

H. M. Warner, writer, and fight for the freedom of itself and all other worthy enterprises.

The magnificent history of our country, the people's pride in our institutions, our form of government, and our belief in liberty, have been and will continue to be reflected in the product we make in our American system.

"In praise of liberty," as "Variety" so aptly puts it, Warner Bros. has produced pictures in which the proudest moments of our national story have been recounted and dramatized.

We have been proud of these "patriotic films" as they have been called, and we continue to have pride, and the freedom to make them and to display them to Americans and others who would like to follow the American system.

We do not think that this nation ever should hide its light under a bushel no matter what censorship that bushel represents. Certainly we should have taken care to answer the carping criticisms of those who shouted "propaganda" whenever we played our stories on the screen and the road it followed to get where it is. We went ahead with our plans, still believing that Washington, Lincoln, Patrick Henry and others had said "nothing" things which it would be good to hear of day Americans and others to bear again.

Even though we have altered our views, even though others have altered their attitudes.

No individual or profession has had or ever can have a corner on patriotism. It is the inherent right of all Americans to be proud of their nation and to say as much by and with every means at their disposal. Here in Hollywood, and at the Warner Bros. studios, in particular, we have used our best means of communication—the motion-picture screen—to tell the world of the pride we feel in the production of America.

Particularly proud

We are particularly proud of those pictures and of the responses they have received from a patriotic public. We have not sought to glorify in them, we have only tried to honor our country and the men and women who stand ready, now as always, to defend it. God bless our country—see how we could do least!

Those who claimed "patriotic pictures" were "propaganda" are silent now. In time of war, love of country is not a thing to be ashamed of. We hope we have helped build the idea in America that even in times of peace, patriotism is something which we should be proud—which we should shout to the world to learn of and of which we should be proud.

Why, in heaven's name, shouldn't there be "patriotism in pictures"? We see an ever-constant idea of "patriotism in our schools" or "patriotism in our homes." Who can not believe that "patriotism in our theaters" is bad when all other theatres are admittedly good?

Warner Bros. has produced the so-called "patriotic features," voluntarily and proudly. We made a series of short subjects portraying the lives of American heroes. It was our own idea, and it has seemed to grow with the general public idea of good entertainment and good history. We are proud of those pictures and of them and their reception by audiences leads us to be-

lieve that our pride and confidence in America and Americans were not misplaced.

We were not the only voice, individual or collective, to assail the Nazi menace before we were actually at war. But the motion picture had to bear the brunt of much of the senatorial displeasure during the recent, rather ridiculous, effort now that we believe we were good Americanism, was only "propaganda" in disguise. Our right to express our beliefs was questioned, although homes, schools and churches were already making their own opposition to the Nazi way of life.

Nothing Stopped Us

"Nothing stopped us when we made 'Confessions of a Nazi Spy.' Nothing stopped us from cooperating with the National Defense program, to which we look with such gratitude now, in making pictures during the eight years preceding the actual outbreak of war concerning our Army, our navy and our air force. We are thankful we had some small part in building up a greater public appreciation of them through our patriotic picture production."

Certainly "Sergeant York" truthfully can be called a "Patriotic picture." There can be no question of the patriotism of Alvin C. York. Neither can there be any doubt of the insight and good sense in his famous lines, spoken in the picture as it was in life.

"You do not fight to win liberty and democracy once and then stop," said Sergeant York. "Liberty, freedom and democracy

are prizes awarded only to those people who fight to win them and keep fighting eternally to hold them."

In motion pictures we have seldom been so boldly expressed. There can be no good reason, I think, why this country was questioned of the dramatic material to be found in the current Nazi and Japanese governments when for eight years and more newspapers, magazines, radio and other broadcasting organizations have been telling the story. Patriotism is not met for one medium and poison for another. There is enough of it in America for us all to share! Motion-picture producers should not be denied their right to talk of liberty or seek a Fifth Freedom of their own.

We have consistently refused to censor plays of stories which we make into pictures to conceal from the American people what is happening in the world, or all eventualities. What we have filmed has been the truth, not propaganda, and those who would curtail the freedom of our industry know it.

In motion-picture production we follow no "isms" except Americanism. We have fought, in our way, for the freedoms of thought, of peace, of speech and of worship.

It is of vital importance to all Americans that we, as showmen, fight also for what "Variety" has called a Fifth Freedom of our own. That is the right of free expression in all show business. Only with that right can we do our rightful part in safeguarding the other freedoms.

## 'Bugle Sounds' Will Get Louisville Prem

Louisville, Jan. 4. World drama, "The Bugle Sounds," M-C Army drama, atmosphere scenes of which were taken at Fort Knox last summer, will be held at Loew's State, January 14. Louisville was chosen for the premiere because of the Fort Knox angle, according to George Hunt, manager.

Crew of technicians worked with Army officials at the Fort over period of weeks last summer, to give the picture an authentic background. The filmization of the Armed Forces' benefit of the U. S. Army technical division. The Department gave its full cooperation, and assigned Capt. Arthur W. Field, technician with a United States panzer corp, to oversee the production and assure accuracy.

## Studio Pay to Workers In Nov. Topped 736¢ Weekly

Sacramento, Jan. 4. Wage earners in Hollywood's film studios collected \$736,048 a week during November, a weekly increase of \$32,227 over October, according to figures published by the California Labor Statistics Bulletin.

Average individual weekly wages increased from \$47.67 to \$49.61. Working hours averaged 36.7 hours a week, an increase of 1.2 hours over the previous month.

## A BUNGALOW, TOO

Hollywood, Jan. 4. Robert Cummings not only negotiated a contract adjustment with Universal but was agreed to star billing in future roles.

Actor, now working in "Saboteur," gets a bungalow on star row as well as a boost in salary.

## WILLIAM A. SEITER

William A. Seiter has directed one of his greatest pictures for 1941, "Appointment for Love," starring Margaret Sullivan and Charles Boyer. The nation's critics have given this picture the highest merit.

War is as old as the world. And through all wars the world has lived. And through this war Americans must and will live. Every practical and psychological factor calls on us to exercise every wholesome function of our minds. Every idea demands that we preserve our way of life as far as we can, and carry it on to the end. The striving of our economic, social, religious and constructive lives must continue to flow, as our stout hearts must continue to knock through them the blood of courage, confidence and faith.

The war is new. It came suddenly. The incalculable magnitude of our military, medical habits and methods were not built against war; they were reared in hope and contemplation of peace.

Our homes, our business and office buildings, our public roads and buildings still stand unimpaired, unscarred, unchanged.

And we are unchanged. Our crops, our food supplies, all the necessities and even most luxuries of normal and natural existence under our still free and floating flag are ours.

Our theatres are open for fun, romance and excitement. Broadway is still ablaze. Hollywood is still shooting. Wall Street is still buying and selling.

Our larders are full, our warehouses and stores are overflowing. We are prosperous. There is more activity in circulation than perhaps the United States has ever known before. And it is our money—ours to spend, ours to enjoy, and ours to take from and return to the enormous treasury of the producer and consumer which made America, and must sustain America.

No one must profit by the war, but as few as possible should lose by it. There must be no show of solemnity, but there must be no near or far—with whatever it may bring. Let us pray and let us prepare. Let us serve and let us give. But America must go on. We are America. We must go on.

## British Carry On

Britain, for more than two years, has been in war as this nation has not yet been called upon to know war. For 15 months it was under merciless and ruthless bombardment, the like of which history had never seen before. And yet we meet the picture of smiling English faces. Men play cricket. Women brew tea and cook and carry on as wives and mothers and sweethearts, whether in the security of rural retreats or in the shattered debris of bombed homes and gutted streets.

What they had to do for their nation they have done with great good will, with patriotism and with resolution. But those who were not there before, who are studying the lives of living with that splendid British combination of high sense of duty and level-headed serenity.

We have been blessed. War has not reached our mainland shores. It has not reached us as it has not reached the people who are the most fortunate nations when they are at peace.

So let us see chin down. Let us live. Let us live intensely while we may, for though we are not at war, our government and that our armed forces will bring us through to triumph, let us, without naive optimism, but with intelligent calm, make the most of our lives. Let us meet the picture of smiling English faces.

Let us support our extraordinary emergencies by faithful pursuit of our ordinary necessities. America wants no faint hearts. America needs no heroes. But America expects its citizens to help the nation on an even keel, as it expects its leaders, its Army and its Navy, to defend it.

# What's Your Draft Rating? Now A Factor in Juvenile Pic Tests

## P.A.s Beef U.S. Gives 'Em The Brushoff on Defense

Members of the Publicity Club of New York, rolls of which include some 300 press agents, are squawking about the government's latest give them the brush last week when they volunteered their services gratis for any sort of public work. They are also beefing that the Federal agencies refuse to give them consideration. They claim a contract to call when they need publicity people.

Among members of the Publicity Club are some of the highest priced flacks in the country, including Steve Hanagan and Tom Finkle. Also on the list is a contract to call on Mayor LaGuardia and contacted defense agencies, they were given short shrift, they claim.

The Government has squadrons of press agents. Club members complain, but when a professional publicity man seeks one of the jobs, even for free, he's treated like a leper."

## L. A. TO N. Y.

Reginald Armstrong, Richard Coe, L. A. to N. Y. Decla Danling, Emma Bell, Judy Garland, James Grainger, Alvin Karpis, David Hempstead, Hal Horne, Alvin Karpis, Leslie Lyons, L. R. McDonough, Mabel, but when a professional publicity man seeks one of the jobs, even for free, he's treated like a leper."

## N. Y. TO L. A.

Irving Berlin, Arthur Kelly, Audrey Lawrence, Edward C. Rafferty, "The Rhythm of Love," Alvin Wallenstein.



JESSEL YENS FOR THE GOOD OLD DAYS; DANNY KAYE SAYS NUTS OF NOSTALGIA

By GEORGE JESSEL

By DANNY KAYE

The most important thing for the readers to find first, on perusing a column, is the date line... for that may be of such significance as to change your whole viewpoint...

Never has there been such tense times; there has never been such tense times since 1861—yet on this Dec. 31, 1941...

To begin with, let's look at it from the dressing room of the average actor. If he was in burlesque, he finished his work at about 10:30 p.m. He had a 35-week contract and the Burlesque Club to go to at night where he met his brother comic and where they drank a lot of beer...

Today's burlesque actor—unless he's a she and one of four or five stars, has to do a variety of things. He's got to be terribly dirty most times. Not because he wants to, but because the raucous audience won't wake up for any joke unless it's filthy. Willie, there's no place for her to go at night with her gang and the boss of the show is no actor who has worked her way up from the bottom of the saloon to the top of the corner of the attorney or the mortgagee who had to take over the shed.

AS SAD AS A STREET IN PARIS

Now the Vaudeville Actor. His story is as sad as a street in Paris. Twenty years ago there were 80 weeks of big time vaudeville and over 100 weeks of medium and small time vaudeville. There are probably 20 weeks in all America today.

No camaraderie at night, no spacious NVA Club, no monastery theaters, has to do a variety of things. He's got to be terribly dirty most times. Not because he wants to, but because the raucous audience won't wake up for any joke unless it's filthy.

How much more like show business it was to hear the conversation between two legit actors, saying, "Well, I'm going back with 'Blissom' and I'm taking a few weeks off. I'm counting saying, 'That's fine. I'm going on tour with the 'Greatest Martini'."

What a kind of conversation you hear today, "Hello, Charlie, you look tired."

"I am, Joe. I was in at 7:30 this morning for the Early Jolly Record Chatter show, and at 9:30 I was on the Cheese Show program."

"What are you doing, Joe?" "Oh, I'm auditioning for Feaninik's musicals, you've got to get \$4 for a musical show or you can't live, even if you've got a hit. Consequently, the average success has 25% of the run it used to have, and by the time you get on the road the radio has sucked your songs so much that you've got a state show."

A straight play—no matter how good—used you got to pray that six New York critics haven't had a fight with their wives, or you're dead—you cannot start off bad notices—wait a minute, don't let me 'Abies Irish Rose and Tobacco Road'—that happens about as often as 'Rialto's Comet.'

Certainly I'll take the good old days.

P. S.—Should a nice fat record or picture contract come through—and please God, should Japan be reduced to a one-pipe state—I may change my mind. Nor of material, please observe the above deadline on this scrap from the memory book.

It's always the good old days. The new days are never funned, yesterday's chorus girls were more dazzling, the old routines knocked them dead, and more hearts mined for every light on old Broadway.

I'm a sucker for the good old days and not only to show business. The old shoes were stouter, the old button-holes were better made and the old smircher it was rare. I'm a sucker for the good old days and not only to show business. The old shoes were stouter, the old button-holes were better made and the old smircher it was rare.

Those were the good old days for me, when I played hockey out-of-the-bill at the Palace and Broadway. Today, A to catch the bill at the Palace and Broadway. Today, A to catch the bill at the Palace and Broadway. Today, A to catch the bill at the Palace and Broadway.

Casting sentiment aside and viewing the situation in the cold light of reality, what kind of break does the young performer get today? I guess the most significant change is the demise of vaudeville and the birth of radio and talking pictures. This has speeded up the development of an actor's career as an actor and a performer.

A legit actor's salary in the good old days didn't come to very much when averaged over a year. Weeks of rehearsal pay—long layoffs—altogether, not much more than \$1,500 a year. Today the networks are netting big dough to thousands of actors who barely eke out an existence. I think that's good.

Theatrical doors are wide open today—much wider than in the good old days. New faces are not only welcome, but invited. The great proving ground that was vaudeville and burlesque cannot be combed for ready-made stars with a solid sense of timing and showmanship. The great proving ground that was vaudeville and burlesque cannot be combed for ready-made stars with a solid sense of timing and showmanship.

RADIO AND PICTURES

Radio and pictures have developed their own stars. Actors who were primarily quality and photogenic personality. They have zoomed to the top when they probably could have gotten nowhere in the flesh. Even products of the good old days who were doomed to a career of mediocrity in the legit or two-day have found fame and fortune with the microphone or camera. I think that's good.

The passionate and professional drum-beaters for the good old days always hark back to the long runs on the variety circuit. Once around the Orpheum meant maybe two years. Then there was a year on the Pantages, perhaps six months of western time. And they were all good for repeats. Five years for the same act was not a long life. Some played the same 15 minutes of patter for 15 years.

Twelve gags, a parody and a hooding finish was a career. When vaudeville vanished, they couldn't get out of the rut and many good performers, buried in their 15 minutes of patter, died of exposure and frustration. Today, many Broadway changes. There is a cry for new material, new routines and a performer is put on his mettle to prove them. He can't afford to be a mediocre and amateur. I think that's good.

I'm not sure, but I have a feeling that summer theatres today offer greater opportunities for the newcomer, as well as the old hand, than any troupe for the old time. As I vaguely recall, summer stock companies in the good old days dined up a rehab of well worn bills, and did nothing more than to rehash the old hit till time ran out. Today, many Broadway successes were born on the straw hat circuit. Many new personalities, writers, technicians and directors found their first contact with a stage in a country barn. And if you consider all the little theatres connected with the thousands of small towns, the number of new faces in the field of development for a great army of theatrical workers. I think that's good.

Working conditions are better today. 'Shooting galleries' and 'shooting galleries' are no longer a reality. Every hamlet boasts at least one deluxer and every big town has a deluxer. There is no more of the old time. Today, many Broadway changes. There is a cry for new material, new routines and a performer is put on his mettle to prove them. He can't afford to be a mediocre and amateur. I think that's good.

EVEN VAUDEVILLE'S STILL HERE

Strictly speaking, even the oldtimers' shining paradise and emblem of the good old days—the institution of vaudeville—has not been modified. It is still here. Today, many Broadway changes. There is a cry for new material, new routines and a performer is put on his mettle to prove them. He can't afford to be a mediocre and amateur. I think that's good.

Double Talk, Circa 1917

In the 12th Anniversary Edition of 'Variety,' dated Dec. 20, 1917, appeared some of the first double-talk in modern show business. It was in the form of an advertisement by Bert Leno for the comic and vaudeville act: To The Geeks...

May that be the case
Dill the moseley pass
And the Guncas
And the pas you comopus
So praze your wimp
And Fill your limp
And you get your fingers
Prall your wit
Foze your lit
And the pas you comopus

Happy New Years

Double-talk in those days was an 'intra-vaudeville actor's gag, chiefly used on Jaymen as a form of personal amusement. The first double-talk was given at the Palace Beach in the old days gathered in front of Wolpinson (now defunct), at 47th and Broadway, and double-talked fine cop on the beat. It was months before he got wise to the daily ribbing. Only in recent years was it put to stage use. Lewis Carroll made free use of double-talk in his 'Through the Looking Glass' (1871).

War-Time London

U. S. Newshawk's Impressions of Show Biz There

By George Leit

(International News Service War Correspondent in London)

London, Dec. 5. —I know music (vaudeville) performers—comparatively few—but I know the kind of music that is played in the streets, carnival acts and such—the war hasn't been a bad business proposition. In the old days of peace they were lucky to get a few dollars a week. Today they are getting the rule rather than the exception, jumps all over long in third-class railway carriages and often sit up the work in the first class. On the other hand, they are getting their chunk, costumes, no matter how lavishly and usually second-hand, likewise not.

Today these coffee-and-cakes are working regularly entertaining the troops throughout the Empire for ENSA (Entertainment National Service Association), government bureau handling this. These mamma can't be classed as 'good,' but they manage to knock off about \$25 to \$27 (\$30 to \$28) per week which is a good profit, for their travel costs are covered by the government or they've jumped in Army, Navy or Royal Air Force automobiles; most of them work without scenery and in civilian clothes; and they never need new material for the lady in the forces want looks, noise, legs and a minimum of sophistication.

With the outbreak of most of the home front, the war has not been kind. Many of the vaudeville theatres throughout the provinces (such as Manchester, Coventry, Birmingham, Liverpool, Leeds, etc.), received unrequited contributions from the Luftwaffe. Only a single major London show still sells straight vaudeville—the Stoll in Kingsway—the Palladium and the Hippodrome, but they are still going on their regular permanent contracts.

Most of the big names have either gone into ENSA (at just about the same time the vaudeville-makers get) or have gone into other branches of national service for the duration. Some, however, are still to be seen in musicals and legit.

With the outbreak of most of the home front, the war has not been kind. Many of the vaudeville theatres throughout the provinces (such as Manchester, Coventry, Birmingham, Liverpool, Leeds, etc.), received unrequited contributions from the Luftwaffe. Only a single major London show still sells straight vaudeville—the Stoll in Kingsway—the Palladium and the Hippodrome, but they are still going on their regular permanent contracts.

29 LEGIT PRODUCTIONS

Although there are 29 legit or musical productions and the Russian Ballet actually running at this writing (Dec. 4), they troubles too, are myriad. Clothes rationing, for example, has caused a serious shortage of costumes. The result is that when George Black lately got ready to open 'Get a Load of This' at the Hippodrome, at the Hippodrome, he had to arrange through a mile or so of the city to obtain special extra copies for costumes. When Firth Shepherd opened 'The Merry Widow' at the Hippodrome, he could not find a proper sport coat or dazzling American necktie for Jerry Verno (in the Harpo part) until my room-mate, who had a few extra sport coats and a few neckties, had contributed a specimen of Main Stem neckwear.

RADIO NO 50 PERKY

The radio field is not so perky either—actually, compared to our home product, it never was so far as money went for performers. The BBC, for example, has a policy of paying the BBC offered Sophie Tucker \$50 (\$200) for a broadcast, then and I believe still, an all-time BBC high for a singer. A sustainer or regular performer can expect to receive 10% of the BBC can work anywhere else either as strong man or magician.

But if you're determined to display your talents on the air in this man's country, brother, you do it for the BBC at this price 'cause there just ain't no other place to go. The British Broadcasting Corporation is the critic's situation in war-time London a blessing. What with the paper shortage, most of the rag have cut down to four pages for the full-sized sheet and a lot of the 'blabber' has been cut out. Thus, a critic's review runs to two or three paragraphs, and who ever heard of a critic who could really roast a turkey in less than a column!

For some the blitz and the blackout have caused great opportunities for others, the war has given great opportunities which they either have or have not taken. It has given me a history-making appetite for Broadway, 52nd street, Vine street, State street and any other street back home where they turn the street lights on when it gets dark.

Hollywood and Radio

By Jack Hellman

Hollywood, Jan. 4.

Hollywood and radio—this year or any year—sums up in these basic impressions:

The master-showman of the United States are here, in the film studios. Radio is an entertainer, a second best, a bunch of beginners in entertainment creation. Radio has progressed with a few very master strokes of showman-ship. 'Amie's' Andy Duchak is a star. 'The Big Blow' has caught up Rudy Vallee, Kate Smith, a few others. But there were no stupendous achievements of showman-ship in the air. Andy Duchak is a star. 'The Birth of a Nation' 'Innocence' 'Why Down East.' No equivalent to 'Dixieland' or 'Top Hat'.

Two industries simply cannot be compared in respect to creative or artistic abilities. Nor of material, please observe the above deadline on this scrap from the memory book.

Conceding, did ya say? Yeah. Yet Hollywood still gets plenty excited about radio because radio is superlative in one thing at least: speed the word and stir talk. It's also tops in getting people to whistle songs.

In other words Hollywood thinks of radio like a player who can't throw a baseball pass but can sure catch 'em and run like something.

# NATIONAL DEFENSE AND

## POST-MORTEM OF 1941

rhymes Out of the B'way Nursery  
For Variety's 36th Anniversary.

by Albert Stillman

1941 is over:  
Lots of guys are under clover;  
Lots of gals now rest in paw;  
Lots of blue shots got the saw;  
Lots of shows with growing pains,  
Left at an early age for Calin's.  
F.F.A. left the Post, a rag  
That is now without a gag.  
I switched—thanks to the ASCAP fami-  
to box, from Nova-Scotia salmon.

The sword is mightier than the pen:  
Censorship is back again;  
The Times now sleeps with the Daily Worker;  
Roosevelt's Rose went a bit berserker.  
A pretty penny the war has cost us:  
Cute little Finland double-crossed us;  
New York is full of Counts and Princes  
Sifting themselves with Lindy's blinzes.  
Of 17 shows which could not stand the pdf,  
The average ran one week and a half.  
Variety went somewhat solemn  
Via the Fifth Freedom (or Liberty Column).

The Canteen Theatre Ice Show was a hit,  
Though the critics at first didn't care for it;  
They also didn't care for 'Hellzapoppin',  
Which grossed four million bucks before stopping;  
So it seems lots of shows the boys don't care for  
Become terrific smashes thereafter.

Jan Perce, the music-lover's pet,  
Hired from the Music Hall to the Met,  
His debut maker's from-page copy,  
Died in the death of General Peck.  
A comeback was not staged by vaude  
Again this year, for which some thank God!  
Of Joe-work we can get an overdose  
From the Ballet Theatre and the Ballet Joes.

No rival band caused either Dorsey  
To dismount from his high-horror;  
In many a burg there was many a buyer  
Of 'I Don't Want to Set the World on Fire';  
And he never had written a song before, had he?  
I mean Bob Troup who authored 'Daddy.'  
Leonard Stillman produced no show  
So lots of angels saved lots of dough.

There were few torches which lamented, in part:  
'How green was my valley, how blue his heart';  
In symphonies, ballets, concertos and pops,  
F. J. Tobolsky's night was the top:  
'Citizens Kane' done Hearst great charity,  
Got more publicity than popularity;  
The war makers needed a lot of top:  
To peek in receipts from 'The Little Foxes'.  
The movies again made the fatal mistake.  
So going flying to America's creek  
Mercer-Mercer is minus Mercer;  
Bills' panned Link, and vice versa.  
Thinkin' Van Schmus and Eysell. (Advert.)  
Cyrus Ross Lee of Gritnik glory  
Is busy writing a mystery story.  
Fed up with commonplace trivialities,  
Helen reveals her real personality.  
Pop wrote 'Stay' away from Hollywood, son.  
When Budd wrote 'What Makes Sammy Run.'

Senator Nye of the A. F. Committee  
Conducted a probe of Cinerama City;  
I can say to you it was a lie,  
Nobody probe the A. F. Committee.

On Gloomy Sunday, December Seven,  
Japanese bombs fell out of heaven,  
Spent blood on American soil,  
Thanks, no doubt, to American folk.  
On Blue Monday, December Eight,  
We sent Japan our hymn of Hate.  
And three days later Hitler got tough  
And the Japanese war was Very Old Stuff.  
And when interviewed on the self-same day,  
Charles A. Lindbergh had nothing to say.

'My Sister Eileen' had quite a ride,  
Although a bit on the corny side.  
'A Beautiful People' was fair, O'Brien  
Not through B. P. for the time being.  
A show by the name of 'Visa Orbit'  
1941 is over, then started in dyn'.  
1942 is over,  
The guys are under the clover,  
Lots of gals now rest in paw,  
Lots of blue shots got the saw,  
Lots of shows with growing pains,  
Left at the point at which I drive,  
HOW DID YOU MANAGE TO SURVIVE?

## Shifting Populations Prove a Bonanza for Some Defense Cities and a Downbeat Elsewhere

### PRIORITIES GROWING ALSO

By Roy Carter

New factor affecting both distribution and exhibition—the national defense program—has expanded importantly in significance during 1941 and for 1942 will have additional, more positive, bearing on business of merchandising film. That goes for the distributor in selling his wares to the exhibitor and for the latter in relating the pictures to his public, whatever it may be in the future.

Already the extent of shifting population has been great. At the same time, general business has changed with the tide of the preparedness spending and the allocation of Government contracts which favors some territories and almost ignores others.

The Supply Priorities & Allocation Board in Washington further changes the picture for the theatre operator by imposing severe restrictions on building and many basic materials required in construction or manufacture so that non-essential projects will not interfere with defense.

This, in itself, affects the exhibitor in many ways. At the outset the inability of local non-defense manufacturers and distributors to obtain critical automotive and other general business in his locality out of gear. Either manufacture is greatly curtailed or factories are forced to close, throwing a lot of people out of work and causing local deflation. Then again, stores, home-owners and others curtail spending on repairs, maintenance, expansion, etc., because of the SPAB limitations. These will grow more severe as the defense program and war progress, it is believed.

Where the exhibitor is operating in a town not importantly capitalizing on defense work, he suffers with his business brethren, including the stores, garages, and other local merchants. Meantime, the costs of living are going up and it is still problematical how much of a boxoffice increase the traffic will bear. There is hardly any other alternative for the hard-pressed theatre owner but to try to get more from the same folks, however, and there is no doubt that certain theatres will be forced to close. This would be especially true in situations where overselling conditions prevail. And there are plenty such.

### GROWING SPAB RESTRICTIONS

Additional fright for the exhibitor is caused by SPAB restrictions which are expected to grow in intensity during the new year. Inability to get basic materials, notably all metals, stock building or other types of steel—which can be done without—but more importantly the theatres in operation are facing a number of harrowing prospects.

Very important among these is the likelihood that hundreds of houses will not be able to operate their cooling systems this summer. Very little remodeling or redecoration, since defense materials are scarce, is expected to be done, and the exhibitors face difficulty in keeping up the proper maintenance, making repairs and replacing, etc.

All of this also adds up pessimistically for the theatre operator. In addition to local business conditions that interfere with a movie-going habit, there is the possibility that certain theatres, squeaky or damaged chairs, etc., lessen the chances of maintaining satisfactory gross levels.

### FLIGHT OF POPULATION

The flight of population is one of the most important factors resulting from defense spending, leaving hundreds of smaller towns in industrial as well as farming areas to what may become a depression. However, the cities to which many with much defense work, stand to prosper as never before, with the increase in the more populous communities, where the grosser are at much higher levels and, naturally, no doubt more than offsetting the slack in the smaller towns. Nonetheless, in some large cities such as New York, where defense contracts are at their highest, the numbers as Pittsburgh, Detroit, etc., the business at the b.o. is away under restrictions.

Of New York's major factories, for instance, less than 7% are in the column of primary industries listed by the Office of Production Management as essential to the nation's defense.

The draft has also drawn away from big as well as small towns many of the film b.o. potentials. Cities or towns near to army camps are also being hit, however, but the picture in uniform are pretty much bunched throughout the country. Aside from this, the lure of a better district this season is drawing of communities to the benefit of some states and the detriment of others. Even before defense and drafting got under full steam, the migration of districts this season took the Great Plains area from North Dakota to Texas, for instance, lost more than 300,000 population in the decade from 1930 to 1940, according to a district which this season took flight from the so-called dust bowl and migrated to greener pastures. The figure has no doubt grown considerably during 1941.

### PROBLEM POB DISTRIBUTORS ALSO

While shifting population is essentially a problem for the exhibitor who's losing many of his regular customers, it also is of much concern to the distributor. As the population shifts, communities are dropping. Business for the distributor is higher in the defense centers and army camp towns but, taken on the whole, the distributor's district this season might run less in revenue than the same number of customers a season back unless the slack is taken up by higher rentals. Obtaining higher rentals on film where the exhibitor is a smaller business, however, is something else again. And where pictures are on percentage, a distributor might even walk out of a theatre with a net loss, as he did with a comparable film a year ago at 30%.

The sales managers are giving much thought to the problems of the moment. Many are planning to do more campaigns and considerable expense in an effort to help the little fellow build up his business, tap new sources from which he isn't benefiting, make his advertising more attractive, etc. One exhibitor forum has been held and others are planned at which smalltown theatre operators may exchange views, help each other, listen to ad-expansion experts, etc.

## A HARD ROAD, BUT THE BEST ROAD

By GERTRUDE LAWRENCE

The funny thing about any freedom, the Fifth Freedom, included, is that we cannot enjoy any of it without imposing a sort of slavery on ourselves now and then. We either drive ourselves or some drove us, and it is particularly true of life in the theatre where we find no period so hard on us as when we are "free" or "at liberty."

We work so hard towards our theoretical Holy Grail that freedom, which most persons regard as a sort of aimless relaxation, is almost unknown to us. But one cause in which we cannot give wrong no matter what our nationality, is Patriotism.

I don't mean by this the conventional flag-waving patriotism, the pointing-fingered, extra benefit-performance, singing-to-the-point-of-collapse patriotism which is inspired by the knowledge that others, less well known than ourselves all over the world, have made supreme and final sacrifices that we might be all. And then we should be proud of the change to prove ourselves worthy of the cause others give their lives for.

For us to praise ourselves because we have given one extra performance and so made a youth laugh once more before he went off to die for us, is not a "sacrifice" on our part. It is an entertainer's proud privilege.

It follows that if we are to avoid an imposed slavery, we must ally our manager, producer and writer with us to destroy the evil forces that are bent on destroying our way of living. This means that even entertainment manpower must be organized by leaders of entertainment, and a portion of it put at the disposal of the Government to be the most good where the elected authorities believe it will most help the morale of all our armed forces.

This involves a long-range and rather humble view of a profession not famous for hiding its talent under a bushel. Whether it is the American Theatre Wing, Entertainment National Service Association (ENSA), or the British War Relief Society, or Bundles for Britain, or the British Actors' Orphanage, or the USO, or the Show Boat, or the Treasury Hour, we entertainers must do the best we can with what we have and place the best of it at the disposal of our government. We must be a part of the integrated into the general plan for a swift and decisive victory. And while so much of this British War has been taken care of in any way, our personal energies are not of national concern.

### You Just Can't Rest!

Yes, I thought I would take a vacation from "Lady in the Dark" last summer and went up to Cape Cod to rest. But the winter was cranking up and I found that I couldn't, in all conscience, be a manager, producer or writer. My own countrymen were fighting time-bombs and living underground. There was too much to do, and in my small way, I did what I could. I planned to New York City to see my own descriptions to the Empire Service for E.N.S.A. I kept in touch with the situation of previous years. I had to be looked after over here. I learned that there were American troops buried in the hinterland of Panama without radio or mail, and that there were small movements of war, and that the Marines and Mudders would crack my ribs in gratitude for even so much as a set of transcriptions, if I would make just the additional effort of sending this personal greeting to these defenders of our outposts of freedom. They now receive my E.N.S.A. programs which are titled "Broadway's Best."

So I came back to work for a rest! We actors feel so intensely that it often seems as if we are oversteering the case. We do it, that, nothing succeeds like excess. A new season brings new pleasures, new griefs. Your name goes up again in the "lights" if you're lucky; and people grooping for an attention which is not their own. You have to say to your hearts, being gunning for you. To some you say, "You've been so good to me, and I've been so good to you, my name." To some you are, therefore, a darling, the merest selfish creature alive; to others you are impossible to reach. You have to take the good with the bad, and comfort yourself with the knowledge that in doing the best you can, you are doing all that even angels are able to do. That you can give to the Fifth Freedom, and that you will, after all, a world—our world—is at stake, and all this darting about and bumping into each other is part of the general plan of saving our world for our way of living in it.

### Servant of Kneas—or Black Friday

Thus, what you finally come to is that what we are fighting to defend is the survival of civilization, and that this is in show business as well as elsewhere in the world. Against these are hate and tyranny. It is an issue of the survival of Christendom as well as of the Black Friday.

'Variety' has chosen to make the freedom of self-expression in all branches of show business its editorial theme of this current year. It is a theme which went the way of the speaker, the compromiser. It never had to be told you can't do business with Hitler. It saw many incipient Hitlers try to snuff it, and it snuffed them.

So 'Variety' will understand what I am driving at. If you want to be free, work it at every day. A talent neglected in life must not be used, and it is particularly true of 20,000 people are determined not to let this happen to them.

Surely that is too big a public for any smart trouper to ignore.

# NICE THINGS ABOUT MGRS. WE'VE MET Knowledge, Tool of Democracy

By George M. Cohan

We'll take a few of the old time variety managers, first of all.

B. F. Keith, started as an outside man with a circus—opened a variety theatre in Boston, changed the name 'variety' to 'vaudeville'. Had a handkerchief mounted on a box office mind. One of the nice things about Keith was his son Paul—came along.

E. F. Albee first went to work for Keith as general manager at a salary of \$25 a week. One of the nice things about Albee was that he liked to tell everybody that fact.

S. H. Hodgson, Albee's right-hand man, was originally a vaudeville act. One of the nice things about Hodgson was his loyalty to the old-time variety performers.

F. Proctor was originally an equilibrist, juggled barrels on his feet. Broke into the managerial end and became Keith's greatest competitor. One of the nice things about Proctor was that he kept all the old programs of the bills in which he appeared as a performer and took great pleasure in them.

Tony Pastor broke in as a circus clown, then became a singer of topical songs. Opened his own theatre in New York. Made a great manager as a manager, but still continued to appear as a singer of songs on every bill. One of the nice things about Pastor was that he admitted that he was absolutely stage-struck.

Hyde and Behman, a couple of young fellows in Brooklyn, opened a little variety house in Adams street, and within a short time controlled practically all the theatres on the other side of the bridge. Their pet house, however, was always the Adams street variety theatre where they first started.

One of the nice things about Hyde and Behman was their private office where they served sandwiches and bottled beer to their patrons.

Mike Shea began his career as a manager in a combination variety theatre and saloon at Buffalo. It was a two-story, master of four or five hundred, but what shows he put on. Imagine Ward & Voken, Lottie Gilson, Matthews & Butler, Harrigan, the Judges, and Yeta Victoria. All on the same bill. One of the nice things about Shea was that he spent most of his time backstage kidding with the performers. Mike was in class by himself. Never has been one like him.

### Kohl, Castle, Poli

Kohl and Castle came out of the circus and dime museum business and got a come-on vaudeville in the city of Chicago. They had three houses there, the Olympic, the Haymarket, and Chicago Opera House. These were the nearest theatres in America. It was murder for any act they didn't cotton to, but if they liked you, the town was yours. One of the nice things about Kohl and Castle was that every man on their business staff and every man in their stage crew was a great little guy.

Z. Poli was an oldster and made wax figures or places like the old Eden Musee. He converted a store into a curio hall in the city of New Haven where he kept his wax figures and entertained his patrons with a couple of variety acts. In a short time he cut out the wax works and booked straight vaudeville bills.

became a rich man, built theatres throughout the entire state of Connecticut and created a district of a little act happened to strike his fancy that particular act found some extra change in the envelope Saturday night.

These managers we've mentioned were the big shots and their theatres were the high spots when we stepped out of vaudeville in 1900. There were only two Pacific Coast houses of any account in those days. They were the Orpheum theatres in San Francisco and Los Angeles. The Orpheum Circuit grew up afterwards and Martin Beck had not yet graduated into a position of importance such as he later occupied in the managerial end.

### Some of the Legits

Now then we'll look over a few of the old-time so-called legitimate theatres.

Charles Frohman followed in the footsteps of his older brother, Daniel, and first came into show business as an advance agent of Haverty's Minstrels. Became a producer of plays and within a decade from the time of his first production was conceded to be the most popular and most prolific producer in this or any other country. One of the nice things about Charles Frohman was the intelligent and dignified manner in which he conducted his theatrical enterprises. He had his own way of going along and consequently went a long, long way.

One of the nice things about Dan Frohman was his devotion to the Actors Fund of America.

David Belasco started as a small part player in San Francisco. He quit acting in the early days and went in for stage direction. Followed this up with his own production of plays and became by far the greatest theatre mind of his time. He created an entirely new school of stage direction and so far as his pick of plays was concerned he had the happy faculty of hitting the public fancy nine times out of ten. One of the nice things about Belasco was that he actually loved the theatre and gave up practically all his time to the study of what he called 'perfect production of plays'.

William A. Brady, another young fellow and small-part player from San Francisco, became a star and toured the country under his own management. Like Belasco, he tired of acting and went in for play production in the early nineties. Bill Brady has always been and still is one of the most popular and best liked managers in America. One of the nice things about Bill has always been to give advice and the benefit of his long experience in show business to all the young fellows coming along.

William Harris, Sr., was originally the Harris of the variety team of Harris & Carroll, one of the best song-and-dance acts of the early days. Harris, like Belasco and Brady, broke away from the footlights when he was still quite a young man. He formed a partnership with Isaac Rich of Boston, and the firm of Rich & Harris developed into one of the great producing firms and theatre owners in the United States. One of the nice things about Bill Harris was his gentleness of manner, coupled with a most likable personality.

George C. Tyler began as an advance agent. Became one of the very successful production houses of Leiber & Co., finally branching out as an individual producer on his own. He did things in a big way. Enormous productions with a record of successful seasons to none. One of the nice things about George Tyler has always been his honesty of purpose in the theatre of the old days, and his smile of sincere sadness when

(Continued on page 61)

By Robert J. Landry

There has been a lot of loose talk about 'democracy' ever since the doctrine of stark brutality as exemplified by Mussolini's Blackshirts and Hitler's Brownshirts and Hirohito's Samurai's began to more or less frankly call freedom an illusion and liberals misguided dreamers incapable of the manhood and vigor needed to cope with facts. Democracy and dictatorship are, in part, at least, matters of taste. But does remain one thing they both have in common. Both ideologies tend to torture, twist, pull and punnett words. It is, therefore, increasingly conceded by the thoughtful observers that we must be the tests and the goals of democracy after this manner.

One portion of this abstract is especially pertinent to the editorial theme of this special edition of 'Variety'. While referring to the responsibilities of the schools and school administrators of the nation the abstract is not inappropriate as a statement of sensible aims for all groups concerned with the 'American way of life.' To quote, in part:

- (1) Knowledge of the strengths and weaknesses of American democracy.
- (2) Knowledge of the lures, the methods, the results of totalitarianism.
- (3) Knowledge of the resources and potentialities of democracy.
- (4) And we must build national strength by emphasizing:
  - (a) Understanding of the nature of democracy.
  - (b) Arousing concern for our safety and a full recognition of the meaning of recent events.
  - (c) Interest in the common welfare.
  - (d) The secondary importance of personal success.
  - (e) A resistance to the false promises of demagogues.
- (5) Strengthening common democratic loyalties.
- (6) Discarding undemocratic traditions inherited from the past.

To defend ourselves we must ensure that we give our youth knowledge about these things:
 

- (I) Knowledge of their part in society, their relation to other men.
- (II) Knowledge of the history of mankind and the long struggle to free the human mind.
- (III) Knowledge of the sacrifices made over the centuries to secure present democratic benefits.
- (IV) Knowledge of the nature of the present crisis.

What has all this to do with show business or with radio? Everything. The educational ideals expressed in the above paragraphs tend to provide the soil and the climate in which alone a free stage, screen and radio can flourish. What the educators say in 'glittering generalities' Robert Sherwood, Maxwell Anderson, Elmer Rice, Cade, William Saroyan say in dramatic terms; Frank Capra, Walter Wanger, John Ford say cinematically; and Stephen Vincent Benet, John Lashoeby, Walter Mills, Norman Thomas say in poetic or poetic likewise.

The whole history of pedagic ambition and literary eloquence is implicit in crying out against ignorance, intolerance, slavery.

## Defense Bonds for Xmas Alerts Keep 'Em In and Camp Pic Theatres Boom

Greenfield, Mass., Jan. 4. Louis Rosenzweig, manager of the Victoria, last week presented three of his older employees with \$15 defense bonds. He gave smaller amounts to other workers and entertained actors playing the Victoria with a Christmas dinner in the Mansion house.

Albert Suhl, Willard Alden and Carl Stierle received bonds.

Big spurt in business has been experienced by picture theatres in Army camps since the outbreak of the winter holidays. Camps in camps in camps of alerts, their little else for them to do in the evenings and the War Department theatres have been reaping a lusty harvest. Before the war started, it was the practice of camp commanders to allow their troops to leave the post every night and every weekend, except for a relatively few men who had special guard duty. Only limited number are now allowed to stray from the reservation. Neighboring bistros are squawking as a result.

Upon arrival at the b.o. for the approximately 375 hours operation of the Army Motion Picture Service, actually started on Sept. 1, when a new system of distribution was set up with districts to give camps new pic at the same time they break in surrounding first runs. There have been virtually no bees from exhibitors in towns near the camps. It was the result of a complete change of theaters that had stopped the Army from getting up-to-date pic before Sept. 1.

## Service Men Oakleyed

Asheville, N. C., Jan. 4. All men in army, navy, marine and air corps uniforms wearing cadet or public enemy hats during the winter holidays. Courtesy, organized by president Carl R. Bamford, included Paramount, State, and Isis theatres.

Negro service men were allowed to sit gratis in colored balconies at Paramount and Isis.

For several months Public-Bamford houses have charged service men only half admission.

## INTERSTATE'S NO. EDGE FOR 12-16 KIDS

San Antonio, Jan. 4. In line with a new categorization in 'Variety' to reclassify the age limits of youngsters, Interstate Theatres has taken action accordingly to E. E. Collins, city manager here, all local boys and girls 12-16 inclusive will get the 'break' on admission prices.

Reduced prices will be put into effect at the Majestic and the downtown houses for youngsters in the 12-16 age group. The new junior admission price will be 20c, plus tax, any day, any time.

It is expected that all Interstate houses throughout the state will put in a similar price policy.

## Berlin West Again

Living Berlin returned to the Coast over the weekend to wind up his 'High Wire Inn' (Paramount) film-strike chore.

He's virtually completed, but the songsmith, who has a preoccupation in 'Variety' in the film, as he does on all such deals, wants to be around until they're over. He has entertained his patrons three weeks so Mrs. Berlin, who came east with him for the holidays, is re-entitled to New York with the children.

# THE 'INSIDE' ON A PAST GENERATION

## Oscar Hammerstein II Reminisces on His Grandfather's Feud with Koster & Bial—Sidelights on Adolph Zukor, Bunny Granville, Otis Skinner, DeWolf Hopper, Et Al.

### TOLD BY SONS AND DAUGHTERS

#### Verboten of 1929

(BY THE KEITH OFFICE)

Compiled from 'Variety' Files by Joe Laurie, Jr.  
 Unnecessary suggestive position of man during song when girl sings. 'I'll kiss you.'  
 Business of girl raising skirt saying, 'I'm a Show Girl.'  
 'I'm not going to show everything at these prices.'  
 Bed necktie bit.  
 Hitting girl in rear with book, girl reaching back saying, 'Oh, my nerves.'  
 Mention of Commissioner Walsh.  
 All references to Art.  
 In poem 'Mary Had a Little Lamb'—'who the hell wants to know?'  
 Looking skyward, then brushing off top of hat.  
 The dog does tricks all over the place.  
 Story of a girl in picture show with man, girl saying, 'Someone is fooling with my knee.' Man sez, 'It's me, and I'm not fooling.'  
 'To hell with him.'  
 Gag about a girl taking a tramp through the woods.  
 'Close those double-breasted lips.'  
 All references to Meyer Walker and LaGuardia; although innocently used, unfavorable comment has been received by our patrons.  
 Remarks about Daddy Browning and Peaches.  
 Taboo words: cockeyed, ditty, Wop, Polack.  
 Thumbing nose.  
 Business of tearing off woman's trunks.  
 'What's your name?' 'Murphy,' and don't let the new foot see you.  
 'Mother and father are fighting.' 'Who is your father?' 'That's what they are fighting about.'  
 'All are going to be in the picture show in my hat.'  
 Eight babies Gloria Swanson promised the newspapermen when she married the Marquis.  
 'I'm a damn fine girl.'  
 Hints to audience regarding applause.  
 Lord Esopus, Secretary of the Interior.  
 Girl whippers in mother's ear and moves around stage, mother stating, 'Go tell your father.'  
 'I bet her folks had Siamese intentions.'  
 'Please do you think I am, a snuover?'  
 'I sleep with twins but might as well have gone home in the rain.'

Giving 'the bird.'  
 Names of Penitentes and Almer McPierion.  
 'She had dimples on her hips.'  
 'Going to the lively stable for doughnuts.'  
 'I'm a lady, damnit.'  
 'Mother is home sick in bed with the doctor.'  
 'Please stop moving your knee, you're cutting me.'  
 'Will now sing William To-Hell.'  
 Rubbish violin bow across rear of trousers.  
 'I met it meet you under the bed at the Astor Hotel.'  
 'I knew you when you didn't have a pot to cook in.'  
 'He's the father of a baby boy but his wife doesn't know it.'  
 'I'll never marry a girl who smores.' 'You're going to have a fine time finding it out.'  
 'If I could go on I might be able to make a date.'  
 Substitute 'Snuover' for 'billy.'  
 'I'm up spit for a dime.'  
 References to Kip Rhineland.  
 'Summer is ending, winter draws on.'  
 'Please stop sticking out again—dime player.'  
 Traveling salesman and farmer's daughter stories.  
 'Hurry, you're a little behind, Fanny.'  
 'I'm a fella, not a fella.'  
 Advise to audience, 'Laugh right out loud and don't inhibit it and other similar remarks. Audiences sent such statements which are worthy of an answer to your callers.  
 Girl walking on with pair of oars saying, 'I just made the crew.'  
 'Your father is in Kansas City. He isn't dead. Your mother's husband is dead, but your father lives in Kansas City.'  
 Kindly do not mention the name of the manager.  
 Slapping woman on stomach and kicking her.  
 She calls her 'dog broker' because 'he does business in the cub.'  
 'Did you pay a green fee? No we were in the rough all day.'  
 All references to President Hoover and hard times.  
 Lewdy.  
 'I'm a children and I'm afraid my husband don't love me.'  
 'Hell, think of what might have happened if he loved me.'  
 'I'm in the automobile business. He gave me an automobile last night and I might be going to give me the business.'

[The following intimate closeups of show biz prominent are told by a successor generation, now also established in the amusement industry.]

#### How Oscar Hammerstein, Piqued, Almost Went Broke

By OSCAR HAMMERSTEIN II

The theatrical district was 14th street, but with characteristic perversity my grandfather chose to build a music hall on 34th street. Surrounded by meadows of vacant lots, the building on the site now occupied by Macy's. Eventually known as Koster & Bial's, it became a highly successful enterprise. Koster, Bial and my grandfather were equal partners. The trouble for putting the hall on 34th street and they took care of the restaurant and bar end of it—two things, variety shows, were watched from tables, and the clinic of glasses and plates was part of the orchestration.

The crowd kept coming and the money rolled in and was split three ways: all stacks and everyone was happy.

#### Cherchez La Femme

Two new characters now enter the story—a wine agent and a French girl. The wine agents were important figures, especially to the people who ran a restaurant. There was keen competition for the vital bands of champagne. The agents would go into a restaurant, buy quart after quart of their own brand and send the bottles, with their 'compliments' to whatever celebrities were present. The important thing was that their labels should be seen on as many tables as possible.

One day Koster and Bial came to their partner, Oscar Hammerstein, and said that a certain wine agent was 'interested' in a certain little French chanteuse. They had promised to put her in the show and let her sing a couple of songs. Now, my grandfather had heard the lady sing, and told them that he would not do it. He said he would not do it because he was interested in her, he knew the public would not be. He added some unprintable comments on the matter to the two wine agents. He then expressed himself with equal force and eloquence and their protests. Having thoroughly and eloquently dealt with this intended assault on the public, grandfather then pulled his famous top hat down tight on his head and stamped out of the lobby and up Broadway.

#### La Belle Lays an Omelette

He came late to the theatre that night, in fact, just in time to see a new face on the stage—La Belle Whatever-Her-Name-Was, the wine agent's friend. There she was, on his name, in a circle of limelight, warbling a popular song and making it more unpopular than the second. Koster and Bial had defied him and put her on. With mounting rage and grandfather's rage could mount with the speed of an outboard motor—rushed down the side of the house and took a seat in the stage box. At the end of La Belle's first selection only three people applauded, Koster, Bial and the wine agent. But against their applause was an ominous counter-melody. My grandfather was standing up in the stage box of his own theatre, hissing.

A half minute later he was out on the street trading punches with the wine agent. It was a no-decision bout. The cops arrived and locked them both up. When all was asked, Koster and Bial put up the money to release their friend—the wine agent. But they refused to put up one cent for their partner. 'E. S.' regained the night jail.

#### Comedy Becomes Tragedy

Here is the precise point at which this comedy becomes a tragedy. During those hours in jail, waiting for some friends to come and bail him out, Oscar Hammerstein worked up a script for revenge that could be satisfied only by the death then the ruin of his partners. He vowed that he would smash them both within the year. And he did. The first he purchased the right to buy the interest for \$300,000. They were glad to do. Next, he bought a site 10 blocks north—44th street and Broadway. This was suburban property but the amusement center was concerned. Here he proceeded to erect a theatre which he called the Olympia. It was really three theatres in one—a music hall, a concert hall and a legitimate theatre. The 300 grand was a drop in the bucket and he had to borrow \$300,000 more from a life insurance company. When he opened this amusement center, with the most of Koster and Bial, he poured into it all the talent he could find, domestic and foreign, and it made him rich. He was a success. But the profits were not important. All that counted was drawing the crowds from 34th street up to 44th. He so enjoyed the thrill of achieving this within six months that Koster & Bial's was out of business and their personal fortunes had been consumed in an effort to save it. But this is not the end of the story.

#### Grandpops Couldn't Top Himself

My grandfather's effort to destroy his partners resulted in his own destruction. The public jammed his new house as long as he gave them super-atractions started with his own. But his up. The weren't enough super-atractions in the world. When the shows simmered down to normal entertainment the audience simply stopped coming. And fair business meant big weekly losses. It was more than one man's pocket could stand. He tried to make the big insurance company could stand. They foreclosed on him. He was out.

He sat in his office thinking of the futility of revenge

and wondering what he would do next. He looked down Broadway. There was a lively stable on the northwest corner of 43d street—a place for a theatre—but how could he buy the land, tear down the stable and put up a theatre without money?

He did. But that's another story.

#### DeWolf Hopper's Casey Almost Never Got to Bat

By DE WOLF HOPPER, JR.

My first impression of my father was that of a man with murder in his heart toward all umpires and a sob in his voice for a ball player named Casey. How many times Pop was instrumental in fanning Casey I don't know, but the number was—honestly—too great—for him to concentrate on every recitation. Instead Pop, with his all-out love of baseball, was dwelling on the fate of the Giants and letting Casey's fate take care of itself.

If the Giants don't beat Dem Bums' (of another year), Pop would be thinking between stanzas; or—'I wonder if the baseball score are out yet.'

Until his recitation became so long, the audience wondered if Casey would ever get up to bat. All at a stroke. My mother, to whom Casey was as much a part of the household as Pop or I, noticed this and timed it. She informed Pop that Casey's strutting out took a minute and a half more than it should. Pop so firm in his mind that this was not so and he had to show an irrefutable evidence of same on the stopwatch. This was upon him that he went absolutely cold on it and Casey's fate hung in the balance while Pop hurried around and hunted up another copy and laboriously learned it all over again.

#### His Brushoff on Junior

'My father viewed, from the third row, my debut on the stage in 'Order, Caruso's play, 'Order, Friends. Backstage later, in a loud voice, he declaimed to the world in general how good I was. Later, over a quiet beer, I said, 'O. K., Pop, let's have it. What do you think of my debut?' 'I thought you were fine, son. I enjoyed you very much; but I would have enjoyed you more if I could have heard you.'

#### When Trouper Otis Skinner Sang for the Great Caruso

By CORNELIA OTIS SKINNER

My favorite play of all the Otis Skinner repertoire was Booth Tarkington's 'Mister Antoinette,' a tender comedy in which he played a gay and lovable Italian burly-gandy man. One night I was watching from the wings, entered because Caruso was sitting in a box. There was a scene in which father used to burn a bit as he mixed a typically 'wop' salad dressing. This night I was horrified to hear him burst forth in a loud and quite incorrect rendition of 'Santa Lucia.' To my father's youthful shame he sang it through twice. When he came off I asked him what on earth had made him do such a thing. To which he replied that it wasn't every actor who had a chance to sing for Caruso, and he for one wasn't going to miss the opportunity. I elaborated on this episode in a memoir I wrote for Harper's Bazaar, but I like best My Pop's appraisal of my own histrionics.

Even an actor is not exempt from having to sit through school theatricals. My distinguished predecessor first beheld me as Puck; not in Shakespeare's immortal drama, but in a little whimsy written by God knows who, wherein that wayward elf breaks into a top-shod, waxes all the dolls with a coy kiss and for about half an hour they all frolic about in a manner that's pretty hard on everybody.

Father endured my school theatricals, but at the final curtain was heard to remark to mother in that voice that has thrashed thousands, 'Well, she certainly hasn't a ray of talent, thank God!'

#### Adolph Zukor Told His Son, 'Ideas Live Forever'

By EUGENE J. ZUKOR

(Lieut. Commander, U.S.N.R.)

'(Sweet are the uses of Adversity, which, like the toad, ugly and venomous, seats yet a precious jewel in his head.) 'That's not mine; it's Will Shakespeare's. I've always felt a special awe for the man who lived the Bard having penned it; better than anything else, it beams my father's creed. 'What's the point in quibbling? My father is a great man. So is you. But can you remember the exact moment in which you first knew his greatness? I can. It is a moment in which an important thing is revealed, laid bare. A good man's attitude and the answer to that riddle of the ages, success through impermeable difficulties. The son of a man who lived the Bard had the heart of the old Knickerbocker Hotel... in the year, 1915... the orchestra (Continued on page 99)

## FROM THE BROADWAY MEMORIES

Veteran of 5,000 First-Nights, a Broadway Reporter for More than 40 Years, Records Some Sage Impressions

By Kelcey Allen

The late Rennold Wolf once said, in a jocular way, that I possessed \$40,000,000 worth of worthless information about Broadway, and maybe he was right. However, that brings up the question of what is valuable information. As far as Broadway is concerned, and, frankly, it is one I can't answer. Broadway is a distillation of news, and to separate the reliable information from the phony is a feat I fear nobody can attempt.

But, that as it may, I have been on Broadway more than 40 years as a reporter, dramatic editor and critic. I believe I have attended theatrical openings more times than any other living person here in New York. My record is more than 5,000 first-nights. Burns Mantel is a severe critic for the *For* and I would like to chalk up a few more, but, so do, he will have to add shows as a reviewer in Chicago and Denver is coming to New York. All those I have witnessed have been Broadway openings.

While I am shooting at records, permit me to say I have been present at the first performance in at least 20 classes New York theatres. I was on band when the Empire's doors were thrown open for the first time, the attraction being *The Girl I Left Behind Me*, and there has been the opening of a new theatre in the district since that I haven't attended.

The theatre has attracted me since I was a youngster in short pants. My first newspaper job was that of play reporter for the *Tammany Times*, now out of existence. I was in my teens then and my first assignment was to write the publication show page with some attention to the stage. The papers came next and then *Women's Wear Daily* and the *Daily News Record*. I still write for the latter and the two national publications last mentioned. I found it difficult to get a newspaper job on the first night lists of the theatres. The press agents weren't inclined to consider my papers, which have been classed in the "news" division, and I have had some experience. I evolved a scheme that solved my problem. I began getting out annually a printed list of critics and drama editors and this I distributed to the publishers. Now they get my name. They found it convenient in sending out first night tickets. Naturally, my name was on the list and I was included in the distribution of the tickets. Now, because the press agents send me for copies of the list, if, by any chance, I have failed to mail them out in individual in-

#### When 48th St. Was 'Way Uptown

The theatrical district has undergone very many changes since I began going to plays. Due to my long experience on Broadway these changes probably are more visible to me than to those who frequent the theatres. I remember one member one time, when Harry H. Frazee had finished building the Longacre theatre, on West 48th street, a friend in the news business shook his head and said, "You're too far uptown. They'll never come away up to 46th street to see plays." They did, of course. They went as far as 62nd street to attend shows and they went to the 48th St. theatres. And between 48th and 62d about a dozen playhouses have been built and many of them have drawn great crowds when they have had attractions.

Looking the other way—down Broadway—I can see in my mind's eye plenty of theatres that have prospered. Many a pleasant evening I spent at the Bijou, Daly's, Weber & Fields Music Hall, the Standard, Wallace's, the Garrick, the Garden of the Emerald City, the Casino, the Savoy, the Cochran started in "The Governor's Son." All but the Savoy have disappeared and it is now a picture house.

#### And 42d Street's Change!

Then take 42d street, west of Broadway! At one time, about 10 years ago, it was the most famous and popular theatre thoroughfare in the United States and there were more first-class playhouses on the roundabout than there are in the world. The theatres still are there, but not a single one is left in the legitimate class now. They are all given over either to burlesque, or to the "broadway" type of first-class legitimate houses south of 42d street. They are the Empire and the National, the latter comparatively new. I have several memories of the Maxine and the Casino, which are classed with the Empire and National in their district, but I have never seen either of them. The Mutual Broadcasting network and thus has it passed the picture.

#### Dramatic Criticism May Be A Great Blessing or a Menace

Dramatic criticism is the most potent factor in the play producing business and always was, so far as I can remember. It can be either the greatest blessing or the greatest menace to the stage, depending on the capabilities and fairness of the reviewers. A good critic should be a good judge of the entertainment value of a play. He should be fair and without bias on this quality of the production. While a review is only one person's opinion, it can carry a punch either way for a play.

I think a critic should know something about the construction of a show, in addition to being a capable judge of entertainment. He should know something about the part that goes on at rehearsals. In other words, he should be familiar with the ingredients of a stage presentation. If he knows the business on the roundabout, he can make a play's talking about and can sit up a play's entertainment value more readily. Thus he is a good critic, which means he is all a good critic. I have seen numerous plays succeed despite adverse critics and I have seen many plays fail because of almost unanimous praise. Still, I think that, in the analysis, the public is the critic. Adverse reviews can slow a play's offering up, but they do not stop it. A play will go on anyway, no matter how it is through, so far as its show is concerned. In the old days it was easier to over-

come the effects of bad notices because it didn't cost so much to continue the play.

When I first began doing reviews all the critics wrote by hand. There were few typewriters in the newspaper office. I am inclined to believe that the reviews I wrote at that time with pencils now, since it would mean they would go slower and might have time for more and deeper thought.

Years ago the matter of theatrical news was handled differently than it is today. Now the press agents send out the news and the drama editors or columnists merely report or paste it. In my early days reporters went out and gathered it. I remember the old 10 o'Clock Club which used to meet nightly 10 at the Herald Square Theatre. Drama reporters mingled in a press room there and exchanged their news items. Each had covered a different section of the news and the drama editors were their associates. When one did he was ostracized by the other boys.

The critics of the present time are a competent lot but I doubt if their appeal is as wide as was that of the reviewers of my youthful days. This probably can be seen from the fact that the theatre was a greater center of interest then than it is today. There are no motion pictures of radio to share the attention of the public in those times.

Revered Critics of Old  
Among them I might wish and looked up to with reverence, because of their calling as dramatic critics, were Hillary Bell, of the *Press*; John R. Stevenson, of the old *Daily News*; Harold of the *Clipper*; A. M. Gardner, of the *Morning World*; Johnson as *Nim Crinkle*; William Winter, of the *Tribune*; John (Cowboy) Harrington, of the *World*; Frank S. Harris, of the *Time*; James H. Jackson, of the *Commercial Advertiser*; Frederick E. McKay, of the *Mall*; Franklyn Fyles, of the *Sun*; Anton Davies, of the *Evening Mirror*; John A. Cockerill, of the *Globe*, and Charles Phillips, of the *News*. I also remember the names of the other came along a number of years after these I have mentioned. Yet again, it may seem, New Year's Eve was not a good night for the theatres. It was the custom in those days for the people to give parties at their homes to watch the advent of the new year, or go down to Trinity Church and hear the chimes on the last night of the year.

Nor was New Year's Eve prolific of large audiences for plays. The advent of the new year, or go down to Trinity Church and hear the chimes on the last night of the year. Nor was New Year's Eve prolific of large audiences for plays. The advent of the new year, or go down to Trinity Church and hear the chimes on the last night of the year. Nor was New Year's Eve prolific of large audiences for plays. The advent of the new year, or go down to Trinity Church and hear the chimes on the last night of the year.

It is the best theatrical night of the year. I have been asked by various occasions if I consider a play a good financial investment. First of all, it is a gamble, since there is no power on earth that can tell in advance whether a play will be a success. I have often been asked my advice about investing in theatrics I tell them just what I have written in this paragraph. It's like picking a horse to race or a stock to buy. You can't tell. Personally, I have never invested a nickel in a show and never shall, because I am not a gambler. I wouldn't know how to do it with any money I made any.

In conclusion I would like to add my endorsement of the legitimate stage as a great means of revenue to the community and a vast field of opportunity for the young. The fish and blood drama is a godsend to the public and always will be. The theatre will never die because it offers the personal touch and that quality is a potential power no matter where it is found.

## Vitamins E and U for Post-War Pix

By William F. Rodgers  
(Vice President of Loe's, Inc., in charge of distribution)

As Dr. Kildare might say, "The role of the motion picture industry in times like these is to administer Vitamin U and Vitamin E to the public in order to combat the effects of the emergency. Possibly I might add that in the accomplishment of this I am convinced the new Vitamin U, born in Chicago a few weeks ago, will be the industry's greatest aid towards making Vitamin E effective, for with unity of action and understanding the road ahead is clear."

The five-point program can, and I am sure will, serve as a great stimulus to the public in their seeking more stable industry conceived in understanding of the other fellow's problem and dedicated to the service of the public through the picture. It is toward such a goal that Nicholas M. Schenck pledged an active cooperation of Metro-Goldwyn-Mayer.

It is our hope that a prominent part in spreading the gospel of "Do your job, be prepared by following the necessary regulatory orders, and relax and go to the movies and we can do it" to the public, the jittery nerves and production efficiency don't go together and that motion pictures are the greatest form of necessary relaxation, will have done much to help our industry, to our nation, to our public, and to our industry.

While the job ahead is big, I don't believe it will be made any easier by sitting on the curb and complaining our fate. This emergency offers us a tremendous opportunity to prove again that motion pictures are an essen-

## 'YOUNG BLOOD'

By HARRY PUCK

'Give us young blood,' say producers—managers as well. 'Give us young blood,' cry the agents, that's what we can sell. So you see a show, or twist a dial, but find it queer. For here's the young blood—all successful that you'll see or hear:

Conroy—Allen—Tucker—Richman—Johnson—Hebe and Wynne Holt—Durant—Lach and Barrymore, the three all in; Jisset—Carter—Minsky—Valley—O'Neil—Booth and Castello, Leung—Boland—Burns and Allen—Whitman are a few; Lanny—Cohan—Baker—Bernie—Berie, Jim Barton—Houlihan—Lunt—Fontane—Carnell and Coul—The Marzes and Noel Coward.

Helen—Minsky—Banshead, Irene Rich—Mae West and Eric, Corey—Lick—Pay—Ritz—Bernie—Billie Burke and Price. Bobby—Clair—Bill Fields—Kate Smith and Hutton you will see.

Oliver Arnold—Fred Astaire and Craven come to mind. E. Le Gallienne—Hissy—Valley—O'Neil—Booth and Castello, Eileen—Johnson—Sage—Hippens—Lewis and Carter, Sanderson and Crumit—Lawrence—Douglas all a hit, I could keep right on, but lack of space will not permit.

Now mind you, I'm for 'young blood,' for we must have young 'blood' in our troups. But all this 'young blood' along the names above will do.

## Arsenic and the Axis

Theatrical Hocus-Pocus Applied to Hitler And the Japs

By RUSSEL CROUSE and HOWARD LINDSAY

America is at war. The theatre has always played its part in the nation's war effort in the past and will valiantly give every possible support to this struggle. But we feel that the theatre has never done as much for the country that has never before been capitalized and we propose to lead the way in this new field.

The thing in the usual war contributions. Its actors, playwrights, stagehands—men from every branch of its activities will volunteer for active service. Its women will serve in their own way, even if not on the actual firing line. Its composers and lyricists will turn out the songs that will send the boys to the front, and all will buy bonds and sell them. And every branch of the profession will see that the fighting forces are entertained and cheered to the hilt.

But most of these things, bankers and brokers and tax-drawers and laundries can do, too. They are not all unique contributions. But the theatre is unique, and we feel that it has something special to give—something that is theatre itself.

Let us make ourselves clear. For example, we are the producers of 'Arsenic and Old Lace.' We have two companies—one in New York and one on the road.

'Arsenic and Old Lace' as you all know there are two characters, two sweet, charming Victorian elderly ladies, who bring peace to lonely old men, and who are in a specially prepared brand of elderly virtue, which contains 'a teaspoonful of arsenic, a half teaspoonful of strychnine and just a pinch of cyanide.'

Now what we propose to do is to send Josephine Hull and Jean Adair of the New York company into Germany and Laura Keane and her company into the touring business into Japan. They can be landed by parachute, each armed with several bottles of this delicious concoction.

Certainly no one would suspect these charming ladies. They could go quietly about giving sips of elderly virtue to everyone in a uniform, and before spring we feel sure that a large part of the enemy armed forces would be out of the way. Itty could be mopped up later, probably with a good life map obtainable at any Woolworth store.

Now have in New York a company of a gentleman named Herb Karloff and in our touring company a gentleman named Herb von Stroheim. Both of these actors have been in the theatre for many years. As Mr. Fred Allen remarked recently on the air, a friend of mine who has been in the theatre for many years and when he came out to his name was Liebo. Mr. Karloff had frightened the wits out of him.

Now we propose to send these two worthy characters should be occupying themselves today scaring good 100% Americans, so, we also propose to send Mr. Karloff to Germany and Mr. von Stroheim to Japan.

'Error' has been a weapon of the Fascist nations for years. But we will guarantee that Herr Goebbels, who is a master of the art of terror, will be frightened by the fact that he gets a good look at Mr. Karloff, and we have the feeling that, if properly lighted, Mr. von Stroheim can frighten the entire Japanese nation. This is just an example of what can be done if the theatre will only use theatrics in its contribution to the war cause. It is a great waste of money to have a nation of brave Americans with one broadcast, what could we do to the Italians who hold the world's record for running backward?

#### Double-Talking Hitler in Reverse

We propose that other producers make the same sacrifice. It can upon Mr. Vinton Freedley, producer of 'Let's Face It' to reduce for us at once Mr. Danny Kaye's war production. We propose to send Mr. Kaye into Germany at once and have him turn loose a barrage of double-talk. Hitler will be so busy trying to explain his war with double-talk, we should fight him with his own art.

At the proper moment we expect to ask even the dramatic critics to make a contribution, no matter how small, to the war effort. At the front, which we know they are all willing and able to give, but in their own unique way. We would like to see all the critics, no matter how all to review the enemy war effort—just Frank open criticism of what our enemies are doing.

That will do. We would certainly expect the war to close the next day.

**LET'S NOT TRY TO BE FANCY!  
LET'S JUST TELL 'EM  
WHAT 20TH'S GOT!**



**ADVENTURE  
AT ITS GREATEST!**

**TYRONE  
POWER**

*in the towering triumph  
of his acting career!*

**SON of FURY**

*The Story of Benjamin Blake*

with  
**GENE**

**TIERNEY**

and  
**GEORGE SANDERS • FRANCES FARMER**

**RODDY McDOWALL**

John Carradine • Elsa Lanchester • Harry Davenport • Kay Johnson • Dudley Digges

Produced by **DARRYL F. ZANUCK**

Directed by **John Cromwell** • Assistant Producer **William Perlberg**  
Screen Play by **Philip Dunne**  
Based on the Novel "Benjamin Blake" by **Edison Marshall**

**20th  
FOX**



*The low down  
story of a  
high-class  
gal!*



# GINGER ROGERS

as

# ROXIE HART

with

**ADOLPHE MENJOU**

**GEORGE MONTGOMERY**

LYNNE OVERMAN • NIGEL BRUCE

PHIL SILVERS • SARA ALLGOOD

WILLIAM FRAWLEY • SPRING BYINGTON

TED NORTH • HELENE REYNOLDS

Directed by William Wellman

Produced and Written for the screen by Nunnally Johnson

Based upon the Play "Chicago" written by Maxwell Perkins  
and produced by Sam H. Davis



**GEORGE MONTGOMERY**

... on his way to stardom!



*All this...*

*and GRABLE too*

**BETTY GRABLE  
VICTOR MATURE  
JACK OAKIE**

in

**SONG  
OF THE  
ISLANDS**

in **TECHNICOLOR**

Thomas Mitchell • George Barbier  
Billy Gilbert • Hilo Hattie

and

**HARRY OWENS**

AND HIS

**ROYAL HAWAIIANS**

Directed by **WALTER LANG**

Produced by **WILLIAM LeBARON**

Original Screen Play by Joseph Schenk, Robert Fisk, Robert Ellis  
and Helmer Logan • Lyrics and Music by Mack Gordon and Harry Owens

**SONG  
MAGIC!  
DANCE  
MAGIC!  
LOVE  
MAGIC!  
IN THE MAGIC  
OF  
TECHNICOLOR!**

*Romance that hits  
the jack-pot!*

*Henry Gene*  
**FONDA • TIERNEY**

*in*  
**RINGS ON  
HER FINGERS**

*with*  
**LAIRD CREGAR**

**JOHN SHEPPERD • HENRY  
STEPHENSON • SPRING BYINGTON**

*Directed by Rouben Mamoulian*

*Produced by Milton Sperling • Screen Play by Ken  
Englund • Original Story by Robert Pirosh and Joseph Schrank*

20  
th  
ANNIVERSARY  
FOX



*The Marines get there First!*

**IN TECHNICOLOR**

with  
**JOHN MAUREN RANDOLPH  
 PAYNE · O'HARA · SCOTT**

**NANCY KELLY · WILLIAM TRACY · MAXIE ROSENBLOOM**

HARRY BRAYSSBURG · EDMUND MACDONALD  
 TED NORTH · KASIL WALKER · CHARLES TANNEN

Produced by **DARRYL F. ZANUCK**

Directed by **W. Lee Wilder**

A Republic Production

★  
 "From the halls of  
 Montezuma, to the  
 shores of Tripoli...  
 ★  
 We fight our country's  
 battles on the land  
 as on the sea!"  
 ★  
 —Official song of the  
 U. S. Marine Corps  
 ★

20  
 6x



A GAL LIKE RITA...  
PLAYING A GAL LIKE SAL!

20th brings to the screen the girl of a million men's dreams!

*Rita* *Victor*  
**HAYWORTH · MATURE**

in  
THEODORE DREISER'S

**MY GAL SAL**

in **TECHNICOLOR**

with  
**CAROLE JOHN MONA**  
**LANDIS · SUTTON · MARIS**

Directed by **Irving Cummings**

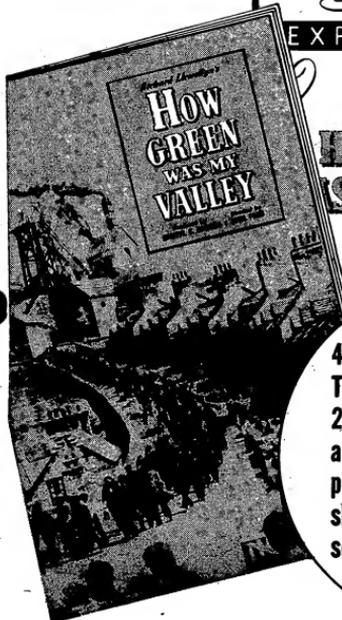
Produced by **Robert Bassler**

Lyrics and Music by  
**Leo Robin and Ralph Rainger**



# HOW GREEN WAS MY VALLEY

**"HOW GREEN WAS MY VALLEY" IS NOW REPEATING ON BROADWAY. HITTING AT BOXOFFICES THROUGHOUT THE NATION!**



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**HOW GREEN WAS MY VALLEY**

**GREAT OPENING NIGHT  
COLORFUL LOBBY  
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**44 pages of experience!  
The biggest press-book  
20th ever put out . . .  
a gold mine of proven,  
practical, pre-tested  
showmanship! At your  
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**ADS TO MEET EVERY SITUATION  
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MANSHIP TO GIVE YOU THE  
OPPORTUNITY TO TAKE THE  
ADVANTAGE OF THE MOST  
ENTERTAINING AND PROFITABLE  
HOW GREEN WAS MY VALLEY**

*Pre-testing has guided the preparation of these ads. They  
to realize fully an every bit of the expanded budget you  
for this outstanding boxoffice attraction.*

# Drama and Film—See the Stage and Screen's Function as Ivid in War

By Cecelia Ager  
(Film Critic, PM)

I happened to be in Hollywood last summer during the time the Senate sub-committee was investigating "war-mongering" in the films. I remember the apprehension just before the investigation began, the wringing of hands and despair for the future. Now I know about the stand—the whole world soon to learn of their ignorance, ineptitude, chicanery, the whole world soon to learn of Hollywood's shame. Investigation—Woodrow was not in the meaning of the word, it was a good picture, but that it had made so few, and those so timidly.

It was only a few months ago that Hollywood, waiting covering, to be kicked in the belly, found itself lifted to the nation's attention. A hero, the posture of courage, of conviction, of foresight, were virtually forced upon it. For a handful of pictures, "The Moral Story," "I Married a Nazi," "Escape." So Ends Our Night—good pictures, but not great. None of them were anything, suddenly were patting their own backs. Now everybody walked in courage, self-respect, bravado. But after the fact, not before. Now the shame of Hollywood is not the meaning of the word, it was a good picture, but that it had made so few, and those so timidly.

The feeble little protest it raised against Fascism then matters no longer. With no bow to the picture industry, America's art was against Fascism. The longer we wait, the more we are to be seen. The radio, the stage, to tell us Fascism is a black-headed monster. We know that, were fighting it. Though the screen missed its chance to protest against the Fascist in a manner worthy of the nation's attention, it has the duty to redeem itself. Now it's got the opportunity to exact Democracy in a manner worthy of its great past.

### In the Dais? Want to See—

Though before the war, the picture industry refused to look at the kind of world we were living in, though like so many other American big businesses, it didn't want to see what it didn't want to see—now it can show us the kind of world we want to see. We are to be seen. The radio, the stage, to tell us Fascism is a black-headed monster. We know that, were fighting it. Though the screen missed its chance to protest against the Fascist in a manner worthy of the nation's attention, it has the duty to redeem itself. Now it's got the opportunity to exact Democracy in a manner worthy of its great past.

The screen has a chance now to help win this war, really help, by showing us the good kind of people we are, how we will go on becoming a new people. It is to be seen. The radio, the stage, to tell us Fascism is a black-headed monster. We know that, were fighting it. Though the screen missed its chance to protest against the Fascist in a manner worthy of the nation's attention, it has the duty to redeem itself. Now it's got the opportunity to exact Democracy in a manner worthy of its great past.

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Hollywood can once and for all banish its fear of blundering into controversial subjects, for pretty soon there will be none left. It was going to say there are none left, but I've heard that "For Whom the Bell Tolls" isn't quite sure yet whether it's going to be a love story against an anti-Fascist war background, or whether it will say "Loyalist and France" out loud, depend upon what happens in Spain in the next few months. "For Whom the Bell Tolls" wouldn't like to make anything happen there. Besides, we must offend South America, which hasn't yet made up its mind, and then there is the Church, remember.

## 2-On-the-Aisle Glamour Guides

By MORI KRUBENEN

Glamour, which has long been monopolized in the production end of the business via a direct look on stage, significance as total war faded out over the Pacific. America's girls into the war drama probably being invited into the exhibition end of the business as the frantic search for good-looking understudies gained momentum. In many of the theatres on the Coast, understudies have long been employed for ushering purposes. Bessie Cohen, operator of the Sherry Club, says she has probably been invited into the exhibition end of the business as the frantic search for good-looking understudies gained momentum. In many of the theatres on the Coast, understudies have long been employed for ushering purposes. Bessie Cohen, operator of the Sherry Club, says she has probably been invited into the exhibition end of the business as the frantic search for good-looking understudies gained momentum.

was the increasing scarcity of male actors. Famous branches of the armed forces made large inroads on the theatre's supply of understudies by paying jobs in defence industries during outhours. In the case of the Moines, Iowa, manager Bob Fulton of the Des Moines theatre, advertised for girls. Of about 150 girls, more than 100 were accepted, only 15 were accepted for training, with six being finally hired. The theatre's understudies are being trained according to the specifications. Many of them all the bill until they start to speak. In the case of the Moines, Iowa, manager Bob Fulton of the Des Moines theatre, advertised for girls. Of about 150 girls, more than 100 were accepted, only 15 were accepted for training, with six being finally hired. The theatre's understudies are being trained according to the specifications. Many of them all the bill until they start to speak.

### Comingore in the Pink

Hollywood, Jan. 4. RKO lifted Dorothy Comingore's suspension and handed her a production by Damon Runyon on the Gowar street lot. "Finks" is from the first of the Runyon plays. The actress has been in the payroll since she played in "Citizen Kane."

By Richard Watts, Jr.  
(Drama Critic, N. Y. Herald Tribune)

It generally is agreed that the chief business of the theatre in war time is to provide the sort of light and frivolous entertainment which is so important to the nerves and morale of a nation in these grim days. While it is equally true that the theatre should not confine itself merely to frivolity it is going to be looked upon with amiable but patronizing scorn by a people that is beginning to take its destiny seriously.

Perhaps this seems a pretty academic point to make. If, it may be argued, the stage achieves economic success and considerable popular approval as an entertainment why should it not be satisfied with that? It has done its military job! After all, wasn't the theatre content during the days of an earlier World War to be the official theater of the nation? Why should it expect more ambitious laurels today?

One reason why I feel that all of the answers should support my side of the argument is that this happens to be a different war. For one thing, the theatre repeats itself as deceiving themselves. It is more than that, that if it takes up a pretense of being repetitious and then rushes off into a spiral of its own wild pretensions to be the same thing but ably turns out to be something else.

Thus the fact that there once was a World War and that this again is a World War apparently makes some people think that there is no essential difference between the two. In fact, however, the two are as different as the hills. In history, this is a total war, which makes demands on us that 1914-18 never could think of. This is a total war. It is right here and there, in the radio, the airplane, the fact that there is no escape from it for a moment.

This being the case, it might seem at the start that it was in which civil liberties are being held under constant pressure, there would be an even greater demand for the escape which the theatre can afford to make. But what happens is that totalization of war extends so deeply into the consciousness of a nation that there is no possibility of escaping it. People believe for a time that they are escaping it. It has impregnated them so thoroughly that they find themselves turning to it inevitably and almost constantly.

### The Measure of Success

This actually is what occurred in London. The first World War, "Chu Chin Chow" was the measure of success, and frivolity was what was demanded in the theatre. Even the critics were willing to give of any sort has testified that in the present war, the theatregoers of Britain demand at least a measure of serious and dignified entertainment.

Up to the time that the wholesale Nazi air assault in the tragic year of 1940 closed the theatres, the "Chu Chin Chow" of the second world war was played in the American Robert Ardrey called "Thunder Rock," which denounced violently the very instincts of man. Mr. Ardrey's play was a triumph in London, and the chief reason that the commentators found for its English popularity was its simplicity and its emphasis on the humanity of our time made up in the minds of the playgoers for its dramatic value.

But since the air assault has been vanquished and the theatre is at work again, the interest in more serious plays continues. Certainly, at least, in all the reports I have received of the recent London stage the outstanding attention seems to be directed toward a new drama by Elnora Williams. It is a work called "The Morning Star" and it is a play about the life of a woman. But it has something to say, amid deep and understanding sincerity of wartime London, and because it is intensely sincere and because it is so completely in a respectful manner which appears to sweep its esthetic fashions aside.

Again, this doesn't mean that the theatre, even in London, is forgetting its gay side. My only point is that the evidence in Britain is that when the stage has cleaned up its lightest aspects of its entertainment for its entire job. It apparently realizes that even if you climb up into an ivory tower these days you will get away from the stage and the theatre. This is something that is more convincing, though, than the example of our ally, or any academic argument on the point. It is a matter which blazes up in the reports I have received of the recent London stage the outstanding attention seems to be directed toward a new drama by Elnora Williams. It is a work called "The Morning Star" and it is a play about the life of a woman. But it has something to say, amid deep and understanding sincerity of wartime London, and because it is intensely sincere and because it is so completely in a respectful manner which appears to sweep its esthetic fashions aside.

### Won't Fail Their Country

Assuredly this is not because the men and women of the stage have ever dodged their duties. In all the reports I have received of the recent London stage the outstanding attention seems to be directed toward a new drama by Elnora Williams. It is a work called "The Morning Star" and it is a play about the life of a woman. But it has something to say, amid deep and understanding sincerity of wartime London, and because it is intensely sincere and because it is so completely in a respectful manner which appears to sweep its esthetic fashions aside.

## Patriotism Undiminished

Dartmouth, N. S., Jan. 4.

He who is credited with being Canada's most patriotically active film exhibitor refuses to limit his size nor his ambitions.

Ivan Haley, manager of the two local theatres, Mayfair and Dundas, has been instrumental in organizing and financing the Dartmouth Air Cadets Corps. The purchase of uniforms and equipment is by Sunday concerts in the Mayfair under Haley's direction, and with a silver collection provided by the Dundas.

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### How The Wooker Failed

It was just here, I thought, that "The Wooker" failed to live up to something of a similar spirit. There was a synthetic air about it which made you suspect that the author, Mr. Brennan, was writing merely from hearsay. But what really worried me was a chronicle of the heroism of our time as that it took the gallant bravery of a people and made it into a parody and a caricature.

As for Maxwell Anderson's failure in "Candle in the Wind," it arose from the manner in which the playwright made the anti-Nazi fight seem both pretentious and unexciting. James O'Hara, being so afraid of his melodrama. He took a melodramatic theme and made it into a parody and a caricature, and apparently because he thought excessive dramatic age, and not dignified, he removed from his narrative the heart of the matter which his play could not conceivably be credible.

That there is a demand for believable heroism on the stage is proved by, among several hundred other plays, the success of "The Wooker" and "Candle in the Wind." It is a matter which blazes up in the reports I have received of the recent London stage the outstanding attention seems to be directed toward a new drama by Elnora Williams. It is a work called "The Morning Star" and it is a play about the life of a woman. But it has something to say, amid deep and understanding sincerity of wartime London, and because it is intensely sincere and because it is so completely in a respectful manner which appears to sweep its esthetic fashions aside.

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# Chaplin Salutes Karno

## Comedian Calls His English Mentor Greatest Of 'Em All

By Charles Daggett

Hollywood, Jan. 4. When a little boy of 17, foppish, cocksure, none too pleasant to be around because of his insouciant air, the late Fred Karno officed in London back in 1870, he said he most certainly would play any role he was required to play, Karno was cheered enough by the kid's effrontery to give him the job.

It was fortunate for the world the untransferable little boy was Charlie Chaplin. At 17 he was, he thought, a seasoned trouper. He belonged to the cognoscenti of the theatre. The fact that he was far out on the frontier did not detract from his feeling that he was a very important fellow. He had been on the stage since he was nine years old. He had even retired once—when work wasn't plentiful. He remained in London for only the cream of the acting profession stayed, turning down jobs that would take him out of the brilliant center of the theatrical universe. He had attended the funeral of Henry Irving. He could wear a bowler with an air, a paddock coat and be thought of as a dandy and savvy. "Was just the chases," is Chaplin's description of himself at that time.

Although he is the leading pantomime in the world, Chaplin is high in his praise of Karno, whom he calls "the greatest of all show business" at the turn of the century. Karno was Chaplin's master and the little theatre company recognize his debt.

Karno streamlined the traditional conventional pantomime, like that of the Drury Lane Theatre, and made it available to the general audience. Chaplin says. "He was an acrobat in the beginning and first appeared as Karno Pinks. He did a lot of gymnastic stunts he invented business, and soon sensed that audiences were not so much for the gymnastics as the spectacular acrobatics." Karno's first piece, pantomime, was "The Merry Widow," which Chaplin called "The Women's Club," a satire on the customs of the day. Karno's work rapidly followed were "The Mums," "The Fall Birds," "A Night in the Streets of London," "The Gaiety Birds" and "A Night in an English Music Hall," in which Chaplin learned the United States.

### Points to Note

He was the first to synchronize pantomime with music. Chaplin did it one time in 1914 and had 18 and 20 companies touring all over England and in many parts of the Americas, South America and Africa. No language was necessary, because the acting of the troupe was vivid and expressive enough to bring laughter from any race.

Most of the pieces he did, as I remember them, were cruel and boisterous, filled with acrobatic humor and low, knockabout comedy. Each man working for Karno had to be a first class imitator of the peculiarities of every one else in the cast so that we could, collectively, achieve a certain effect. It took about a year for an actor to get the repertoire of a dozen shows down to Karno's request. There were a few number of parts so that players could be interchanged. When one left the company, one like a screw or a pin out of a very delicate piece of machinery.

Chaplin says that Karno made about \$100,000.00 of his mass production of pantomime that he retired from show business. He died last September in England, at the age of 71.

### Other Comics Via Karno

Among other comedians developed by Karno, besides Chaplin, were Sam Laurel, Harry Edwards, Bill Reeves, Charlie Bell and Billy Ritchie. Ritchie, for a time, imitated Chaplin, using the derby and moustache and cane.

Chaplin says that his brother, Sid, was responsible for the derby hat in one of Karno's shows.

"Sid" thought I was the greatest actor in the world. He had finally of hearing about Sid's brother. Sid wanted to leave the company and asked me for a chance. In order to save expenses Karno finally agreed and gave me a try.

The part that was of the comedy

villain. I was just there to feed the comedian, but I didn't know that at first. When I found out I put in some new music. The show opened at the Coliseum, in London. After the third night they started to applaud. I used a cane to good advantage.

In explaining the careful way in which Karno staged his pantomime, Chaplin used his entrance as an example: "I came on with my back to the audience. I was wearing a frock coat and a great false nose. I went through all of the cliches of the waltz and then turned round slowly, with all the union in the world. I tangled my finger in my watch chain and I used a cane to good advantage. "I never got rid of the cane."

### Birth of a Technique

Chaplin is convinced that his work with Karno gave him the basis for his motion picture technique. Before joining Karno he had been with the Lambs Theatre, a group of street dancers. He was nine when he joined that act, and stayed with it in England, which made him in those days the third champion clog dancer in the world.

"When I was 11 I retired and rested on my laurels for a couple of years," he says. "Then he began making the rounds of theatrical agencies, always to have them reply in the negative when he asked for work. Suddenly a letter came from an agent, asking him to call about a page. Sid bought him a new pair of books. Chaplin said in describing that interview, "I said was 14." I was really 13. I made a big hit with the agent when I told him I had been in show business all my life. I looked about six years old and talked like a little old man."

"They offered me two pounds, six shillings a week. I told them I had never worked for anything less than five pounds." "When he heard about the negotiations, made him rush right back and take the job." The big brother, Chaplin says, had visions of opening a grocery's shop on that salary. The romance of Chaplin was "The Romance of Othello."

The show folded soon after opening. Chaplin can still quote the notice he got in the *Times*, *Times*, theatrical paper of the day: "Thames was made vastly amusing by Master Charles Chaplin, a bright and vigorous child actor. He brought new life to this child before, but we hope to see him in the future."

He says he was so impressed by this notice that he turned down a part with Mr. and Mrs. Kendall at the St. James Theatre. The Kendalls,



"G.M.M. is first with five distinguished shorts and for an ace-in-the-hole the granddaddy, never failing PETE SMITH."

—Bea Short, Interests Theatre, Texas.

## Lubin Given Top Director Status By U. Pilots 'Squadron'

Hollywood, Jan. 4. Arthur Lubin has been elevated into the field of top directors on the Universal lot. After directing the four Abbott and Costello films, which made him the top money director of 1941, he has been assigned to direct "Eagle Squadron," which Walter Warner is producing as his initial picture for U. Eddie Cline will replace Lubin with A&C and direct their next opus to be released through U. "Pardon My Sarong." This film will be produced by Myhril Pictures, of which Jules J. J. is the head, and is a part of the A&C commitment with Universal.

at that time, were the leading players in legit. "I had a sweetened head," he says. "I turned down the job as I didn't work for two bloody years."

After hitting the pavement for a long time Chaplin connected with Lubin before going with Karno, with the juvenile lead in a play called "The Merry Major," when he was just 7. The leading lady was 55.

In talking about his early career Chaplin gives great credit to Karno for schooling him in the technique of pantomime. He reserves some credit for his father and mother, but says that he isn't the original Charlie Chaplin. That was the name used by his father, who was a descriptive vocalist and appeared at Tony Pastor's in 1858. His mother, who did impersonations, was billed as "Dainty Lily Harley."

Chaplin has developed pantomime from the point where Karno left it when he retired in 1910, but his early success in films is largely due to his long association with the first big-time mastery of mimicry.

# THIS CHANGING WORLD

## 1941 Was the Annum of Shifting Execs in All Branches of Film Biz

By Herb Golden

In the history books of the film industry, alongside the 1941 notation "The year that the great war began" will go "The year that the great shakeups began." Probably the most notable annual event was the more important exec changes—and more talk of changes—than in the 12 months just past.

And you say isn't that 'yet, is the word. The industry's underground telegraph network has it that 1941 was only the beginning for what's going to come in 1942—unless the effect of the war is to remove a lot of executives from the professional side of the companies and the eyes of the companies themselves from their own relatively minor troubles.

Named No 1 in the chain came on Feb. 4 when Buddy DePuy, the former exec producer at Paramount, replacing William LeBaron, who not long afterwards arranged a prober check for himself with 20th-Fox.

Five days later the great United Artists tumbler first made itself felt. The execs with Samuel Goldwyn pulling out of the company via the process of U.A. buying up his picture interests.

scrambled his distribution deal and hopped over to RKO. Come March 1941 he was found at virtually any other company, for his RKO deal is now final and Sam, as they whisper he'll take another hitch or two.

RKO Meantime, rumbling started at RKO and prey George J. Schaefer announced he was taking over all the radio production units of the named J. J. Nolan his assistant. Two months later, during the week of Feb. 22, president of RKO, Nolan, died in his resignation. The execs were preceded early in the change of low budget pictures, quit four months before his pact was up. The execs with Siskel and Hirsch mount. John J. O'Connor, operating head of the RKO theatre circuit, followed the felloe.

Universal His chief buyer and banker, Fred Meyers, did likewise. His departure was preceded early in the month by the resignation of William Mallard, v-p of the RKO production company and general counsel for Radio-Keith-Orpheum. Also the departure of Frank R. Adams, RKO's general manager, followed. That was followed by the death of Wilford J. Merrill, v-p, and treasurer.

RKO wasn't finished yet. Month later Joe Brown, who had been denying right along that he had never had the name RKO, as quick as you can say Floyd Oudum became president of the company. This studio, and to this very day, was the scene of an aura of rumors that had him departing. He's still in and he's still a dick.

Just as a stage waltz while the boys in the back room work at sharpening the axe again, it might be pleasant to note that while all this was going on Loew's stockholders approved a new five-year contract with Nicholas Schenck and reelected all officers and directors. Likewise at Universal, where management execs were banded a new seven-year contract. And at Paramount, where the old Goldwyn management exec of the theatre circuit without anyone else losing his scalp in the process. Sam Brown was named production chief at Columbia the same way.

Then back to RKO long enough to install Sol Lesser as producer in charge of a pix. Harry Edington, who had been there only a little more than a year, hung around for a while longer before taking a job in deference to Lesser. Joe Brown, who had been handed his job.

### 20th-Fox

Joe Schenk during this period was on trial for making six Gov. ernment charged were a few excessive deductions in his income tax return. He was found guilty and a couple days later handed in his papers as chairman of the board of 20th-Fox. He wasn't there when Harry Herman Place was moved up

to the new post of chairman of the exec committee.

Precca and goodwill entered the picture again a few days later, with Sidney Kent lined to stick around '39 for another five years. That was before the picture was actually made, however, for a couple days later U.A. shouted "Bingo" and Murray Silverstein, chief of world-wide operations, was that no longer. Arthur Kelly, v-p, took over the reins temporarily.

U.A. owners, however, immediately placed the presidency on a platter and offered it to executive F. Rodgers. Metro's sales chief, took a nibble and got quickly hauled back by the rest of his board by Papa Schenck. Rodgers said he'd be good, and pop paid okay, we'll make you a vice-president, he'd be it.

### U.A.

Number of other execs were also nibbling, even wishing the bait would get a little more. Executive F. O. Selznick bought himself a fifth interest in U.A. and was negotiating his way out of the business. He got a vice president in charge of sales, Warner Bros. sales head, after some bargaining with U.A. that resulted in Sears resigning from U.A. before he really had the job at hand. U.A.'s Leslee, who was with Warner, followed Sears to U.A. a couple days later.

Taking the presidency at U.A. was broad-shouled Ed Rafferty, who had served the company as counsel for a number of years. A number of other toppers were brought in at the same time, including Laudy Lawrence and George Eastman. The committee is now supposedly running the company. It includes Randolph Kellum, chief of sales, and Sears.

U.A. prior to the reorg had been headed by a number of toppers as well as other studios—and Walter Banger had walked, the company had been headed by Ben Kalminton. Productions. He later joined Universal. John M. Magalh, Bryan Foy, Frank B. Rowland, and Ernest Frank Capra were among those who changed allegiances.

U.A. naturally meant a hole at WB, which was promptly filled. George Eastman's Ben Berghard's job was picked up from theatre circuit to v-p, and gm. of the entire company. Ben Kalminton, former Sears' job. Harry Kalmine was brought in from the Pittsburgh circuit to head the theatre circuit.

### Metro

Metro at this point lost eastern sales chief Tom Connors to 20th. Connors became assistant to Kent. Ted O'Shea was named eastern sales head at Metro, and Jack Flynn became general manager. Two days before the year closed, Edwin W. Aaron was designated assistant general manager-sales management.

### Press

Publicly-advertising departments will be a little more difficult either, starting on Jan. 1, 1941. That was the day Lynn Farrell departed Metro and succeeded by Bill Greenthal. David E. Wechner was promoted from Philly, where he had been in charge of the advertising, to take Greenthal's former job as exploitation manager.

20th-Fox's executives were a bit more exciting, boss Charles McCarthy hiking in protest against Darryl Zanuck. Harry Fox and Horre do special exploitation on important pic. Maurice Bergman, McCarthy's ad side, followed his boss. A. M. Botford became the new chief.

Short disturbance at WB was returned to normal, minus Bob Tappinger, handling special publicity as assistant to Harry Conn. pre-press secretary. Also followed the new Coast, pa. topper at WB.

And so, as the sun sets and we take our leave of the oldest state of Goona-Goona...boom! whose head was that?

## L. A. Times' Info

Los Angeles times midwinter Special Issue carries a map showing location of all army garrisons in California. Understood Army authorities gave the info. It wasn't there until mail any place in world for 25c.

## KITTY CARLISE

Currently appearing in hold-over engagement at the Perslan Room, New York, following record-breaking stay at the Versailles.

Actor's Service Record

By Edward Arnold  
(President, Screen Actors Guild)

Hollywood, Jan. 4.

Let's look at the record:

—During one year, ending last September, the movie industry raised \$2,000,000 in cash for seven charity agencies.

—In the Los Angeles area, a quarter of a million, the steady 20% to 20% of the total quotas of all large charities.

Picture people, with \$100,000 worth of assistance from Eddie Robinson, brought \$215,000 into the coffers of the USO.

—The Greek War Relief Benefit at the Chicago Theater raised \$250,000—a stupendous total.

—Top stars have appeared in ten shows for the huge USO-Camp Shows.

Edward Arnold Inc. program, others have just completed a 13,000-mile "Bying showboat" tour of Caribbean seas from east and west coast show units have taken to the road for the winter season of live entertainment for soldiers, sailors and airmen.

—Actors have given generously whenever called upon to appear on national drive programs for the American Red Cross and Community Chest.

—The Bundles for Heroes movement achieved national fame through the work of entertainers.

—The Permanent Charities Committee has been organized—a unit which acts as a clearing house for all charity requests coming into the members of the industry.

THE ACTORS' PART

Not long ago I was asked, "What is the actor's share in the American cause?"

The cause of charity and the cause of assistance to stricken people throughout the world are the cause of the American cause. The entertainment industry has been called upon to put forth every effort in behalf of this ideal. And the actors have been the backbone of the industry in the welding together of a mammoth program.

But the peculiar, outstanding share of the actor in the great American cause today is his talent. It is his talent for holding the attention of a vast audience. With this talent the actor brings rays into the hearts of his audiences, makes his points for the American cause. He makes people want to give.

Today, the actor, representing the entertainment industry to the American public, realizes that the American cause today is the entire work of humanitarianism. The industry feels that we can no longer weigh the proportionate importance of goodwill abroad and charity at home. The actor knows that the least bit of his talent can give our soldiers happier; time must be given to aid needy Americans; time must be given to help the people of Europe who are being conquered, starving Europeans. It takes many more to do these things.

NO BOUNDARIES ON CHARITY

The actor recognizes no provincial boundaries. He sees that charity is akin to the cause of freedom. He gives of his time and money unhesitatingly and without regard for petty prejudice. A call to the industry in the name of an orphaned war baby is answered as cheerfully as the call in the name of a hungry American child.

Naturally, the actor's first responsibility is their Motion Picture Relief Fund. The story of this great charity is well known. The man who, with only a few dollars, started it, of its own is a story the Good Samaritan himself would smile upon.

The task is recognized as the duty of every loyal worker in the industry.

But whenever the call for assistance has come, whether it has been for aid to the beleaguered population of China, the bombardment victims of London, the heroic tried defenders of Greece, the valiant fighters of the Soviet Union, Hollywood has answered the call with the great money raising weapon of mass entertainment.

And whenever the national call is heard for the yearly campaign of the Community Chest and the Red Cross, then, too, the entire membership of the industry is put at the disposal of those agencies.

In the cause of humanity and freedom, radio shows have bobbed with the talents of the greatest names in the show world. Theatre audiences have laughed at the jokes of a week-end comic and cried over vividly acted human tragedies played by dramatic geniuses.

There has been only one type of request at which our people were balked; and rightly so, I believe. When \$20,000 worth of talent is to be given in charity and that charity should be placed where it will do the most good, get the most money. An afternoon—or a lawn party might be of great value in the aid of the greatest charity in the world. The more of these requests. But it is a little unfair to ask for an array of talents or studio solidation when they are not entertaining when they might reach the entire nation through a better planned program and garner for charity thousands of dollars.

EFFICIENT TALENT DISPENSATION

To make the actors' contributions of talent as efficient as possible, the Permanent Charities Committee has been formed. Controlled and operated jointly by the Screen Actors Guild, the Screen Writers Guild, the Screen Directors Guild, the Actors Managers Guild and the Motion Picture Producers, this committee will be a clearing house through which all requests for charity will be referred the help of the film industry will go from any group requesting its aid. From now on, no individual studio or studio permission for studio solidation will be referring all such requests to the committee for its approval.

The greatest task confronting us now—one of the greatest responsibilities and opportunities ever faced by our industry—is the setting up of a complete entertainment unit for the USO-Camp Shows, Inc.

All the resources of the entire entertainment industry are represented on the Executive Committee of Camp Shows, Inc. Topflight names in the production end of the business and contributing to make this project successful.

Freedom's good goes on.

AMERICAN TROUPEERS, AS IN ENGLAND, FOR THE CAUSE

USO Much Better Equipped Than ENSA In Britain for Wartime Entertainment of Morale

By GRACIE FIELDS

CREATIVE DOWNBEAT

Descending Curve Follows European Restrictions on Freedom to Write, Act, Direct

AMERICA MUST BENEFIT LATER

By Herb Golden

Show business in America, fighting a never-ending battle to preserve its "Fifth Freedom"—the undeniable privilege of its writers, actors and directors to act, write and direct to produce what each feels it is his mission to say—has been given an unusually vivid picture, in the descending start of European legit, films and literature, of what the loss of that battle would mean.

The unfortunate picture of Continental show biz is reflected in the tales of those who have recently returned from Europe and in the files of the major film companies, which have continued to keep as close track as possible of the output of their legit, film and literature, in the form of both scripts and finished productions.

The picture is of a Broadway theatre that used to see two or three or more of its important plays each year derive from Europe and has recently seen none—from that source; of a picture industry that formerly was dependent upon writers in Europe for the greater number of its scripts, now gets practically nothing from there, and of a publishing industry 20-30% of whose output was provided by European writers and from whom now virtually nothing is obtained.

Show biz founts on the Continent began to run dry right after Adolf Hitler came to power in 1933, showed a trickle at first, and then closed, and haltingly, and almost completely with the outbreak of military hostilities. The reasons for the downturn were clear—regimentation and censorship.

Minus freedom of expression European show business quickly stagnated.

BERLIN ONLY HAS THE BARD

Creative sterility in Germany is made all too clear by the national plays which are produced. The only playwright of these three years has been William Shakespeare. George Bernard Shaw was a runner-up until a few months ago, when Friedrich Schiller and Goethe were revived. But that shouldn't be and closed down the Shavian plays. With lack of native product to replace the Bard, Nazis have allowed his works to be freely explained at least in Shakespeare's plays are classics that transcend nationalistic boundaries.

In Italy, when David O. Selznick made a deal with the Fascists this past year, the turned the proceeds over to the British Spitz fund; his "Rebecca" drew crowds that broke every record of every house in which it played. It wasn't so much that it was a particularly good play, but that it was an American film—a change from the Mussolini hand, declared returning U. S. travelers.

Whatever scrips and books have been arriving in this country from abroad have been from England—and even they have been particularly sparse since the war. Despite the considerably greater freedom of expression permitted in Britain, there has been little of importance turned out. Blitzkriegs and bombs are not conducive to happy endings.

EVEN BRITAIN SUFFERS

It's generally the better known and more successful producers who have managed to continue outside the England. There's Daphne du Maurier, whose "Frenchman's Creek" promises to be one of the big books of 1942 and has been bought by Paramount. Film "Cool World," whose "Billie Spirit" is a current Broadway hit; H. G. Wells, Phyllis Bottome, Swinerton and a few others.

But whatever scrips and books have been arriving in this country from abroad have been from England—and even they have been particularly sparse since the war. Despite the considerably greater freedom of expression permitted in Britain, there has been little of importance turned out. Blitzkriegs and bombs are not conducive to happy endings.

Without scrips of course, there can be no plays and there can be no film—unless the propaganda output of Herr Goebbels boys should by some grotesque idea fall into the category of art. So show business is stymied right from the start, except for vaude performers, who have been exporting a great boom in Europe and Britain as people grasp for any kind of amusement.

Brighter side of all this is the hype to American culture which is being poured about by the news columns and the cream of European talent. Already Hollywood is feeling the presence of foreign writers, directors and players who will be able to do a better job of the new American number of directors and players and has the promise of a number of playwrights that they are now at work.

RESERVE FOR THE FUTURE

Real effect of this immigration, say the boys who know, won't be felt until the war is over and the news columns lay ground off their foreign guests, accustomed themselves to this country, its people and its ideals, and can write or direct or act. Too, there will be a great number of geniuses, when the offspring of the best brains of Europe will emerge from the great American melting pot to enrich the American scene.

Another bright angle for films and the theatre is the prospect, after the fighting is over, of this war's "What Price Glory" and "The Long Voyage Home." The new "The Grapes of Wrath" and Ernest Hemingway, matured by fire, will write, so much better, it is expected, for having known what a tough battle it can be to win and maintain that "Fifth Freedom."

With "Remember Pearl Harbor" ringing in American ears, factories being pushed to the limit to speed up war materials and training being carried on with a vengeance, it is the United States goes on a real fighting basis, I imagine that every American actor must feel as we do in England. In England the war has done something to help. The thing that actors can do best, of course, is act, and they have done a magnificent job in Britain in building and holding up the morale of workers and soldiers. I am sure that American performers are sure to repeat that good work.

The story, however, differs somewhat in England from what you have here, and it might be interesting to note how they diverge. Here you have the USO, supported by public contributions, while in England we have the Entertainment National Service Association—better known as ENSA—supported by the government itself. And while your traveling shows so far have been limited to service camps, those in England are taking entertainment not only to camps, but to factory works where long hours often unusual hours out them from ordinary amusements.

From what I understand of salaries being paid by USO-Camp Shows, Inc., they are considerably higher than ENSA's. Prices for top artists under the ENSA banner do not go above \$150 (about \$40) a week, and for many of the lesser known entertainers the fee is 24 (\$10) a week. Naturally, transportation and rooms are provided by ENSA.

I might add that to many of the lesser known artists, these tours have proved a windfall. Not only are they kept working, but those who are working are doing their bit. Then, too, a young crop of performers is being given a chance to develop. Some of these, with the continuous work, have already shown great promise.

Best news, whom many of you Americans must know as the famed London producer, is that ENSA and has done a wonderful job of organizing the shows.

"Professional people in this war, I think, have been working just as hard, and doing a magnificent job, as the man behind the man behind the gun." I don't think there has been a single artist who hasn't willingly and anxiously gone out and done everything he could against all odds.

Some of the difficulties—doing a half dozen shows a day and being proved a windfall. Not only are they kept working, but those who are working are doing their bit. Then, too, a young crop of performers is being given a chance to develop. Some of these, with the continuous work, have already shown great promise.

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Its Value Vividly Illustrated

How much our work is appreciated was made clear to me by the experience of my brother Tommy, the comedian. He was touring in one of the best of the best in the midst of a performance when there was an air raid. Everyone fled to the shelter, but Tommy stayed over Tommy went to the home where he and the others were at the theatre. There, less than an hour after the town had been bombed, he was amazed to find the house packed, everyone waiting for the performers to go on with the show.

I think that proves that, regardless how desperate conditions are at times, folk will turn out to see the travelling troupes and it shows a definite need of entertainment to ease the minds of the people.

Everywhere I traveled—in England, Scotland and Wales, and even Scape Flow—I found audiences paying rapt attention to the shows. I saw a number of air raids and I saw the theatres or factories even during air raid warnings. During my short stay in London I was given proof not only by theatre shows but by the fact that the people who were observed myself, that England is definitely depending on the people of the theatre world to keep morale at its highest peak.

During my last tour in England, of which there has already been considerable detail in "Variety," I generally gave three or four half-hour shows in the morning and one or two in the morning and traveling 40 or 50 miles to the first factory. The factory concerts were usually given in the lunch hour—and with three shifts of operation, lunch hour could be practically any time. In many of these places, engines chugging away in the background provided real competition. In the evenings I usually sang a few songs to the workers. I always put on a long dinner gown and tried to make myself as comfortable as possible. I had a number of girls in the camps and factories feel that they were seeing a very personal theatrical performance.

My first experience in America had many humorous moments because, naturally, not having seen my Alma, many people don't know who Gracie Fields is. Audiences are skeptical, often feeling some mistake and I am either Gracie Allen or Grace Moore.

In England I discovered that in the midst of the war bit was there a little more. Mrs. Arns, who is a very good one of my favorite girls of the war is about Mr. and Mrs. Brown, who had heard the news and were going down into the shelter. They were very happy and said, "Come on Mary—urry up!"

"Wall a bit," cried Mrs. Brown, "I can't find my teeth." "Go with you, Mrs. Brown. What do you think they're throwing"—sandwiches?

In closing, I would like to take this opportunity to thank our American people for their generous and selfless support for the splendid help you have given and are giving us. It has meant a great deal to know that you are sympathetic to our cause. Our acts are sincerely gratefully to you.

Show Biz in World War I

'Variety' Files Uncarthly Wealth of Sidlights on the Theatre in 1917-18—Biz Boomed

By JOE SCHEFFELD

April 6, 1917 the United States entered the World War I and 'Variety's'...

arrested in Chicago by Secret Service men when he stubbornly refused...

in the U.S. Army's first war effort through the Armistice of Nov. 11, 1918, present a factual history of the...

of 31 years ago. Adrian confessed that the burden of proof was upon...

planning against Germany's ruthless submarine warfare which was making...

of Bryant Washburn's part in the drama from the draft was turned down...

Grand Old Flag, obviously designed to stir up the countryside into a...

of 1917-18 to any war or relief fund the Government might designate...

theater operators were already expressing their fears of a depression...

of the first night of the show. When the impending war declaration then...

agent, M. S. Bentham offered his services to the U. S. Army...

of the war's first tragic note in show business...

Back of the Patriotic Speakers In many, the music banners broke...

of the war's first tragic note in show business...

Trade-Comedy Aids Sidlights There was numerous personal incidents, humorous or tragic...

of the war's first tragic note in show business...

Adrian, the blackface comic, was arrested in Chicago by Secret Service men...

of the war's first tragic note in show business...

16 camp theatres, seating 3,000 and costing \$20,000 each, would be ready by Dec. 1, 1917. Marc Klav was chairman of the War Department...

The show business, however, didn't wait until the War Dept. organized the entertainment and medicine...

of the war's first tragic note in show business...

Exploitation Blues

By TERRY TURNER

This town is different. The papers here are tough. The theatres won't spend a dime...

None of them New York and Hollywood ads for scissors and I do my own. I'm telling you they got office managers.

A Star Is Born

Hollywood Jan. 4.

Alan Ladd was handed top billing by E. G. De Sylva, executive producer...

'Escapology' Not the Answer; Showmen Must Be Aggressive to Everbody

By Billy Rose

How show business can best help to strengthen civil and military morale, in the fight for the survival...

What we need in this emergency is an all-out effort in which pictures and radio, with the help of the newspapers...

An Echo From Percy Hammond

By William Fields

My contribution was supposed to bear some relation to the theatre, more specifically to current theatre conditions on the road.

While waiting for their automobile to be adjusted, the two climbed a fence, walked up a hill and found themselves suddenly upon a forgotten beach.

"We saw there," Mr. Hammond related, "a litter of rifles, helmets, blankets, grenades, machine guns in trees, trench spoils, field glasses, mess kits...

"As we were making our way back to our car we stumbled over the colossal cadaver of a soldier of the Fifth Crusian Guards. He lay upon a windy hilltop, and a sergeant, who was his chauffeur, was trying to...

"What young American in a troop of unknown heroes had vanquished the Hun? He had not only won the victory but he had the credit for it...

"Particularly appropriate," it seems to me, for this time and for the opening of Mr. Hammond's moving story. Admittedly, it has nothing to...

"Mr. Hammond, if alive today, would, one thinks, be touched even more than the rest of us by the tragedy at Pearl Harbor, and above all, by the magnitude of the attack on our own shores...

ALL WB AND STANLEY OFFICERS RE-ELECTED

All officers of both Warner Bros. and the Stanley Co. of America, were re-elected by the boards of directors...

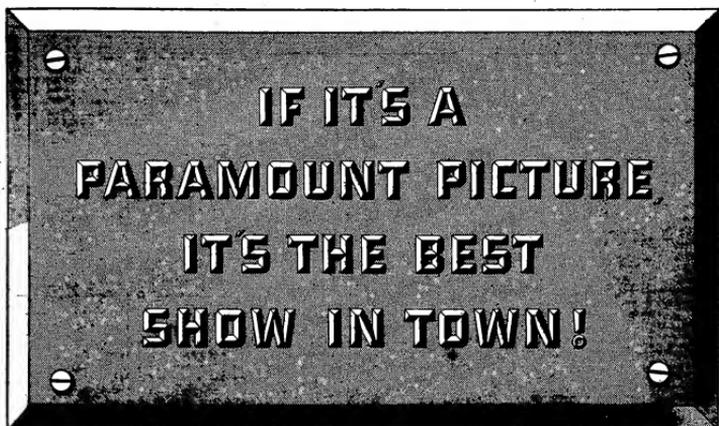
20th Camera Cox Back With Bombing Footage

Hollywood, Jan. 4. James Havens, 20th-Fox director, and his camera crew, caught in the...

Speaking of military morale, I am delighted that the business army officers are being contacted by Virgil Hackett, J. J. Stout and Alford Cine, cameramen...

of the war's first tragic note in show business...

of the war's first tragic note in show business...



# A GOAL... A PLEDGE... AN AFFIRMATION!

As Paramount embarks on its THIRTIETH YEAR of showmanship, its famous slogan is more true than ever before. Today the public, the industry, and exhibitors everywhere are saying with us "IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN!"



**TIME MAGAZINE  
AFFIRMS IT!**

## "PARAMOUNT IS PARAMOUNT AGAIN!"

TIME MAGAZINE, in its December 10 issue, told the world what the industry had known for some months; that Paramount was again the leading motion picture company in the business. Citing the gigantic upswing of Paramount's domestic receipts TIME said "Paramount stockholders are the happiest of a happy lot." Another way of saying "IF IT'S A PARAMOUNT PICTURE, IT'S THE BEST SHOW IN TOWN!"

**MOTION PICTURE HERALD  
AFFIRMS IT!**

## "PARAMOUNT IS CHAMPION OF CHAMPIONS!"

Paramount emerged with SIX "boxoffice champions" pictures to the next-best-company's FIVE in the M. P. Herald-FAME annual checkup of Boxoffice Champions. The Herald poll cited "ALOMA OF THE SOUTH SEAS," "CAUGHT IN THE DRAFT," "I WANTED WINGS," "NORTH WEST MOUNTED POLICE," "THE LADY EVE" and "ROAD TO ZANZIBAR"!



**SHOWMEN'S TRADE REVIEW  
AFFIRMS IT!**

## "PARAMOUNT TOPS IN B. O. CHAMPS!"

Results of the annual Showmen's Trade Review Poll of Box-office Pictures, just released, show Paramount with **FOUR** pictures in the top ten, to the next-best-company's **THREE**. Showmen's exhibitor-subscribers tapped "CAUGHT IN THE DRAFT," "SHEPHERD-OF-THE HILLS," "NORTH WEST MOUNTED POLICE" and "VIRGINIA" as tops. Four more Paramount pictures, "I WANTED WINGS," "ALOMA OF THE SOUTH SEAS," "ROAD TO ZANZIBAR" and "LOVE THY NEIGHBOR" were high up in the list of runners-up!

**MOTION PICTURE DAILY  
AFFIRMS IT!**

## "PARAMOUNT IS PARAMOUNT ON THE AIR!"

Radio editors' poll of the **MOTION PICTURE DAILY** gives Paramount players **FIRST**, **SECOND** and **THIRD** in the coveted "Champion of Champions" listing. **BOB HOPE** takes first; **JACK BENNY** takes second, and **BING CROSBY** takes third. In addition, Paramount players, properties, or related shows take **THIRTEEN** wins in **NINE** classifications with Hope, Benny, Crosby, the Quiz Kids and The Aldrich Family sharing honors!

**PARAMOUNT  
PLEDGES IT  
AGAIN FOR ITS THIRTIETH YEAR...**



**IF IT'S A  
PARAMOUNT  
PICTURE,  
IT'S THE  
BEST SHOW  
IN TOWN!**

IT'S A BIG CLAIM,  
BABY, BUT PARAMOUNT  
MAKES IT GOOD!



# One Part Prophet, One Part Story Editor

## That's the Recipe for a Hollywood Literary Oracle

By JACOB WILK

(Manager Story Department, Warner Bros. Pictures)

If Nizkorism were alive today he would probably be a motion picture story editor. We could use him. A story department has to be one part talent scout and one part prophet. The prophesying is even harder than the talent scouting.

Obviously, material for the screen is bought far in advance of the date on which the finished picture is to be released. The average lead time is somewhere over a year, and 12 months in advance what the mood of the public is going to be. We have to decide whether laughter or thrills or tears would dominate.

That decision is very complicated these days. If the war ends abruptly, the public will want one kind of entertainment. If the war continues and grows more horrible, another kind.

If you look at the Warner Bros. program for the 1941-42 season you will see what our theory was last year. Our guess was that the public would want comedy, but not to the exclusion of serious-dramatics. We also felt that musicals would be choice items on the menu. In our biographical sketches we tried to match what we expected public taste to be by choosing such subjects as 'Sergeant York' and 'The Adventures of Mark Twain'—down-to-earth Americanisms; 'Tenent Doodle Dandy' and the Gershwin story for the perfect mixture of light and factual entertainment.

By the bulk of current releases, however, has been aimed at the funybones. 'Arsenic and Old Lace,' 'The Male Animal,' 'The Man Who Came to Dinner,' 'All Through the Night,' 'Larceny, Inc.,' 'The Widow Wouldn't Weep' (which will star Jack Benny), 'Old Acquaintance' and 'George Washington Slept Here' make comedy the dominant note of the Warner Bros.' production schedule.

### THE SHEER ACT ON COMEDY

It's not accidental. Most of the properties in the comedy list were bought at least a year ago. A year ago things didn't look quite as good as they do now for the non-Fascist nations. They aren't so good now. The public's sense of humor of laughter won't be welcome. A year ago we rather expected things to work out the way they have. We were lucky; we were right. We gambled on comedy. The public's sense of humor has gone formally into the war, our carefully prepared schedule will have to be revised considerably. Less laughter, more pep talks, more serious comedy, not particularly for reasons of national policy, but because of the popular temper.

Most of motion pictures often take time out from their regular production schedules to deny the fact that films come in cycles. They blame the producers for the situation. But if there is any reason for blaming the producer, we should apply the one to everyone—everyone who goes to the movies. People think in cycles because the events that influence the public are in cycles. In what we call the 'American' they're lagging public aren't any different today from what they were last war-time. People react the same way to the same impulses.

There is a comedy cycle now because people want to laugh. There is a propaganda cycle because people want to see how tough they are.

### BOY, BRING ME MY CRYSTAL BALL

Figuring out just what the people will want 12 to 15 months from now makes the average story editor delve into international politics, military strategy, foreign news, every other thing which affects the shape of things to come.

But there's a good deal more to this story editor's job than figuring out long-range predictions. He has to handle the matter of talking people into doing things they don't particularly want to do. As usual, we were searching for material for James Cagney. We thought we should apply the one to everyone—George M. Cohan was the screen material, in that it was a history of recent show business as well as exciting biography. The first Mr. Cohan picture was 'The Broadway Melody.' He felt that a picture might play havoc with his family's reputation, and it was our job to convince him it would not. We hit on the idea of writing 'The Broadway Melody—All-American.' When Mr. Cohan saw how delicately we had handled Rockne's family life story he was sold on Warner Bros. and gave us permission and cooperation to make the film.

Mr. Cohan picture tossed another obstacle in the story editor's way. We wanted to do 'Tenent Doodle Dandy' and immediately ran into another obstacle. Did you know who a play by that name, written by Gustave Kerker and Howard Morton, had a hit last year, during the summer of 1940? If you did, you're in the minority and should be on 'Information Please.' And did you know that Hugh Morton's real name is English? He wrote 'Leak Ketchikan' and that his real name was C. M. S. McLean; that he was an American who had been in London his home? We found all that out and had to get clearance on the film. That meant carrying on negotiations with the trustees of the estates of Kerker and Morton.

### SOME 'ARRRROG' FOR ALL HANDS

In preparing for the production of 'Arsenic and Old Lace' we ran into a different set of problems. We felt that it was absolutely necessary to use three stars of the play—Josephine Andrews, John Alexander—in the picture. It was a problem. Yet when Frank Capra, the picture's director, got started shooting the play was going strong. (It still is, and is at the bookends of the hit list.) The picture is doing so well that it's a sure thing. For how long, Howard Lindsay and Russel Croft kindly asked. Capra figured he would need them six weeks, probably eight, probably eight. We had to get them. When Lindsay and Croft said we could have them for eight weeks if we furnished substitutes for that period. Then they

# Don't Shed Tears for What Has Become An Extremely Healthy, Lively Corpse

By Edward Justin

I heard it said, the other day, that Jane Cowl refuses to visit the 42nd street office of a theatrical producer because the sight of the old street in its present condition makes her cry. Cowl and I are, of course, not the same person, but your tears on 42nd street. It's the liveliest and healthiest corpse that you'll ever see.

The face and hand of a legitimate attraction on the Street since Walter Huston's 'Othello' dopped at the New Amsterdam in January, 1937. The famous old house has all changed hands. The Selwyn, Croft, Galt, the Sherberts, Oscar Hammerstein, Al Woods, Klaw & Erlanger, Charles Dillingham, Sam H. Harris, George M. Cohan, Florence Ziegfeld and George White have been in and out by the Brandt Bros., Max A. Cohen, Stanley Lawton, the Minskys and the Weinstecks.

The face and hand of the Temple of the Street have changed. It is no longer the pleasure island of the '400' or the '4000,' but of the Ten Million. The plush and the gilt are gone, the limousines and the limousine drivers. Instead of two seats for \$15 you get two hits for 15c. The greatest theatre street in the world has become the one and only theatre of the normal of the earth.

### ONCE THE GLORY ROAD

And yet, there may be something to that Cowl story. After all, 42nd street was the Glory Road of the theatre for a quarter of a century. On the one block between Broadway and Eighth Avenue, the Selwyn, Croft, Galt, the Sherberts, Republic, New Amsterdam, Lyric, Wallack's, Liberty, the Sam H. Harris, Elling, Selwyn, Apollo and the Times Square Theatre, in one or another of the past 40 years, have been public, by Oscar Hammerstein in 1900, and last, the Apollo and the Times Square, together, in 1920 by Arcel Selwyn and Eighth Avenue. The Selwyn, Croft, Galt, the Sherberts, now chairman of the Foreign Affairs Committee of the House of Representatives, was one of the builders of the Selwyn, Croft, Galt, the Sherberts, Republic, New Amsterdam, Lyric, Wallack's, Liberty, the Sam H. Harris, Elling, Selwyn, Apollo and the Times Square Theatre. It seems to be missing now, it's only because Max A. Cohen changed the name of the house to Anco in honor of his wife, Anco.

### PARADE OF STARS

From Forbes-Robertson to Faith Bacon they came; from Ziegfeld to Zlich to Zich to Zich and the Alstaires and all the great stars and the famous couples; the Selwyn, Croft, Galt, Gertrude Lawrence, Helen Hayes, and even, if you please, the 'Arsenic and Old Lace' and 'The Man Who Came to Dinner' and 'The Scandal' had their greatest days on The Street. The Byrnes played Shakespeare; Jane Cowl was the toast of Broadway; the Selwyn, Croft, Galt, the Sherberts, Republic and George Arliss played 'Diarrhoe,' and so on, in a wondrous way, for more than a quarter of a century.

Now, they are gone, the inevitable, the last of the most of those were quickly forgotten by all but their backers. For example, on June 4, 1924, something called 'One Helluva Night' was played at the Selwyn. One critic wrote a two word review: 'It was!'

Now, the pictures didn't just march in and take over. First, the depression drove out the legitimate theatres. Landlords and mortgages can't or won't live on tradition. In the season of 1929-30, about 40 shows were produced on The Street. Now, they are gone, the inevitable, the last of the most of those were quickly forgotten by all but their backers.

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played at the New Amsterdam and the police had something to say about Faith Bacon's nervous fans. The next season burlesque came to stay at the Republic and the Elling. In 1931-32, and only once, the Selwyn, Croft, Galt, the Sherberts played The Street. By that time the pictures had really edged in.

Of course, occasional super-super films had played two-day on 42nd street even before the Twenties. 'The Birth of a Nation' made a run in a two-year run at the Liberty; and 'The Ten Commandments' made a run at the Republic; William Fox at the Lyric. 'Sunrise,' 'What Price Glory' and 'The Sign of the Cross' made runs at the Liberty and the Republic. Even comedies played on 42nd street as early as 1921, when Faith presented 'Behold the Man,' aimed in course of time to be a super-super. The Selwyn, Croft, Galt, the Sherberts played The Street as early as 1921, when Faith presented 'Behold the Man,' aimed in course of time to be a super-super. The Selwyn, Croft, Galt, the Sherberts played The Street as early as 1921, when Faith presented 'Behold the Man,' aimed in course of time to be a super-super.

### MAX COHEN AND BRANDT MOVE ON

The Brandts got the Liberty in August, 1933, and shortly thereafter Cohen took on the Harris and the Selwyn. The Times Square became a Brandt house in April, 1934. Two years ago had the Selwyn, Croft, Galt, the Sherberts, Republic, New Amsterdam, Lyric, Wallack's, Liberty, the Sam H. Harris, Elling, Selwyn, Apollo and the Times Square Theatre, in one or another of the past 40 years, have been public, by Oscar Hammerstein in 1900, and last, the Apollo and the Times Square, together, in 1920 by Arcel Selwyn and Eighth Avenue.

The great event of the year, 1937, after a six-month lease following Huston's 'Othello.' The Brandts got the Apollo in August, 1937. A quarter of a century ago, the Selwyn, Croft, Galt, the Sherberts, Republic, New Amsterdam, Lyric, Wallack's, Liberty, the Sam H. Harris, Elling, Selwyn, Apollo and the Times Square Theatre, in one or another of the past 40 years, have been public, by Oscar Hammerstein in 1900, and last, the Apollo and the Times Square, together, in 1920 by Arcel Selwyn and Eighth Avenue.

### THOSE SIXTY TITLES

In the beginning, some of the exhibitors resorted to high-pressure, shakedown tactics in order to lure customers. Titles were obscured by lurid, giant-lettered notices. Sees were their profitable head on the marquee signs and in the lobby and entrance. The 'Fatche Man' had some thing like 'Loose Women and Quick Triggers' with Ed Robinson. Strens lived, electric chairs sparked and machine guns barked to music.

In those days, programs were subject to change on one minute's notice. A picture opened at 2 p.m. and if it wasn't doing business by 4 p.m. it was out. The Selwyn, Croft, Galt, the Sherberts, Republic, New Amsterdam, Lyric, Wallack's, Liberty, the Sam H. Harris, Elling, Selwyn, Apollo and the Times Square Theatre, in one or another of the past 40 years, have been public, by Oscar Hammerstein in 1900, and last, the Apollo and the Times Square, together, in 1920 by Arcel Selwyn and Eighth Avenue.

### UNION WAG

To make the beginning even tougher, there was a jurisdictional dispute between rival unions which caused constant picketing for several years. Stenchbombs, ripped seats and acid-burned napes were the result. The Selwyn, Croft, Galt, the Sherberts, Republic, New Amsterdam, Lyric, Wallack's, Liberty, the Sam H. Harris, Elling, Selwyn, Apollo and the Times Square Theatre, in one or another of the past 40 years, have been public, by Oscar Hammerstein in 1900, and last, the Apollo and the Times Square, together, in 1920 by Arcel Selwyn and Eighth Avenue.

### 10,000,000 PATRONS

Last year, some 10,000,000 patrons paid their way into the picture palaces. The Selwyn, Croft, Galt, the Sherberts, Republic, New Amsterdam, Lyric, Wallack's, Liberty, the Sam H. Harris, Elling, Selwyn, Apollo and the Times Square Theatre, in one or another of the past 40 years, have been public, by Oscar Hammerstein in 1900, and last, the Apollo and the Times Square, together, in 1920 by Arcel Selwyn and Eighth Avenue.

### NO FIGURES ON BURLESQUE

Incidentally, these attendance figures and estimates exclude the burlesques. These are mentioned because office business since 1931. The managements of the Elling and the Republic will not let you see their figures, except onstage, and so accurate estimates are available only for the burlesques. They help draw the crowd and their barbers and lobby displays and music. The Selwyn, Croft, Galt, the Sherberts, Republic, New Amsterdam, Lyric, Wallack's, Liberty, the Sam H. Harris, Elling, Selwyn, Apollo and the Times Square Theatre, in one or another of the past 40 years, have been public, by Oscar Hammerstein in 1900, and last, the Apollo and the Times Square, together, in 1920 by Arcel Selwyn and Eighth Avenue.

Join the mob some night and let them push you down one side of The Street and back up the other. Watch the Supermarket in the middle of the street. The Selwyn, Croft, Galt, the Sherberts, Republic, New Amsterdam, Lyric, Wallack's, Liberty, the Sam H. Harris, Elling, Selwyn, Apollo and the Times Square Theatre, in one or another of the past 40 years, have been public, by Oscar Hammerstein in 1900, and last, the Apollo and the Times Square, together, in 1920 by Arcel Selwyn and Eighth Avenue.

# Fair Deal For Screenwriters For Increasing 35,000 Workers Costs Affecting 35,000 Workers

## No Bed of Profits

Publisher Schuster Gives the Inside on Authors, Publishers

By M. Lincoln Schuster

More Than \$5,000,000 Tacked On, In Addition to \$2,000,000 in Retroactive Pay Under the Wage-Hour Law

By Ralph Roddy

Hollywood, Jan. 4. (After taking it for 12 straight months in the matter of increased labor costs, the film industry apparently has presently been given a temporary respite from the flood of wage demands from its 35,000 employees. And the war has been responsible. Most of the pending negotiations have been stymied, some have been abandoned because of the duration, and others have been carried over until 1943. More than \$5,000,000 has already been tacked on to production costs, in addition to \$2,000,000 that was added to the retroactive pay under the Wage-Hour Law.

The year just closing was marked by a new deal in Producer-labor relations. It saw the passing of Willie Hloff, Chicago hoodlum, who for five years either directly or indirectly controlled the labor situation here. Hloff and his lieutenant, George E. Browne, former proxy of the International Alliance of Theatrical Stage Employees, were convicted of shaking down the industry for nearly \$1,000,000 by threatening to call strikes in the studios and theatre chains. Hloff drew 10 years' hard prison and a fine of \$25,000. Both died apoplexy, but had started serving their time.

In the passing of Hloff, the leadership became somewhat confused with several of the unions either pushing or being shoved out of front. Kenneth Thomson as executive officer of Screen Actors Guild controls the affairs of some 8,000 actors and extras, but has made it hard to do and even to attend his language. Harold V. Smith at this time appears as the logical leader of the 10,000 members of the International Alliance of Theatrical Stage Employees, but has not completely solidified the 10 studio locals. Herbert Sorrell, militant head of the Studio Guild, has organized the Painters, Carriers, Willie Collarier, Machinists and Technical Union. The Conference of Studio Unions, with a total membership of 150 workers, also is generally recognized. The labor deal is reckoned with. Not to be overlooked is Joseph Thoby, quiet moving head of the Studio Teamsters. He is close to Dave Beck, has the backing of 30,000 teamsters in the Los Angeles area, and is closely identified with J. W. Hauer and his Central Labor Council. Aubrey Blair, American Federation of Labor International representative and former Screen Actors Guild leader, now devotes most of his time to state-wide labor activities.

Possibility of Only One Leader Remote

The possibility of these various groups getting together and uniting behind one leader is considered a remote possibility. The respite from the pending Producer negotiations in the real Cost leader for the Screen is a possibility. It is forming a working alliance being set up with the Screen Actors Guild. The affiliation with the Conference of Studio Unions, virtually giving that control of the studios, is a possibility. Film Technicians Local 683 of the IATSE is already a member of the Conference of Studio Unions, the most popular of any of the unions with rank and file membership, and has a reputation for getting more by their membership for other labor groups. The Screen Artists, however, he doesn't want to be the industry labor leader and he declines to lead the others. Attitude of the IATSE International toward the locals here will have a strong bearing on the future lineup.

Pat Casey is reported to be back in the middle as co-leader for the Producers, and is understood to have negotiated a new deal for

himself. Casey formerly was paid \$27,600 annually, but had to foot all the bills for his own expenses, including operation of offices here and in New York. He is reported to have voluntarily cut his own salary when the studios started retrenching last year, but with the understanding that certain studios which had been holding out would pay-up. His new deal is said to call for \$200 per year, with all of his expenses, including traveling, etc. being paid by the companies. It is understood he also is to get an assistant in addition to Fred Pelton, who is still functioning as a labor contact.

Most important of the negotiations carried over to January are those involving demands of the studio locals of the IATSE. Film Technicians Local 683 and Studio Production Local 145 set their own deals without any input from the International and the other eight studios. Shortly after the resignation of George E. Browne, the newly elected International IATSE proxy, and Louis Kruska, secretary-treasurer, made a deal with the studios. The deal promised them the full support of the International in getting their requests for demands met, and promised that the negotiations could be continued on the Coast if the locals desired. Local 145 set their own deal and moved to New York, stating they could be compensated by the company heads. The boys agreed after the IA discussed their demands. The possibility of sending delegations east would be borne by the International. Local 683, which is a union of studio heads, when the parties start.

Local All Have Some Individual Problem

But the party isn't going to be as easy as it sounds. The locals have several issues on which they are demanding action, and at least two of the 10,000 members of the International. These include the demand of International Photographers Local 689 for control of all cameramen, including directors of photography affiliated with the American Society of Cinematographers, and the request of Studio Laborers and Unions Local 127 for the International support its demands for control of the studio labor situation. The Studio Guild Local 727 set up the Local 727, making grips out of some of the boys and turning the Local 727 studio into a union. Local 683 of the IATSE, another AFL craft, has been tacked on to Studio Unions unless behind the Bureau of Representatives Committee headed by Harold V. Smith. The studios here are settling it done. It won't be Local 727.

Local 683 leads says they requested the aid of the International provided in the IATSE constitution, and that they are pending a decision from the International in harmony with the International so long as it shows a disposition to be a union. The studios here are making it plain that they have no intention of surrendering their autonomy or turning over their negotiations to the International.

Although Locals 683 and 165 have already set their deals, they will send representatives to the N. Y. party. There are also a number of additional concessions that may be given the other crafts in the way of retroactive pay. The studio representatives John Martin and Secretary Norval Crutcher will represent Local 165.

The upward swing in production costs started when the Screen Actors Guild negotiated a deal for freelance actors, day players and extras. The weekly minimum, for the

two actor classifications was raised from \$68 to 110. The Guild then persuaded the Producers to eliminate \$11 extra on the cost of establishing a \$10 bracket. The use of \$5.50 atmosphere extra for 50 or more players. Guilders estimate these changes will cost \$300,000 additional into the players' pockets each year.

The next move was made by the unions in the "Six Bad" Agreement. Substantial increases were demanded by all the crafts, but the Producers finally settled for a flat 10% boost. More than 5,000 workers were affected, including—musicians, carpenters, stamens, plasterers, electricians and culinary workers.

The Studio Painters then stepped in and received a flat 10% hike for most of its 1,000 members, with certain classifications receiving even larger lifts. The Screen Office Employees Guild then negotiated deals for 2,000 White Collarites, with the increase ranging from 10% to 1 1/3%. The contract was made retroactive to July 1, giving the clerical employees an added 10% raise.

The Studio Machinists led by D. T. Wayne, and with the support of the Screen Guild, then demanded a 10% title to bring their pay up to the level of the other unions. Subsequent to that deal, the Screen Guild and the studio projectionists and laboratory workers. Negotiations have not been completed with the Screen Publicists Guild, the Screen Readers Guild, the Screen Set Designers, the Screen Office Employees Guild, the Society of Motion Picture Film Editors, and the Screen Writers Guild. These are certain to cost the major companies another \$500,000.

All in All, It's Been Great For Workers; Shortage

All in all, it has been a great year for industry workers. With hundreds migrating to Defense Projects, there was an actual shortage of labor. Studio technicians, camera men and other employees worked double and even triple shifts, with time and half overtime. Studios and producers were forced to run interference around a number of threatened strikes.

The most serious of these was at the Wald District Studio where the Screen Actors Guild walked out on the company retroactive deal. Negotiated contact: James F. Dreyer, conciliator of the Department of Labor, finally called in and negotiated a settlement. The affair, however, has been one continuous wrangle, with the local charging that the company has repeatedly violated Dewey's arbitration award.

Another energetic exchange was had by the studio, and the company for several months has been operating under a temporary reduction. Willie Hloff tried to chisel into the deal. The Carpenters Guild refused to have anything to do with a settlement in which it was involved, and the Screen Guild refused to sign the agreement, but with the studio refusing to less than a 10% raise, many workers are the idle. Herbert Sorrell will be the Director of the negotiations. The Screen SPC proxy, Dave Hillerman, Al Dreyer, E. B. Boes, and J. Wayne, of the Machinists, Norval Crutcher, of the Film Laboratory Guild, and Hauer, are being laid off from the Screen Actors Guild.

The American Federation of Radio and Television Artists Guild, Los Angeles field practically 100%, and also has set deals as far south as San Diego, with the negotiations being handled by attorney L. B. Kornblum. The Los Angeles Local of the American Guild of Variety Artists was revamped under the guidance of the Screen Actors Guild. The Guild asked to take over here temporarily when Kenneth Howard was ousted by the Screen Actors Guild. The Guild now held by Leo Hoffer, formerly with AGVA in New York. The local has a membership of 2,000, and is now held from the AGVA national, demanding more cooperation with the local, request of the General Guild Executive, executive secretary, and closer cooperation with the local unions.

As I grow older one of the things that continues to puzzle me, and there are many, is the number and variety of weird books Simon & Schuster reports to be published in this country. I have been sufficient to keep my capacity for amazement fresh and green and dewy as it was in my youth. Ever since the option of a scenario writer is made up by \$11 extra on the Coast, the momentum has broken the breathless word via newspaper reports to the effect that the scenarist is returning to New York and that the publisher is broken hearted; Simon & Schuster calls for "publish." Every time a visiting fireman gets an offer from the Great American Novel (remember?) or a revolutionary technique for defeating Hitler, the news is rushed immediately into the literary column with the most illustrious tag line "Simon & Schuster will publish."

In the days of my monage I used to wait for these manuscripts to come into the house. They never arrived. As I grew older, and I must warn, I stopped waiting and did some musing about this phenomenon. My musing resulted in a theory. The theory, quite simply, is that "Simon & Schuster will publish" is one of those glorious fallacies with which our human race has been saddling itself since the day when Sir Thomas Browne called them "vulgar errors."

This theory is not as outlandish as it may, at first blush, seem. All my life I have had a special, some people call it peculiar, research habit. Ever since I was old enough to hold a pencil at a 45-degree angle to the page, a special vice was strong enough to cover the book. I have been tracking down popular fallacies. Among the many categories into which these "vulgar errors" break down, the profession of publishing has a high place.

### FIRST FALLACY

It is a popular fallacy, for example, that publishing is a dilettante pursuit consisting chiefly of drinking tea with authors. The truth is that not even at so-called literary teas do publishers drink tea. In fact, so far as the publisher is concerned, the deal is done before the tea is served.

A great many authors, and sometimes it seems to me that I've met them all, are convinced that good books just come along and drop into a publisher's hands. I am sure that a publisher who has not covered the book with all the back-breaking effort, all the relentless determination and self-sacrifice, talking his way through the toughest of publishers, that a boxer spends his entire life rubbing the bottoms of his shoes in rear. Publishers read only the unwinnable best. If we, in our own extremely pale, evaluation, were strong enough to cover the book, we would have no time for anything else. The Inner Sancton alone gets as an average between 4-5,000 manuscripts each year. Some of them, I can assure you, are really good. The book I advertised most popular fallacies, I might say recklessly that none of them is very short.

### REVIEWS AND SALES

Mark down, if you are still with me, another popular fallacy. Good reviews do not necessarily and always mean good sales. To put it with as much accuracy as I can, the vast majority of books which are reviewed, usually help, and frequently are entirely without effect. There are, of course, some media that are of fundamental importance. "The N. Y. Times," "The Review," "The New York Saturday Review," "The New York Herald Tribune," "The New York Herald Tribune" Books section are examples of these. But even there I have often seen front page reviews, couched in the most glowing terms, which have not resulted in a sale. I know, mysterious, didn't help the sale of the book. Under analysis you find that in some cases those reviews left the reader so much that he is able to read the book, that he is so sure that he is reading a masterpiece that the reader says to himself on other occasions is something that Ripley, an "Everybody has a niche, is still waiting to be discovered."

In my opinion, the only place where it would be true that advertising can automatically make a book a best seller. All I should have to do to make the book a best seller is to advertise it for you yourself a pitcher full of "Gone With the Winds." The truth is that effective advertising can make a good seller a better one, but any given advertiser would have to know the book he is advertising more frequently because it is a best seller than the other way around. This may sound like an Alice in Wonderland paradox, but it is sound practice. Once in my presence, a publisher was asked whether a certain \$25,000 advertising campaign on a book had helped sales a great deal. The publisher, a very wise man, thought for a while and then said, "Well, it hasn't hurt a great deal yet."

### SEEK NEW WRITERS

Just about the time when an effective and instantaneous cure for the common cold is discovered I will expect to see exploded the popular idea that publishers are engaged in a constant conspiracy to keep the public from reading and buying books. I am sure that I say that this is not true. Nobody has, for the past 150 years, so I see no reason why the publishers should begin the same practice to say, however, that it is just about as true as the fact that authors are paid.

It is a well-known fact that if you are a long time author, it would be a wonderful idea for a story to deplet an author and a publisher looked in battle. Since then the public has been firmly convinced that publishers and authors are fighting each other, and that the relationship between a publisher and an author is similar to the relationship between a husband and a wife. I have known and dealt with a great many authors, but I know of no one of them has any scars, let alone a chin and chest.

In recent years I have heard more and more people who should know better state flatly that books are sold in America. The fact is that to an increasing degree the members of book clubs are buying the supplementary copies or recommended books rather than the books of their own choice. I think that this is a very significant fact, and I think, one of the most encouraging things on the literary scene. I think that it is one of the best signs of the times, that the members of book clubs are being encouraged to buy books of their own choice, and that they are trying to read books of their own choice.

### TOPS IN PARADOXES

What might be described as the daily dole of publishing fallacies is the feeling that only cheap, popular trash can really become tremendous sellers. Nothing as good as this, as far as I am concerned, can come from the truth. A great many of the best-selling books in this country are listed regularly in this country is sufficient proof to the contrary. The fact is that the best-selling books in this country are those that are the best, and those that do not try to create the illusion of their own self. It's easier to continue to believe something you have believed all your life than to believe something that you have never believed before.

The converse, to will, the belief that the best sellers are ipso facto the best books of our time is equally fallacious. Sometimes they are; frequently they are not. Summing up the way of the publisher, like that of the transgressor, it hard, but it's a lot of fun.

**SAMUEL GOLDWYN'S**  
**"BALL OF FIRE" BROKE**  
**12 NEW YEARS' RECORDS**  
**OUT OF A TOTAL OF**  
**12 OPENINGS! . . . . .**

- |                      |                         |                       |
|----------------------|-------------------------|-----------------------|
| <b>1. WASHINGTON</b> | <b>5. LOS ANGELES</b>   | <b>9. KANSAS CITY</b> |
| <b>2. BOSTON</b>     | <b>6. SAN FRANCISCO</b> | <b>10. LOWELL</b>     |
| <b>3. CHICAGO</b>    | <b>7. PROVIDENCE</b>    | <b>11. SYRACUSE</b>   |
| <b>4. COLUMBUS</b>   | <b>8. OMAHA</b>         | <b>12. DES MOINES</b> |

SAMUEL GOLDWYN PRESENTS  
**GARY COOPER ★ BARBARA STANWYCK**

*Ball of Fire*

Directed by **HOWARD HAWKS** PRODUCED BY SAMUEL GOLDWYN Screen Play by Charles Brackett and Billy Wilder



**JOIN THE MARCH OF DIMES**  
 Lobby collections week starting Jan. 22

**KEEP YOUR EYE ON THE "BALL"**



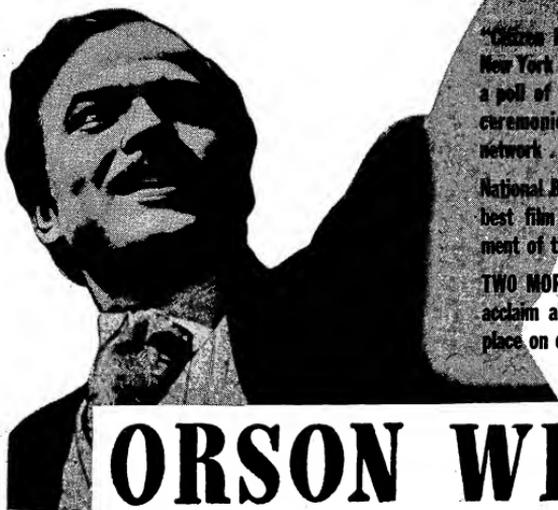
# THE BEST PICTURE OF 1941

*.. is your best box-office bet right now!*

"Citizen Kane" was the big prize — selection by the New York Film Critics as the best picture of 1941 . . . a poll of national importance and interest, with award ceremonies to be broadcast over a coast to coast network . . .

National Board of Review selects "Citizen Kane" as the best film of the year in the 16th annual announcement of their choice.

TWO MORE BIG AWARDS added to the avalanche of acclaim already heaped upon the picture that has a place on every critic's list of the ten best!



## ORSON WELLES

# CITIZEN KANE

Single  
Your Name to  
THE  
**MARCH  
OF DIMES**  
Lobby collection  
begins here  
January 23.

THE MERCURY ACTORS

JOSEPH COTTEN • DOROTHY COMINGORE • EVERETT SLOANE • RAY COLLINS • GEORGE COULOURIS  
AGNES MOOREHEAD • PAUL STEWART • RUTH WARRICK • ERSKINE SANFORD • WILLIAM ALLAND







**THE HOLIDAYS  
ARE OVER**

.... **BUT**  
**HOLIDAY  
BUSINESS**  
**CONTINUES EVERYWHERE**

**FOR**

*Walt Disney's*

**FULL-LENGTH  
FEATURE**

**DUMBO**

**In Technicolor**

**DISTRIBUTED BY RKO RADIO PICTURES, INC.**

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Buy  
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**MARCH  
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at  
the  
theater  
where  
you  
see  
the  
show



L.L. Houses Tram Their Big Guns On Holiday Biz; Boots, Ball Fire, Purchase, Choc Soldier Soaring

Los Angeles, Jan. 4. New Year's eve and day hit up to excitement here as 20 early keys and suburban houses hitting capacity despite rain and crowd...

ROONEY EASY WINNER IN SOLID ST. LOUIS

St. Louis, Jan. 4. Off to a good start, the New Year's Eve and the holiday hangover virtually gone, the film here...

HAPPY DAYS IN MEMPHIS

Memphis, Jan. 4. Town is rolling in New Year. Three big coin films in Main Street for the first time in years...

NEW YEAR'S EVE GIVES PROV. HEFTY BOOST

Providence, Jan. 4. With New Year midnight shows to take them off, this week's grosses are well above the week-end...

Record-breaking New Year's Eve business whose momentum is carrying into the first week of 1942...

Philadelphia, Jan. 4. Record-breaking New Year's Eve business whose momentum is carrying into the first week of 1942...

Estimates for Last Week

Carthay Circle (F-W) (1,516; 34-45-56) - "Dumbo" (G) (1,300; 34-45-56) - "The Sign of the Cross" (G) (1,100; 34-45-56)...

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Babes Broadway Top K. C. Grosser, Cooper's New Film Also Strong

Kansas City, Jan. 4. New Year's week is greeting the theatres cheerily in every house. All the rough holiday week...

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'Valley' Babes' Ball of Fire Give Frisco a Lift; New Year's Tits Hot

San Francisco, Jan. 4. Flock of single girls on the street this week. Fox has 'Babes on Broadway' (G) (1,300; 34-45-56)...

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New Blackie Team

Hollywood, Jan. 4. Richard Lee and George E. Stone followed by Colton and a team in the next three pictures of the 'Boston Blackie' series...

Estimates for Last Week

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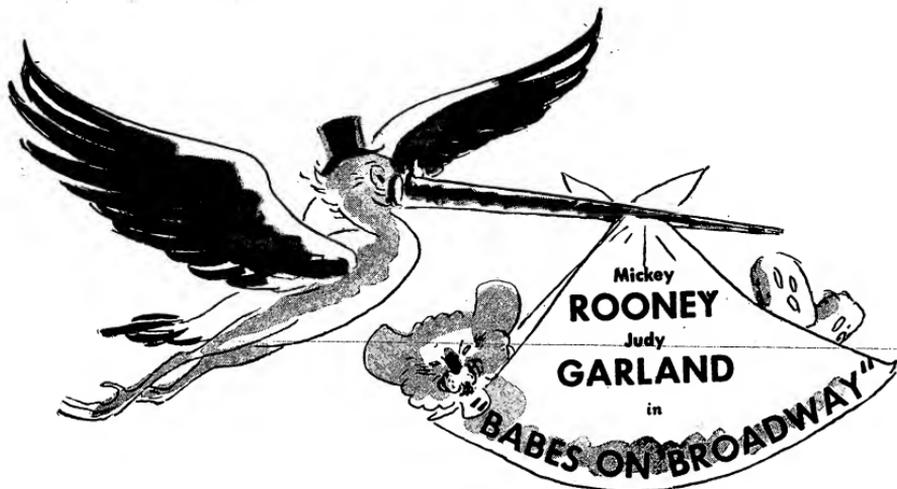
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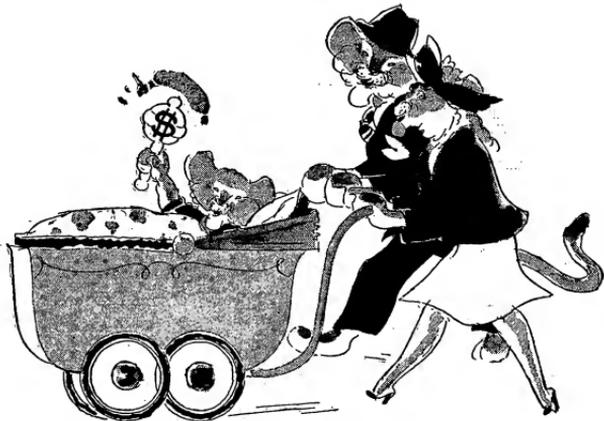




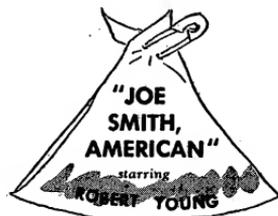
# 1942's FIRST BLESSED EVENT!

Mickey and Judy in "Babes on Broadway," their biggest show yet, is a howling success in 400 New Year's engagements from Coast-to-Coast! Clear the calendar for *your* hold-over!





# MR. & MRS. LEO WILL KEEP 'EM ROLLING!



More! More! More! "The Vanishing Virginian," the Surprise Triumph with Frank Morgan, Kathryn Grayson • Ann Sothern, Red Skelton in "Panama Hatie" • Greer Garson, Walter Pidgeon in "Mrs. Miniver" • Eleanor Powell, Red Skelton in "Ship Ahoy" • Spencer Tracy, Hedy Lamarr, John Garfield in "Tortilla Flat" • Mickey Rooney, Lewis Stone and all the folks in "The Courtship of Andy Hardy." And More! More! More!



Man Who Came to Dinner

Werner Dore production and release... Money Woolley... Directed by William Keighly...

The Man Who Came to Dinner will come to the attention of the most welcome comedies...

Only detracting angle in the enterprise film is the character portion...

Superb casting and witty work by every member of the company...

Bette Davis has, if anything, built up her star status...

Glenn Miller, Film Star... Hollywood, Jan. 4. Glenn Miller...

SON OF FURY

20th Century-Fox release of William Keighly's... Directed by William Keighly...

Produced on a lavish scale, this is the most magnificent adventure-drama of box-office merit...

Running time is a little long, 98 minutes, with some sequences slowing the action down...

Laid in England during the reign of King Henry VIII...

Miss Tierney otherwise is a good eye for the role of the dusky matron...

Stress is laid on brutality in the manner in which Power is treated...

There is virtually no comic relief in the film...

Joe Smith, American

Metre release of Jack Cowles... Directed by William Keighly...

This is strong supporting double for duds...

Miniature Reviews

'Man Who Came to Dinner' (WB). Nitty screen version of the Kaufman-Hart legit success...

'Joe Smith, American' (M-G). One supporting feature based on anti-Spaboth motif...

'Specialty in Paris' (RKO). Foreigner of Michele Morgan and Paul Henreid debut in this mild comedy...

'You Was Worries Away' (RKO). Lightweight comedy with music for duds...

'20th America' (20th-Fox). James Cagney starts in good supporting dual, especially in rural areas...

'Director of Market Street' (U). Quickie melior for lower half of sidestreet hits...

'Luce' (RKO). Lupe Velez and Leon Errol in a woeifully poor slapstick comedy...

'Ships With Wings' (UA-British). Drama of British air force. Overtones of the mark drama to its over-length...

'Blat Squad' (Mono). Conventional gangster picture for the kiddies...

'Billy the Kid's Bonanza' (FRC). Bruce Cabanne western of the week...

'Don Winslow of the Navy' (U). Timely serial, with Don Douglas in the lead...

'Lotta Star Law Man' (Mono). Theatrical with a dash of light, indeed, has no chance in a good review...

'La Mujer La Selva' (Argentine). The major Latin American dual...

After his first day's work, the picture of Robert Taylor is snapped by four mobsters...

Cast to support is uniformly good. Martha Hunt photographs well...

Reo release of Hollywood, Jan. 4. Features Mickey James...

JOAN OF PARIS

Most important factors of 'Joan of Paris' are the superb acting...

'Director Robert Stevenson does a superb job of directing...

Paris' details adventures of five French bombing squad members parachuted in France...

New cinematic romanticism is introduced here and the picture gains and Henreid demonstrate respectability...

'You Was Worries Away' (RKO). Lightweight comedy with music for duds...

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Cast to support is uniformly good. Martha Hunt photographs well...

Reo release of Cliff Ford production. Features Mickey James...

Sing Your Worries Away

Number of players are very compact and the picture is made of material...

'Director Joseph Lewis does a lot of slick plotting...

good, though none is of slick plot-line. The vocal quality, is ok, on appearance...

'Alvino Ray orchestra provides consistently good background music...

YOUNG AMERICA

Twentieth Century-Fox release of Cliff Ford production...

The 4-H Club's rural activities as basic premise, 'Young America' proceeds to dwell on an above-average...

A light comedy with romantic background and a dash of suspense...

Samuel Engel lined up a seductive original script to display the aims and purposes of the 4-H effort...

Withers is a more efficient and personable youngster in the lead...

Mad Doctor of Market St.

Universal release of Paul Henreid production. Directed by Paul Henreid...

This is an obvious job of padding to make a feature out of a radio board footage only serves to make the picture seem more over-length...

Number of players are very compact and the picture is made of material...

Mexican Spitfire At Sea

AKO production. Leon Errol, starring...
Cast: Leon Errol, Leni Parker,
Lillian Gish, etc.

This latest Luce Veizer star is a two-reel padded comedy...
Fredric is chockful of stock two-reel comedy eggs...

This basic idea is cluttered up with a small-town...
The main blemish is the use of a usual bombastic comedy by Luce Veizer...

Mexican Spitfire at Sea...
Errol comes close to stealing what is his own part by doubling as the real Leon Errol...

SHIPS WITH WINGS

(BRITISH-MADE)
London, Dec. 1.
United Artists release of King Sisters production...

This attempt to glorify the Fleet Air Arm of the Royal Navy...
Unhappily only about two-thirds of the film's 90 minutes are devoted to aerial and naval sequences...

There's considerable suspense in seeing the great aircraft carrier Ark Royal...
The picture is a splendidly mounted and well-told story...

Apart from this, the picture is top-notch with a commendable realism...
The aerial action is well handled and the ground action is equally well done...

brings the battle to a successful close for the British...
The picture is a splendidly mounted and well-told story...

RIOT SQUAD

(ONE SONG)
Monogram release of Edward Feinberg production...

Minor league crime meller limited to subsequent-run...
It's a familiar formula, but it's done with a different material...

Minor league crime meller limited to subsequent-run...
It's a familiar formula, but it's done with a different material...

Minor league crime meller limited to subsequent-run...
It's a familiar formula, but it's done with a different material...

P.B.C. The Kid's Roundup

Public release of Stymied Nudup production...

Conventional western geared for the kid market...
The picture is a splendidly mounted and well-told story...

Conventional western geared for the kid market...
The picture is a splendidly mounted and well-told story...

Conventional western geared for the kid market...
The picture is a splendidly mounted and well-told story...

Winlow of the Navy

(SERIAL)
Universal release of Henry Merras production...

Striking a timely b.o. blow in the picture...
The picture is a splendidly mounted and well-told story...

Striking a timely b.o. blow in the picture...
The picture is a splendidly mounted and well-told story...

Striking a timely b.o. blow in the picture...
The picture is a splendidly mounted and well-told story...

couple of lookers, and vets of this leading lady...
The picture is a splendidly mounted and well-told story...

LONE STAR LAW MEN

(WITH SONGS)
Monogram release of Warner Bros. production...

Loose actioner is in The Lone Star Law Men...
The picture is a splendidly mounted and well-told story...

Loose actioner is in The Lone Star Law Men...
The picture is a splendidly mounted and well-told story...

Loose actioner is in The Lone Star Law Men...
The picture is a splendidly mounted and well-told story...

LOVE WANGA

(HARBOR)
Columbia release of Harry Gray production...

This quipster meller about black magic, zombies and a Love Wanga charm...
The picture is a splendidly mounted and well-told story...

This quipster meller about black magic, zombies and a Love Wanga charm...
The picture is a splendidly mounted and well-told story...

This quipster meller about black magic, zombies and a Love Wanga charm...
The picture is a splendidly mounted and well-told story...

La Mujer Y La Selva

(THE WOMAN AND THE JUNGLE)
Buena Vista release of Harry Gray production...

First production by new studio, La Mujer Y La Selva...
The picture is a splendidly mounted and well-told story...

First production by new studio, La Mujer Y La Selva...
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The picture is a splendidly mounted and well-told story...

Longer Features a Break for Shorts; Dec. Briefs Perk in Quality

By MIKE WEAB

Quality of short features peaked nobly during December...
The outstanding 'extra attractions' during the month...

By MIKE WEAB

'Strange Tactment' (John Neill)
'Pastor Power series' (10 mins.)
'Treating some of world's strangest wit and possibly the oddest of all the final testament of Charles Lounsbury...

By MIKE WEAB

'How to Hold Your Husband'
'Back' (Peter Smith Specialty; 10 mins.)
'Smith becomes a victim of a woman who harn him up...

By MIKE WEAB

'Was Cool as Paule' (Documentary summation of Far East situation...
'Review' (10 mins.)
'Review' (10 mins.)

By MIKE WEAB

'Whispering Reel' (Madcap Model Pupette; 10 mins.)
'Models Pa's remarkable puppeteer...
'Whispering Reel' (Madcap Model Pupette; 10 mins.)

By MIKE WEAB

'Our America at War' (March of the Bands; 10 mins.)
'Our America at War' (March of the Bands; 10 mins.)

By MIKE WEAB

'The Warner Little Bit' (Merle Miller; 10 mins.)
'Warner Little Bit' (Merle Miller; 10 mins.)

By MIKE WEAB

'Cavalade of Arabia' (Special 21 mins.)
'Public consciousness of the war...
'Cavalade of Arabia' (Special 21 mins.)

By MIKE WEAB

'The Warner Little Bit' (Merle Miller; 10 mins.)
'Warner Little Bit' (Merle Miller; 10 mins.)

By MIKE WEAB

'The Warner Little Bit' (Merle Miller; 10 mins.)
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By MIKE WEAB

'The Warner Little Bit' (Merle Miller; 10 mins.)
'Warner Little Bit' (Merle Miller; 10 mins.)



From Universal  
in 1941-42

## Alfred Hitchcock

With Priscilla Lane and Robert Cummings starring. Mr. Hitchcock, noted for suspense mastery, is directing a picture of sabotage in America. This is a Frank Lloyd Productions, Inc., picture; Jack H. Skirball is the associate producer.



From Universal  
in 1941-42

## Walter Wanger

The incomparable excellence that characterizes all Wanger productions will gleam from his "Eagle Squadron," a topical drama of human adventure, the girls and the men in the R.A.F. fighting unit composed entirely of Americans. Screenplay is by Norman Reilly Raine from the Cosmopolitan Magazine story by C. F. Forrester, to be filmed by Walter Wanger Productions, Inc., for Universal release.



From Universal  
in 1941-42

## Gregory La Cava

Irene Dunne is the star of Mr. La Cava's production for Universal, entitled tentatively, "Sheltered Lady," which will be produced and directed by Mr. La Cava.



From Universal  
in 1941-42

## Frank Lloyd

Two more pictures which Mr. Lloyd will produce for Universal are "The Spoilers" and "River Lady." Marlene Dietrich, Randolph Scott and John Wayne are starred in "The Spoilers," the Rex Beach novel, which Ray Enright will direct with Lee Marcus as associate producer. Mr. Lloyd will personally produce and direct "River Lady," with Jack H. Skarball as associate producer.



# ETERNAL DRY FOR NEW FACES? Come Flood, Famine, Fire or War, and B.O. Drops, Up Comes the Same Old Chorus: Give Us New Faces

By Ben Hecht and Charles MacArthur

(The following poem was an integral part of 'It's Fun to Be Free' staged in several cities by Fight For Freedom, Inc.)

By Al Altman  
(M-G-M Eastern Talent Specialist)

**'NEW FACES'**  
Let there be a war, a drought,  
Let depression or just an un-  
explainable drop in the business  
and from exhibitors across the  
country the cry: **'NEW FACES. Bu-**  
**ness is bad. What we need to do**  
**is to get NEW FACES.**  
With all due respect to present  
marquee highlights, if there were  
quotas as we now have, there  
still would not be enough on the  
horizon. It's sad that there are  
not just never enough *b.o.* names  
to go around. And the talent situa-  
tion, never easy, is now complicated  
by the inexcusable fact that tried  
and true sources of picture talent  
just aren't what they used to be.  
Speaking of **'NEW FACES,'** I've read  
screen tests for Metro of Eckstam,  
Voodoo with dancers, Gypsy dance  
quads, fencing champs, swimmer  
asters, hundreds of vaude spec-  
ies, and A. A. Trinkle, the map  
salesman with the voice and face  
of Will Rogers. New faces all, with  
valuable and new contributions to  
make.

But an industry making more than  
40 pictures a year, while welcome  
specialties, is concerned primar-  
ily with finding and developing  
youthful, romantic personalities of  
the startling cast-off-teenage-  
juvies and leading men and  
women.

### Broadway the Fountain-Head

Principal source of this type of  
talent has been Broadway. True,  
many of Hollywood's stars have had  
little or no actual training on the  
stage, but a glance at the studio  
rolls will show that the majority  
of established stars and featured  
players are legit-broadway pictures.  
The experience of years of  
trouping before all kinds of audi-  
ences, and this type player still  
available to pictures?

Before trying to answer that ques-  
tion I'd like to take you back just  
to the old, old days, but just 15  
years ago. In 1926, when we opened  
the New York talent office, pic-  
tures were just on the verge of  
learning to talk. And Broadway was  
making 30 shows a week, and 200  
or more first-class stock com-  
panies flourished from Coast to  
Coast, all at that time here were  
very few legit-trained actors in pic-  
tures.

About 1929, Hollywood decided the  
talies were here to stay and the  
indifference toward New York ac-  
tors gave way to an SOS call for  
the Broadway thespians. The calibre  
of the talent then available is in-  
cluded in some of the best of the  
more than 1,000 records made in  
what I recall making tests. They  
included Melvyn Douglas, Ann  
Sellers, Margaret Sullivan, Fern  
Fonds, Brian Donlevy, Frank Mor-  
gan, Leslie Howard, Charles Bick-  
ford, George Kibbee, Warren Crav-  
din, Sydney Caesar, Robero, Paul  
Robison, Tallulah Bankhead, Pat  
O'Brien, Allen Jenkins and Henry  
Stephano.

Departure to Hollywood of most  
of these names marked the begin-  
ning of the Great Exodus from  
Broadway of the 1930-1940 dec-  
ade, who made good on the  
Gold Coast included Claudette Col-  
bert, Charles Laughton, Jean Ar-  
on, George Rogers, Frank Morgan,  
Robinson, Bob Hope, Franck Tonne,  
James Cagney, Fred Astaire, and  
Paul Davis. Not a few of these  
names not being replaced on the  
legit scene or on the way to the  
new post-war White Way, but the  
high potential growth contin-  
ually thinning.

### 76 Shows New vs. 300 Legit

When 300 shows now flourishes  
annually, there are now hardly more  
than 200 legit shows. Where there  
were once 200 professional legiti-  
comps spreading drama to all  
corners and training and experi-  
ence to younglings, there are 16  
such groups today. Legit seems to  
be fading into the footsteps of  
vaudeville—'a' street time here  
isn't wrong.

It is safe to say that granted that the  
studio has studied the audi-  
ence—voice, body movement, ex-  
pression—at college, dramatic school,

or with modern professional  
coach or director. He or she then  
attempts to secure a role in a Broad-  
way production and if he or she  
This means he has nothing to offer  
the screen? By all means, no.  
The main job of the talent agent is  
him, but there are many other ways  
to get training and build a show-  
case around yourself in which his work  
may be seen. There are neighbor-  
hood playhouses, little theatres,  
YMCA cooperative groups, church  
organizations and trade union show-

Now, believing himself (or her-  
self) to be a professional, he usually  
write to the talent departments of  
the various picture companies, ask-  
ing for an appointment and enclos-  
ing photographs and a review of  
experience. If the photos indicate  
that the person has been in picture  
companies want—and remember it's  
the 'picture' business—he usually  
will be granted an audition.

Aside from writing in, there's a  
possibility that a talent scout will  
come by for an appointment in an am-  
ateur or semi-professional show and  
invite him or her in for a staff au-  
dition.

### Audition Behavior

When coming in for the audition,  
don't figure that just because Hep-  
burn got her start in the studio,  
others can afford similar informal-  
ity. Nor does it follow that a  
talent scout will be so lenient. It  
is an essential, although fine clothes  
can't hurt anyone. The main thing  
to remember is that a talent scout  
usually from three to five minutes is  
present at the audition. Plenty  
of time to get your act together.

Bugaboos of most kids is finding  
suitable audition material, although  
it is not necessary to have a Red  
Book or some other such popular  
magazine may provide entertain-  
ing material if it may be had from  
current plays.

Shakespearean or other such classic  
drama, if you are not a poet, is  
of, course, inappropriate for a  
medium as realistic as the screen.  
If you are a poet, however, it is an  
idea that he or she has some-  
thing to say, a screen test will follow.  
If you are a poet, however, it is an  
idea that he or she has some-  
thing to say, a screen test will follow.  
If you are a poet, however, it is an  
idea that he or she has some-  
thing to say, a screen test will follow.

### Studio Schooling

Assuming studio execs like what  
they see when the film is unrolled  
and the person is sent to the  
Coast to undergo training. When  
it is ready, he will be assigned to  
carefully chosen spot on which to  
hit his celluloid teeth. At each step  
up the ladder, he is advised and helped  
by the talent agent and the studio.  
New faces with talent are not  
top boxoffice kopy—to quote 'Variety,'  
they are 'the new stars of the  
industry.' The studio execs know  
that almost everyone who is drawn  
to it has something in his or her  
background. If a kid is a poet, he  
will be a leading man, who debut  
will be made in 'Mr. and Mrs. North-  
rup.' If a kid is a poet, he will be a  
leading man, who debut will be made  
in a recent 'Dr. Kildare' and 'Ship  
Aho!' (see 'I'll Take Manhattan').  
If a kid is a poet, he will be a  
leading man, who debut will be made  
in 'The Wokey' on Broadway,  
and leaves for the Coast when he  
is ready to take the picture business  
character, juvenile, is recruited from  
a little theatre, where he's currently  
in the cast of 'The Thin Man,'  
and Nancy Walker, comedienne,  
from the cast of George Abbott's  
'Best of the Best.'

### NoVICES' Lucky Breaks

On the other hand, Metro has also  
signed some people who are virtu-  
ally complete novices in show busi-  
ness. In doing so, it assumes the  
responsibility of training them. In  
that category was James Wright,  
a young poet and actor, who was an  
aviator, who was seen by Marvin  
Schlow, Low-Metro talent chief,  
with a name band in mind. It was  
interested in pictures, he re-  
plied, 'I'll try anything once.'  
Wright's personality screen test  
failed because of his excessive  
consciousness before a camera. A  
second test with a different approach  
and the trick, Tall, slender, well-  
built, and with a face suggesting a  
montage of Gary Cooper and Leslie  
Howard, Wright has everything but  
training and experience.—He's getting  
that now at the studio, where he  
has gone through four and one-  
four-month-old baby.

At a house party one September  
evening, Benn Jacobson, M-G-M  
talent chief, spilled a classy south-  
ern belle. The 17-year-old, beauty  
was Ava Gardner, a student at a  
secretarial school in Raleigh, N. C.  
She and her sister were in New  
York for an audition and through  
accident experience. Miss Gardner's  
screen test showed sufficient poise,  
personality and charm to warrant  
the studio's okay. She is now at  
the studio training—and has made  
good in at least one respect: the  
Mickey Rooney's bride.

About a month ago, Beverly Jean  
Scott, a current actress, was in  
New York from Scranton, Pa., to  
spend a few days. Beverly, 14,  
a high school sophomore, sang a little  
at school shows and in church. She  
came to the M-G-M offices without  
advance heralding—no agent back-  
up or anything else. Jack Meher,  
of the talent staff, was impressed  
by her acting and unpretentious  
town directness of the youngster and  
by her vocal possibilities. I directed  
her screen test and she found out  
the precocity and over-assurance of  
certain Broadway kids, who, at 14,  
give the impression of having spent  
their lives in front of the public.

Beverly leaves for Hollywood at  
the end of the week and is sched-  
uled to begin vocal and acting coach-  
ing as well as to continue her  
schooling at the studio.

### Uncle Sam's Priority

The international situation has  
complicated the already difficult  
task of finding romantic leading men  
only for the detour will set femme  
patrons' hearts aflutter.

Uncle Sam is casting for all types  
and has a priority on actors and pro-  
spective actors in uniform are making  
hay. In every camp they are put-  
ting on their goggles, getting in line  
before an audience. The national  
emergency has thus created an un-  
precedented show-up of prospective  
performers.

Out of the camp already—al-  
though away from boxing ring and  
the stage—we have obtained one  
leading man. He is Jeff 'Yer' York,  
a 20-year-old kid from the Bronx.  
It was discovered by a Hollywood  
buddy sparring and making good  
in the ring with Buddy Baer.  
Screen test followed his honorable  
discharge and a studio 'I' he was  
one of the best.

### Rolling South to Hollywood

In addition, USO-Camp Shows,  
Inc., sending touring units to  
entertain the troops will provide a vast  
training ground for newcomers, as well  
as give others a chance once  
they are able to show their wares.

Thus, the nation's enterprise is also  
serving the nation's entertainment  
industry. There is more so after a  
continuing tone, as well, we will  
continue to put on the second western  
stars—personalities, celebrities, spec-  
ulative artists, from the youngest to  
the oldest, who will be the main  
attraction yields New Faces, perhaps  
among them will be that perennial  
miracle—the Birth of a New Star.

## WHAT IS AMERICA?

Some people think the U S A is a dollar sign with a halo over it.  
Some people think the U S A is an ostrich  
with a red, white and blue tail feather.  
Some people think it's a red neck and a gas filling station  
with an adding machine and the Brooklyn Dodgers.  
Some people think the U S A is a skyscraper  
with the moon hanging out of the top.  
Some people think America is a feather bed  
where freedom can snore till the cows come home.  
Some people think the U S A is the gold-  
miner's collection of railroad ties, window panes, manhole covers,  
whistleblows, electric signs, apple pies and steel mills  
and they know that they are all these things.  
Nobody can deny that we are all these things.  
Some people think the U S A is a jax band and the Wizard of Oz  
and the Blue Bird and the Wizard of the East  
and the inventory isn't even begun.  
Some people think the U S A is a stamp  
collection and painting enclosures pictures  
to fill the Grand Canyon—and you won't  
have been out of America for one thousand faces.  
But we're here to tell you that this inventory  
reaching from Hell to breakfast is nothing.  
We're here to tell you that the U S A is  
steamstacks and railroad tracks, all the gold  
in all the counting houses and all  
the water Dams, electric lights, high bridges,  
grain mills and jax bands—  
all these are nothing.  
We're here to tell you that the U S A is  
the window trimming and the  
They are the nickels' worth out front.  
The real show is inside them and behind them.  
Personally I tell you America is all one nation  
and the U S A is dead.

On the first day it dawned on the world it  
was the U S A. It was the U S A.  
Industry and gold, all its power and mountains  
of material—it has remained since it came  
leaping out of its cradle, a dream  
and the U S A is dead.  
The real show is inside them and behind them.  
Personally I tell you America is all one nation  
and the U S A is dead.

The U S A is a dream that a human being  
is better than a red neck and a gas filling station.  
A man is a bigger dog than the biggest  
Swastika ever laced up on a Nazi platform.  
This idea and this dream are the  
blood shed at Lexington. And ever since  
that blood ran Americans have died in defense  
of the idea of freedom.  
No foreign nation has ever held our lan-  
guage. No nation has come goosestepping to our shores—  
as tonight—and yet we have fought.  
We have fought because our frontiers have  
been the frontiers of the world.  
Our history is the history of men and women  
who have fought for the dream of freedom.  
of men and women who believed that  
wherever freedom is threatened, there they  
went in danger, of men and women who  
have believed that wherever freedom perishes  
there a part of themselves lies dead.  
History proves that our battle front has  
been the frontiers of the world.  
This, say our enemies, is the cry of a wronger.  
They lie. History proves they lie.  
History proves that our battle front has  
never been the line of conquest but always,  
since the barefoot soldiers of Stony Point  
and Valley Forge, has been the frontiers of  
Freedom.  
Our history reveals that Americans have  
fought—and fought damned well  
because we were in the frontiers  
of the soul of man—youth, slavery and intolerance.  
(Copyright, 1941, by Ben Hecht and Charles MacArthur)

## 20TH FILMS MUSICAL, 'NEW BUFFALO THEATRE TO TUNE HILLS MOVING ON SHUBERT TOLL SITE

Hollywood, Jan. 4.  
20th-Fox studio is beginning to  
roll on Pan Allys, with 'The  
Gal Sal' in work, five more musicals  
stated to start by mid-February  
and four more in the coming weeks.  
Rolling next month will be 'Song  
of the Islands,' 'Springtime in the  
Rockies,' 'Coney Island in the  
Moonlight,' 'The Sign of the Cross' and  
writing stage  
are 'Hello, Frisco, Hello,' 'Or-  
chestra,' 'Campus Days in Clouds'  
and a Glen Miller band story.

### Trey'll Keep Him Pounding

Hollywood, Jan. 4.  
John Kimbrough, All-American  
piknik tober, will be surrounded by  
additional cowhide actors in 'Lone Star  
and his second western stars  
at 20th-Fox.

Among the old familiar range  
to be in the picture contract, starring  
Sawyer, Don Costello, Moroni Olsen,  
Lane Chandler, James Bush and  
Leroy Mason.

### OLIVE'S 'WAKE UP'

Hollywood, Jan. 4.  
Universal signed Edward F. Cline  
to a three picture contract, starting with  
'Wake Up and Dream.'  
Gloria Jean and the Andrew  
Stiers join to the cast.



# BLONDIE GOES TO COLLEGE

Based upon the comic strip created by CHIC YOUNG with  
PENNY SINGLETON · ARTHUR LAKE · LARRY SIMMS



**JANET BLAIR · JONATHAN HALE · DANNY MUMMERT · ADELE MARA**

Story by Lew Busby · Produced by ROBERT SPARKS · Directed by FRANK R. STRAYER · A COLUMBIA PICTURE





# WARNERS MEANS BUSINESS IN '42!

"SERGEANT  
YORK"

"THE  
MALTESE  
FALCON"

"ALL THROUGH  
THE NIGHT"

"INTERNATIONAL  
SQUADRON"

"KINGS  
ROW"

"ONE  
FOOT IN  
HEAVEN"

"THEY DIED  
WITH THEIR  
BOOTS ON"

"THE MAN  
WHO CAME  
TO DINNER"

"YOU'RE  
IN THE  
ARMY NOW"

"CAPTAINS OF THE  
CLOUDS"





# "DINNER" IS A WINNER!

No New Year ever started so happily! We're still counting up but - roughly - business is about 4200% over anything in history! You have to have a priority order to get a seat in the 414 theatres now cleaning up with "The Man Who Came To Dinner" - from WARNERS!



9:15 New Years Morning at the N. Y. Strand—They Went Without Breakfast To Get To "Dinner"!

**BETTE DAVIS** **ANN SHERIDAN** **MONTY WOOLLEY**  
"THE MAN WHO CAME TO DINNER"  
with **JIMMY DURANTE**



# Room For Democracy

Continued from page 5

and we have them in the Bill of Rights of the Constitution of the United States.

Here is the bulwark against the defeat of free expression which was erected in 1791 by such men as George Washington, James Jefferson, Thomas Paine and many others.

Congress shall pass no law respecting the establishment of Religion, or prohibiting the freedom of speech, or of the press, or the right of the people peacefully to assemble.

Our Fifth Freedom derives from this Bill of Rights. We are free to go to protect this priceless heritage.

Founding fathers didn't die to give the land to guarantee obscenity, to reward vulgarity, or to promote immorality. They gave us that law to make American expression FREE, that's the story.

Some censorship groups would tell us that this freedom is all right to talk about, to read about, to write laws about, but that nobody really means they should put into practice.

Some censorship groups would censor us all into one church. Others would censor us into a single vote of 'Ja!' at the polls. Others would censor Mickey Mouse from Minnie Mouse; Popeye from his pipe; W. C. Fields from his red nose; and audiences from theaters.

Hitter's shadow is everywhere. Where his moustache goes, nobody shies. Shut their mouths, stop up their ears, close their eyes—and start showing their armpits!

Nobody has to be told we aren't fighting for that. The people who advocate censorship are paving the road of good intentions—and we know who has made good use of that smooth highway!

## Fifth-Freedom Is Not The Last Of The Freedoms We'll Fight For

Sure you're a free citizen of the Fifth Freedom, count me with you. You're not the least of the many freedoms we're fighting for.

We start fighting for the Fifth Freedom right here in our front doors. The first battle is against Self-Censorship through Fear. Have we still got the guts to say what we want to say, to say what we mean to the people who want to be honest? In our eyes, in our hearts, in our minds, it becomes necessary...

### Our Age Is Over

The Ostrich Age is over. The ostrich over her lesson. A nation which does not have its motors turning, its marching men in arms, and its people made more—can lose their round of a war.

Such blindness must not come again. There must be a clear voice for something better than Entertainment in the Hollywood that comes out of Air-Raid warnings and blackouts.

There must be no compromise, no appeasement, no reservation to holding back anything that's the heart and soul of the American spirit. This is the world's crisis.

Some of the films must consist of a lap-dissolve into the future, into the victorious future, with a full freedom need not be attained, but defended.

### What of the Future?

What shall we do with this future of freedom? You, there—you writing books. What are you going to do with it? You, producing plays? What are you going to do with it? You, making movies. What will I do with freedom of expression?

I agree that motion pictures should be entertainment. I agree with the principle of motion pictures should be entertainment. I still believe, and shall continue to believe, that motion pictures should be entertainment. But I say that in addition to being entertainment, in fact, sometimes while being entertainment, motion pictures can and should contain the important messages that we need to see in our time, courage and truth, unity and the memory of our sacred American heritage.

Why not? All this and Betty-Laugha, Too! Is this the first era in history where the dramatic arts should ignore what is happening in the world around it?

We have something that has to be said. We should say it to refuse to say it is to betray an obligation to America.

honest, inspiring presentation of the young men who have made a name for themselves by the United States. There's room for diversion and amusement and room for honesty.

## And Room, Also, for Plain Talk

Most of all, there is room for democracy in action on the American scene. There's room for plain talk. There's room for someone who has something to say.

We have a room for freedom and more on the way to the democratic spirit in action. We fight for freedom on the high seas and on distant shores, in order to have our own lives and our own homes.

This isn't something new—it started long before that day they put the first stone on the Concorde Bridge, in 1870, when they first set the abutment.

We have the democratic spirit with us now that we give to the world. We have the brain and the hand.

We have freedom to be fought for. We have film to fight with. We have the brain and the hand.

Let's sing those American songs with all our power.

## Let's Give Democracy

Continued from page 1

both in Spanish and Portuguese, to keep Latin Americans in touch with U. S. defense and war efforts.

American defense means keeping the American together. The world of hostilities means that we must make sure that our neighbors are brought together through channels of communication and friendship.

Let's give democracy to our neighbors. Let's give democracy as smoothly as all into South America. We've all heard its line: The United States represents imperialistic, crude, contemptuous U. S. Latin neighbors.

And the line makes its mark because many of our neighbors think that they began to believe that perhaps the Nazis are right.

Here is where our arts come in, and especially our movies. Let's give our neighbors what we Americans have to give. This doesn't mean propaganda. It means making mutual acquaintance.

### Free Arts in a Free Country

But when we speak of showing people what we are like, we don't mean creative fantasy, but what we are really like. We have gone to great effort at various times in the past to show something that the vast majority of us were not like at all.

We have exported pictures describing in great and gory detail the North American bad man, the gangster, the crook, the racketeer. We have exported to the world the gangster in Brazil and Peepo in the Argentine with portraits that made us look just as the Nazis said we did. And sometimes, too, we have exported the dish of bigotry, the dish of hate, that our our very worst bad men were of Latin extraction.

There were years when our screen villains snarled in Spanish and were the best of the best. Of today's movies.

If that is the kind of content we are going to have with Latin America, we had better have none at all. What's the use of having watched them wisely.

Our sense of humor fosters exporting pictures designed to glorify and prettify our national life. We won't make friends by making pictures for the export that show Americans as Guardians of the Golden Rule, like live in vineyard.

We think that our national life, with all its shortcomings, is understandable far better than anything the Nazis have to offer. The reason why we have continued to possess our freedoms is that we have watched them wisely.

If the truth be bitter, the solution is not to suppress it but to make pictures for the export that show Americans as Guardians of the Golden Rule, like live in vineyard. A pamphlet will be printed setting forth procedures for the safety of patrons in the event of blackouts.

Philadelphia, Jan. 4. Impatient at the do-nothing policy of the Philadelphia Defense Council regarding air-raid precautions for theaters. Philadelphia is going ahead on this with the help of representatives of the affiliated and independent houses.

Philadelphia, Jan. 4. The safety of patrons in the event of blackouts. Philadelphia is going ahead on this with the help of representatives of the affiliated and independent houses.

The meeting was called by Ted Schlanger, Philly zone chief of the Stanley-Walker Circuit. Attending were John Nolan, representing the Concorde circuit; Joseph Ganz, representing the Stanley-Walker circuit; and William J. Ryan, president of the Philadelphia defense council.

The Philly defense setup has been slow in getting started, being beset by red tape, overlapping of committees, political maneuvering and bickering. It was decided that a committee should be done to take care of the safety of theater patrons, they'll have to do it themselves.

# Prod. of the Country

Continued from page 7

The East, the castle system was rightly in operation. The benches along the left and right sides were set up so many of them had no 50 could not find places to sit and were forced to stand in the rear.

After the first ten minutes the orchestra was a winking, navy-jeweled Dutchman and their tall, handsome faces were seated down in front. Sibyl, Auntie, and I were the only ones left in the box.

The theater was lighted by two large unshaded electric hangers, one above the orchestra and one above the ceiling. They drew down upon us a sickly yellow light that, strangely, made Sibyl look lovelier and, naturally, gave Auntie a dislike, but not of me.

First there was a renewal. This, while not exactly up to the moment, was interesting. It showed Gertrude B'erle emerging, grease-smudged and bald, but cheerily smiling, from the waters of the English Channel after completing her historic swim.

The memory of man, like his allotment of years on this earth, being short, I suppose there are those who have forgotten the name of the actress who, in my opinion, I'll never forget it. In fact, me, I've never been quite the same since that night.

This was an episode, from somewhere in the middle of the career, of Elmo Lincoln in "Tarzan of the Apes." Auntie said, her voice as she spoke in the way of a woman of the ear, that it was rubbish. I asked her how she would like to swing like that from tree to tree for a living.

"Swing, Sister, Swing" was what I called it. I supposed Auntie's dislike was for the alliteration. If I didn't stop this idiotic blathering at once, she said, she would leave. Auntie and I shut up and "Swing, Sister, Swing" flashed on the screen.

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### Auntie Wasn't BPC

"Tell me," she said, "is Amédica really like that?" "No, I said, weighing my words. "Not really." "It'll be a bit better," I said. "I'm sure it is."

"Then why," Sibyl exclaimed, "do they make films like that?" "Well," I said, smiling, "it's because they're made in Hollywood because they felt so heavy that no scale ever built could have sustained them—just for entertainment."

"No," I said doggedly, "it isn't." "Do you think I'm a fool? Naturally it's entertainment. All films are entertainment. I asked if Amédica was really like that?"

"No, I said doggedly, it isn't." "Do you think I'm a fool? Naturally it's entertainment. All films are entertainment. I asked if Amédica was really like that?"

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## “Unity”

**T**here is a unity plan in the motion picture industry. It has been operating with growing success for some six years. Its name is Republic Pictures.

**A**t the end of this fateful year of 1941, so torn with strifes, internal and external, Republic Pictures finds itself in happy and profitable unity with 12,000 exhibitor customers.

**T**his attests to an understanding of mutuality between Republic, producer and distributor, the exhibitor and that great American public which goes to the box office for its money's worth of entertainment.

**G**ood pictures == good deal == good business == that's Unity.

## Republic Pictures



## "YOUR HAND, PLEASE!"

It's a call you can't resist, the cry of thousands of little ones who are depending on you to enlist in their behalf in the "FIGHT INFANTILE PARALYSIS" campaign.

Their champion is President Roosevelt, sponsor of the campaign, who has not forsaken them despite the cares of his office. And the motion picture industry says: "Mr. President, count us in too!"

Please join the 10,000 theatres which will show the trailer (*supplied gratis*) and make lobby collections during the week of Jan. 22, 1942.

Please write today to MARCH OF DIMES, Hotel Astor, New York, and say, "Here's my hand. Count me in."



# TELL IT— YELL IT!

★ You can't keep secrets in show business and expect the public to make a rush for your box office. ★ **Tell it! Yell it! That's the way to sell it!** Plaster your town . . . plaster your neighborhood. The show starts right in your lobby. ★ Use those press books. Plan your campaign like a general plans a battle. Every picture . . . big or little . . . is a battle to sell seats. Advertising is your ammunition. ★ Make it scream with entertainment-promise. Make it shout: Come in . . . look around. There's a good show inside. ★ Tell it—yell it—sell it—with

**NATIONAL SCREEN SERVICE**  
Prize Baby of the Industry!



**STANDARD  
ACCESSORIES**

**SPECIALTY  
ACCESSORIES**

**TRAILERS**





# Amusement Stock Issues Improved Markedly in '41

## Our Income Tax Problem

By H. WAYNE PIERSON

By Mike Wear

While U.S. entrance into World War II in December, a month ago, weakly weakened on financial exchange because of the closing of the selling, stock amusement shares values, numerous picture companies established or are coming through with the greatest interest in the industry. In some cases, not only was the financial structure simplified and strengthened, but the companies were also able to improve their earnings position in the last 12 months. Surprising thing about both is that they did this despite curtailed foreign income and vastly increased tax rates. Both factors were to the disadvantage of the companies.

Although the total net figures for 1941 will not be known for most film operating companies until next February, Warner Bros. net of \$5,452,303 is about double that of the preceding fiscal year. Company's report is available because the fiscal year ended last Aug. 31. Columbia Pictures net profit of \$357,744 for the fiscal year ended last June 28 also represents a small improvement over the prior 52 week period. Metro net profit of \$11,134,363 for the fiscal year ended last Aug. 31 is a 10% improvement of more than \$2,228,000 over 1940 and the greatest since 1937.

Paramount, Paramount and 20th Fox, who have not reported net earnings yet, should reveal the high figures in several years. The mark of the first two expected to close for the largest to many years. 20th Fox's net earnings are expected to be six times greater than 1940, possibly \$4,000,000.

True reflection of the net profit for representative companies is found in the dividend record of the common and preferred issues. It has been a year of higher dividend distributions for numerous film organizations. Possibly the greatest strides along these lines were made by Paramount, which boosted its dividend contribution on its large common issue to \$1.25 against \$1.00 in 1940. It further enhanced the dividend position of these common shares by a 25% reduction in its outstanding second preferred next February. Company also continued regular dividends on both preferreds.

### First WPA Div. Dividend Since '31

Warner Bros. resumed payments on its preferred stock, this marking the first time any dividends had been paid since March, 1932. Company's 1941 net on accounts of interest on the regular annual amount payable on this stock during the year and leaving \$25,000 still due.

Universal started paying \$2 quarterly on its \$8 preferred also during the year, with the evident intent of distributing \$8 annually. Loring's again cut a year-end merit, paying

common shareholders \$1 extra in December, as it did in 1940, making \$3 paid on the common, highest paid by any film company on common shares. Technicolor also sliced an extra \$1 from its common dividend, making \$1 payable in 1941 as against 75c in the previous year.

Some of the companies improving for 20th-Fox as the year closes, there is prospect of common dividends being resumed. Last common dividend was paid on June 30, 1939. Company still pays regularly on the preferred. Columbia Pictures has maintained its \$2 1/2 payments on the preferred but has paid nothing on its common stock since the stock distribution divvy early in 1939.

### Picture Company is Responsible

Improvement in Universal earnings in the last 12 months, together with the great upsurge made by the picture industry, has improved earnings position of Republic Pictures on a lesser scale also as an interesting development among the independents. This is reflected in part by the better financial showing of Consolidated Films, which holds a large stake in Republic. Instead of a loss of \$100,000 in the picture company is responsible.

### RKO Structure Bettered

Inner structure of RKO was vastly bettered about the middle of 1941 by the reorganization of the company plan was approved. Consolidation of the company's assets and simplification of its structure via this plan made for considerable simplification of operations and a more efficient management by the management for more than a year. Simplification required around \$2,000,000 in the form of new bonds.

One of final steps in the plan was acquisition of outstanding Keith-Orpheum shares held by Mike Mehan interests via Atlas Corp. and the company has picked up around 28,000 of the shares.

Plan called for retiring \$4,454,000 of RKO's 1931 7% debentures, \$1,000 in Keith Memorial bonds together with the consolidation of the company's common shares into one company, the B. F. Keith Corp. as one company, the B. F. Keith Corp. as one company.

Refunding operations of Paramount and Loring's late in year. The new financial structure of these companies, Loring's and Paramount, is doing likewise with its second preferred next February.

Paramount's net of \$7,355,982 worth of short-term loans and \$12,081,000 worth of 3 1/2% debentures with long-term 4 1/2% deb issue. Loring's also called in 3 1/2% debentures, supplanting them with long-term 4 1/2% debentures, and the preferred being handled via cash in the treasury. \$5,000,000 worth of new debentures and the new debentures taken by nine insurance companies.

The payment of Federal income tax for 1941, for shareholders, must be approached as the payment of commissions to an agent. No artist objects to paying a legitimate commission to an agent to help him in feeling his way through and his government. No agent—no work. No government—filler. Get into the proper mental condition for 1941 tax isn't going to be as painful as you anticipate.

The purpose of this article is to supply you with information regarding the new method for return with reference to as many legitimate deductions and credits as space will permit.

For the purpose of this article you have been compelled to file a tax return will file for 1941. They will include every single person who has earned \$44.4 a week for 52 weeks. If married and without dependents they must file if they have earned \$28.55 a week for the entire year. People in this class may have sufficient credit against their deductions to pay no tax necessary, but they must file a return.

The old-timers who have been filing right along know the routine they have had to go through a careful and efficient ones are not going to have much to

'Variety's' free income tax service for people in the amusement industry, started in 1938, will be continued this year. Tax experts from the office of Joseph T. Higgins, Collector of Internal Revenue, will be assigned to 'Variety' from Feb. 15 to Feb. 28, 1942. Joseph T. Higgins, Collector, formerly of show business, will supervise the work.—Editor.

worry about. One of the men who have been using the guessting system are the taxpayers who are going to awaken with a headache. Right here are the place to advise you against this guessting system for 1941. It is going to call for some hard work to follow the advice about to be given, but it is going to be worth the effort.

First thing to do is, buy a 10c cash book. On the left hand page start listing every item of income you have had since Jan. 1, 1941. This includes every item. Mark along side the name of the person or company who paid you. The items of salary must be listed without Social Security Unemployment Insurance or any other kind of deduction. If your contract called for \$100 a week and your agent collected your pay, then you took on the balance of \$80, charge yourself up with the price indicated on the contract. You will be allowed to take off your agent's commission in another part of your return and you will not run the risk of having the laboring man's tax bureau to pay the balance of your wage paid \$100 when you only reported \$80. If you worked in between shows on radio programs, going to the movies, or on the radio, or for endorsements, list them all. If you earned any substantial amounts they have already been reported to the laboring man's tax bureau by the information return. These information returns are checked against your tax return and the amounts shown on the tax return will be called to the audit bureau for an examination.

### Record All Expenses

On the opposite page, mark this 'Paid Out.' Start with 1941 and list every item of expense you recall. You should take out of the box of cigars you sent a critic, and that brings to mind it is an expense item you may deduct. Even though the critic gave you a bad review. Recall every item of expense you have had from that date on, even though some of them may not be allowed as deductions. The deputy collectors will examine your list and allow you everything you are entitled to and it will have everything in the list regardless of your own judgment as to its deductibility. Remember those out-of-town trips before opening in New York. If you did not keep your receipts, but the bills you still have, you may deduct them.

Accurate records and substantiating receipts are now demanded by the Treasury auditors. Up until now you could get away with a few receipts and no factory examination. At this rule has been changed, all returns, regardless of importance, will be carefully checked.

Delay in compiling information is going to cost taxpayers a lot of money this year, as it is impossible to file a return until the last day of the month on memory for the necessary items of income and expenditures. You must get your file checked and your closing time on the final filing day and ask bread-

charges (strictly among the trade) without recourse to the San Lorenzo partner in the return were handed about that some here, before happy agent had been made to file on the enclosure of your sharpshooting peddler.

The cry is as old as the agency business and will continue to be a popular wall as long as the boys outmaneuver each other. It is a business where 'smartness' seems to count almost as much as ability to discover and exploit a new cash trail. The cynics say that the 'trading' licks are usually the loud-voiced ones who are actively engaged in the unethical rustling of the talent corals of other agencies.

It is a business where a man is on a new front during the year, moving into sumptuous quarters erected for the purpose of making a big show of operation from one of Beverly Hills' largest bank buildings, gathering in a large number of agents, and a short time after getting settled in the new quarters the agency

lessly if they can deduct tax paid on cigars, for cigarettes, must be approached as the payment of commissions to an agent. No artist objects to paying a legitimate commission to an agent to help him in feeling his way through and his government. No agent—no work. No government—filler. Get into the proper mental condition for 1941 tax isn't going to be as painful as you anticipate.

A very important change for 1941 affects all taxpayers. The new tax law, effective Jan. 1, 1942, is providing a modified and simple return. The taxpayer lists the amount of income in the amount of tax. All normal credits and deductions are taken care of on a form that remains for the taxpayers to do up to complete the simple blank and hand it in at any post office together with his remittance. This form will be acceptable to a great many, particularly those who have not kept accurate records. However, those who have records should make up simple returns of the regular return and the optional form as well in order to find out which return shows the lesser amount of tax. The Variety tax representative will check these returns on request.

### Those Joint Returns

Joint returns of husband and wife necessitate a close inspection under the 1941 regulations. It will be advisable to compile both joint and separate returns for husband and wife, as there is liable to be a wide discrepancy in tax if both methods are not explored. A joint return will probably be advantageous if one of the spouses has a loss. Joint returns are permitted for those who are separated or living together at the end of the taxable year. It is optional for those who are joint taxpayers, regardless of the type of return filed in prior years.

Another important change in the 1941 tax law is the new 'head of family' status. A taxpayer assuming the status of the head of a family was allowed to claim \$1,500, plus \$400 for each dependent under 18 years of age. This was not allowed the \$400 for one dependent. However, if there is more than one dependent the taxpayer may claim \$400 for each additional child. The head of a family and three dependents would thus claim \$3,300. The head of a family is a person who actually maintains the household for more than one individual related to him by blood, marriage or legal adoption over whom he has some moral or legal right to exercise financial control. In claiming this support the head of a family must contribute more than one-half of whatever is required to support that person. If the one household does not mean to live in a child in school or an institution is precluded. In some cases the dependent may be an adult, if physically or mentally incapable of self-support.

### Distinctions

There is a distinction between the head of a family and a single person supporting a dependent. A single person supporting a dependent may claim an exemption of \$750 and \$400 for each dependent. The dependent must be under 18, or incapable of self-support.

As some members of the amusement profession have been called into the service, the Army or the Navy, tax department has extended their time for filing to June 15, and will not consider tax due from service members for six months after their return is filed. Salaries received while in the service from former employers is a taxable item. Deductions will be allowed for the expense of uniforms such as officers' devices, Sam Brown belts, campaign insignias and any other items that must be paid for by the service member. The cost of these items, however, will be allowed for uniforms purchased by service men. If, when away from their camp or station on duty, their expenses exceed the allowance covered by regulations, they may be deducted.

The 10% defense tax charged in 1940 has been eliminated from the 1941 returns. Taxpayers must be notified in the district where the return must be filed. The district will be determined by law from the filing date and for fraudulent returns.

The 'Variety' tax service will start on Feb. 1, 1942. The service will be available 120 days a day. If prior to the above date you may require some special information, please call on the Variety tax representative. This will help you with your problem.

A special deduction for 1941 has been provided for the cost of the defense bond. This deduction is of great importance. You may claim an additional \$400 deduction on your tax return if you are single or married. The responsibility for the support of a refuge child.

suffered a major loss by the death of Leo Morrison, partner in the return were handled about that some here, before happy agent had been made to file on the enclosure of your sharpshooting peddler.

The cry is as old as the agency business and will continue to be a popular wall as long as the boys outmaneuver each other. It is a business where 'smartness' seems to count almost as much as ability to discover and exploit a new cash trail. The cynics say that the 'trading' licks are usually the loud-voiced ones who are actively engaged in the unethical rustling of the talent corals of other agencies.

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production by the Frank Lloyd unit at Universal in its package placement including the services of Miss Dietrich, Wayne and Randolph Scott in the Morrison fees, according to his suit, that he was damaged to the tune of \$100,000. The suit was filed in his anticipated percentage on Wayne's film earnings and asks the court to require the studio to pay.

Anticipated ramifications of the suit, expected to uncover a number of other similar suits, will be in favor of a group of Hollywood agents in actor-agent relations under the terms of a 1936 agreement probably never brought into an open light if the reported settlement is made. The suit was effected before the case is called to trial. Several performers were engaged in the suit, but they will be finish fight, figuring that the points in disfavor might undergo radical changes if hashed out in court.

# SAVE OLD TAGGET

By BILL BROGDON

Hollywood, Jan. 4.

The year for Hollywood performers was most marked by the efforts of a few talent offices to add to the number of their clients. The most important, in 'package selling,' an innovation for 1941 but not a new type of representation in the entertainment industry. In some instances the success of such deals was noticeable in others it is yet to be proven by the results.

In spite of such merchandising in the past 12 months, it is unlikely that the year will be noteworthy. First an agency must have clients whose bonafide calibre will prove a winning point in the package deal. The difficulty of acquiring just the right scenery or original contract was most emphasized by a combination of talent agency usually required. The right director—usually an agency client also—was important. But most important is the persuasion tract talent to accept the package directors, and, in some instances, the producers who are occasionally included in the package deal.

A good selling point for the package when opening a studio ticket is the percentage angle. Usually the

players, director, and producer, will go into such an arrangement on a 50-50 basis. Drawn out, the deal is usually weekly sum against future returns instead of their anticipated high return. The package deal, in all parties must figure wisely in the light of the package deal elements and know their business thoroughly, otherwise, no cut of the package.

Most active in the package field was the Feldman-Blum agency, closing its long-term condition during the year. Among the most successful packaging was that initiated a year ago by the agency of some of America when it sold Kay Kayser to RKO—a success mark for others to follow.

As to be expected there was little obvious unity among the performers and producers. The package deal, in all parties must figure wisely in the light of the package deal elements and know their business thoroughly, otherwise, no cut of the package.

### Client Dealings

Upsetting the peace among the agents was the customary cry of 'client raiding'—a practice that hasn't been heard of since the days of the rules of ethics set up by the Artists Managers Guild. The usual

Congratulations to **VARIETY**

and

*Season's Greetings to the Nation's Theatre Owners*

**JESSE L. LASKY**

---

Note: In Variety's 1941 Annual Survey of the Box Office Top  
Grosser "SERGEANT YORK" rates as Number One

In Preparation:

The Adventures of Mark Twain  
The Boy Scouts of America  
For Warner Bros.

**ARTHUR LUBIN**

DIRECTOR

Present Releases:

"BUCK PRIVATES"  
"IN THE NAVY"  
"HOLD THAT GHOST"  
"KEEP 'EM FLYING"

Coming Release:

"RIDE 'EM COWBOY"

IN PREPARATION

"EAGLE SQUADRON"

A Walter Wanger Production for Universal



BEST WISHES

*Jimmy T. Barlow*

**MARLENE DIETRICH**

**PAUL JONES**

PRODUCER

Current Releases

'THE FLEETS IN'  
'SULLIVANS TRAVELS'

In Production

'MY FAVORITE BLONDE'  
'THE PALM BEACH STORY'



Preparing

'ROAD TO MOROCCO'

**BEST WISHES**

**RICHARD ARLEN**

SEASON'S GREETINGS

+

# Paramount Theatres Service Corporation

+

PARAMOUNT BUILDING  
NEW YORK

## WILLIAM H. PINE      WILLIAM C. THOMAS

PRODUCING FOR PARAMOUNT

*Current Release*

"NO HANDS ON THE CLOCK"

*Completed*

"TORPEDO BOAT"

"I'LL BE BACK IN A FLASH"

*Preparing*

"WILDCAT"

*Bing*

*Season's Greetings*

**WILLIAM LE BARON**

Producer

"WEEK END IN HAVANA"

"SONG OF THE ISLANDS"

20TH CENTURY-FOX

**Season's Greetings**

**UNA MERKEL**



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ELMER C. RHODEN



... — AND  
STILL REHEARSING

# HORACE Mac MAHON

SCREEN  
STAGE  
RADIO  
CHAUTAUQUAS  
SHOWBOATS  
SUMMER STOCK  
CAFES  
SUPPER ROOMS  
AND OPERA  
... — AND STILL  
REHEARSING

MY SINCERE THANKS

TO

**VARIETY**

AND TO ALL

MOTION PICTURE EXHIBITORS

GARY COOPER

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Holiday Greetings

FROM THE STAFF OF

# R. C. M.

OUR SPECIAL THANKS  
TO  
**CAPT. JAMES ROOSEVELT**

## PRODUCTIONS, INC.

**SAM COSLOW**  
Executive Producer

OUR SPECIAL THANKS  
TO  
THE EXECUTIVES OF  
**MILLS NOVELTY CO.**  
and **HENRY HENIGSON**

Associate Producer.....ARTHUR DREIFUSS, NEIL McGUIRE  
Directors.....JOSEF BERNE, REGINALD LE BORG  
Production Manager.....HERMAN WEBBER

*We Extend Our Thanks to the Artists Who Appeared in Our Soundies During 1941:*

IVIE ANDERSON  
HARRY BARRIS  
JERRY BERGEN  
MARY BRIAN  
WALTER BYRON  
ZEKE CANOVA  
HOAGY CARMICHAEL

DOROTHY DANDRIDGE  
SHIRLEY DEANE  
DORN BROS. & MARY  
JOHNNY DOWNS  
DUKE ELLINGTON  
SKINNAY ENNIS  
THE FASHIONAIRES

TED FIO RITO  
JAN GARBER  
JACKIE GREENE  
MAXINE GREY  
BERNADINE HAYES  
MARY HEALEY  
DICK HOGAN  
CHAS. JUDELS  
SUGAR KANE

KING'S MEN  
HARRY LANGDON  
SUSAN MILLER  
CLIFF NAZARRO  
RAY NOBLE  
DONALD NOVIS  
WILL OSBORNE & BAND  
JEAN PORTER  
BUDDY ROGERS

DAVID ROSE & ORCH.  
GALE STORM  
SLATE BROS.  
MARTHA TILTON  
LIZ TILTON  
MABEL TODD  
CINDY WALKER  
"DOODLES" WEAVER  
AND OVER 100 OTHERS

FOUR R.C.M. UNITS NOW IN PRODUCTION  
Making Soundies for the 4,000 Mills "Panoram" Machines

**FINE ARTS STUDIOS, HOLLYWOOD**

## MAINE AND NEW HAMPSHIRE THEATRES CO.

Pledges itself to continued service  
to the Public in its duty to keep  
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*JOHN J. FORD*

*Loving Greetings to My Friends All Over the World*

**CHARLOTTE GREENWOOD**



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9th Year Director of Production  
RADIO CITY MUSIC HALL, NEW YORK

*GREETINGS*

## RUSSELL MARKERT

OF

### RADIO CITY MUSIC HALL

NEW YORK CITY

*GREETINGS . . .*

## NAT KARSON

Radio City Music Hall  
New York

## FLORENCE ROGGE

ASSOCIATE PRODUCER  
and BALLET DIRECTOR

RADIO CITY MUSIC HALL—NEW YORK

**BORIS MORROS**

and

**S. P. EAGLE**

Producers of  
**"TALES OF MANHATTAN"**

**20TH CENTURY-FOX**

*36th Anniversary?  
Good!  
Keep 'Em Rolling!*

**RAY BOLGER**

**HOLIDAY GREETINGS**

**RADIO CITY MUSIC HALL**

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**"SHOW PLACE OF THE NATION"**

*Congratulations* *VARIETY*

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International Alliance of Theatrical Stage Employees  
and Moving Picture Machine Operators  
of the United States and Canada



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**HOWARD HUGHES'**  
**"THE OUTLAW"**

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FOR 36 YEARS THE

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THEATRES, INC.

HAS FOSTERED THIS SAME FREEDOM—A "HOUSE POLICY"

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In every community where you find a Butterfield theatre,  
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A Solid Front for Consistent Quality Entertainment Has Made Butterfield Theatres

A MICHIGAN INSTITUTION

The *finest* Picture MONOGRAM Has Ever Produced!



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IN  
*"Road to*  
**HAPPINESS"** with

MONA BARRIE ★ BILLY LEE  
ROSCOE KARNs

Produced by  
SCOTT R. DUNLAP

Directed by PHIL ROSEN · Screenplay by ROBERT D. ANDREWS  
From the American Magazine Story "First Performance" by Matt Taylor



NORMA SHEARER

EDWARD EVERETT HORTON

FRANK CAPRA

PRODUCER—DIRECTOR

*Current Production*  
"ARSENIC AND OLD LACE"  
A WARNER BROS. PICTURE

**BUSBY BERKELEY**

DIRECTOR

MICKEY ROONEY

AND

JUDY GARLAND

IN

FIRST CAME

**'BABES IN ARMS'**

BOX-OFFICE CHAMPION 1940

AND THEN

**'STRIKE UP THE BAND'**

Boxoffice Champion 1941

AND NOW

**'BABES ON BROADWAY'**

IN PREPARATION

**"GIRL CRAZY"**

STARRING

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UNDER CONTRACT TO

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We're starting our 7<sup>th</sup> year  
as America's greatest home of  
2-for-1 shows  
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**"LOUISIANA PURCHASE"**

A Paramount Picture • in Technicolor

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**GENE KRUPA** and his orchestra

EXTRA ADDED ATTRACTIONS!

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RAYMOND**DINAH SHORE**DEAN  
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**"BAD MEN OF ARIZONA"**

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# JOHN M. STAHL

20th CENTURY-FOX

## Alexander Korda

presents

### "LYDIA" starring MERLE OBERON

with ALAN MARSHAL, JOSEPH COTTEN, HANS YARAY,  
GEORGE REEVES, and EDNA MAY OLIVER

Directed by JULIEN DUVIVIER

Rudyard Kipling's

### "THE JUNGLE BOOK"

in Technicolor

with SABU Directed by ZOLTAN KORDA

CAROLE

JACK

### LOMBARD and BENNY

in Ernst Lubitsch's

### "TO BE OR NOT TO BE"

#### RECENT RELEASES:

"THE THIEF OF BAGDAD" starring SABU in  
Technicolor • VIVIEN LEIGH and LAURENCE  
OLIVIER in "THAT HAMILTON WOMAN!"

## BEN PIVAR

ASSOCIATE PRODUCER - UNIVERSAL PICTURE CORP.

### Koerner Wants More Legits For RKO Theatres

Success of the legitier, 'Life With Father', in five RKO film houses early this season, has RKO with an eye out for possible follow-ups. Charles Koerner, the company's theatre head, said he would like to have more similar shows, although he can't offer as favorable terms as United Booking Office - controlled houses, usual homes of touring legitiers.

Battle between Oscar Serlin, producer of 'Father' and UBO resulted in the RKO deal. Serlin later settled with UBO and the show went back to its houses. RKO's only hope is for someone else with a demonstrated strong legitier to get into a conflict with UBO.

Koerner is insistent that any legitier he books must have casts with some name value and must not have played the town before.

### ESSANESS WANTS ITS 100G BACK FROM FIELD

Chicago, Jan. 6.

Essaness theatre, owners of the 54 West Randolph St. Corp., which has a 99-year lease on the Woods theatre and building, has filed suit against the Marshall Field Estate, owners of the building. Essaness, which is Ed Silverman, Emil Stern and Sid Spiegel, asks that Estate trustees return \$100,000 bond posted when Woods building was leased.

This \$100,000 was posted in 1938 as 'condition precedent for the right to assign the lease during the 99-year term.' Essaness (or the 54 West Randolph Street Corp.) has since voted to relinquish that right to convey the lease, and has asked for its \$100,000 which is being held in trust by the Continental bank.

Suit asserts that the request for the coin has been refused. In addition, the suit asks that the provision regarding conveyance of the lease be declared void.

#### Studio Contracts

Hollywood, Jan. 4.

George Holmes inked player pact at 20th-Fox.

Helen Fortescue Reynolds' player option lifted by 20th-Fox.

Gregory Ratoff signed Arnold Salzman, little theatre actor, to a personal contract.

# MINOCO PRODUCTIONS

presents

## STAR-SPANGLED GREETINGS

featuring for 1942

GENE KRUPA \*\*\* CAB CALLOWAY \*\*\* GWEN WILLIAMS \*\*\* CLAUDE THORNHILL \*\*\* COUNT BASIE  
 \*\*\* BOB CHESTER \*\*\* BILL ROBINSON \*\*\* CHARLIE SPIVAK \*\*\* DICK TODD \*\*\* BARRY WOOD \*\*\*  
 THE JESTERS \*\*\* MARY JANE WALSH \*\*\* MORTON DOWNEY \*\*\* GERTRUDE NIESEN \*\*\* LANNY ROSS  
 \*\*\* JANE PICKENS \*\*\* WILLIE HOWARD \*\*\* THE ETON BOYS \*\*\* CAROLYN MARSH \*\*\* MICHAEL  
 BARTLETT \*\*\* THE KIDOODLERS \*\*\* SYLVIA FROOS \*\*\* PATRICIA ELLIS \*\*\* THE CHARIOTEERS \*\*\*  
 GUS VAN \*\*\* FIFI D'ORSAY \*\*\* THE LANDT TRIO \*\*\* BEVERLY ROBERTS \*\*\* MEN AND MAIDS OF  
 MELODY \*\*\* EVA ORTEGA \*\*\* SMITH AND DALE \*\*\* KING SISTERS \*\*\* CONNIE MAXWELL GIRLS  
 \*\*\* THE KORN KOBBLERS \*\*\* DELTA RHYTHM BOYS \*\*\* GINGER HARMON \*\*\* JOY HODGES \*\*\*  
 CARSON ROBISON AND HIS BUCKAROOS \*\*\* WINI SHAW \*\*\* TAMARA \*\*\* FRANK NOVAK \*\*\* GRACE  
 McDONALD \*\*\* MICHAEL LORING \*\*\* RADIO ROGUES \*\*\* MARLNY STUART \*\*\* BOB HANNON \*\*\*  
 EMERY DEUTSCH GYPSY ORCHESTRA \*\*\* ESMERELDY \*\*\* THE MARTINS \*\*\* BENNY FIELDS \*\*\*  
 MITCHELL AYRES \*\*\* HERBIE KAY \*\*\* DAVE SCHOOLER \*\*\* ALVINO REY \*\*\* JOHNNY LONG \*\*\* THE  
 PATRIOTAIRS \*\*\* DEL CASINO \*\*\* ELEANOR FRENCH \*\*\* THE DEEP RIVER BOYS \*\*\* CAROL DEXTER  
 \*\*\* THE STAR DUSTERS \*\*\* MILDRED FENTON \*\*\* LUBA MALINA \*\*\* CARTER AND BOWIE \*\*\* SUNNY  
 O'DEA \*\*\* MARCELLA HENDRICKS \*\*\* CHARLES CURRAN \*\*\* ANITA BOYER \*\*\* NORO MORALES \*\*\*  
 RUTH CLAYTON \*\*\* DIXIELAND BAND \*\*\* MILT HERTH TRIO \*\*\* TOMMY REYNOLDS \*\*\* WARREN  
 HULL \*\*\* EVELYN BROOKS \*\*\* DAWN, DAY AND DUSK \*\*\* JOAN EDWARDS \*\*\* MARCHETA \*\*\*  
 WAKELY TRIO \*\*\* FATS WALLER \*\*\* ARTIE CONROY \*\*\* THE ROOTIN' TOOTERS \*\*\* GAYE DIXON  
 \*\*\* RICARDO \*\*\* CLARENCE NORDSTROM \*\*\* 'TEX' ALLEN \*\*\* JACK SHILKRET \*\*\* THE SARONGS  
 \*\*\* LUCKY MILLINDER \*\*\* THE YANKEE DOODLERS \*\*\* SISTER THARPE \*\*\* VAL ALEXANDER \*\*\*  
 TONY PASTOR \*\*\* BLUE BARRON \*\*\* LES HITE \*\*\* MAXINE SULLIVAN \*\*\* TEDDY POWELL \*\*\*  
 And many others as announced featuring the top popular current song hits.

1  
9  
4  
2

1  
9  
4  
2

THE TOP NAME BANDS \*\*\* THE TOP RECORDING ARTISTS  
LEADING ARTISTS OF \*\*\* RADIO \*\*\* SCREEN \*\*\* STAGE

### *We acknowledge with thanks . . .*

*the splendid cooperation of — artists and their representatives — officials and members of the American Federation of Musicians, Local 802 — officials and members of the Motion Picture Studio Mechanics, Local 52 — Harry Fox and members of the Music Publishers Protective Association — Preston H. Humphrey and publishers associated with BMI — Ralph B. Austrian, Hollis D. Bradley and the RCA recording engineers — Music Corporation of America — William Morris Agency — General Amusement Corporation — Consolidated Radio Artists, Inc. — A. & S. Lyons, Inc. — National Broadcasting Company, Inc. — Columbia Artists, Inc. — Alan Freedman and technicians of De Luxe Laboratories — the staff of Eastern Service Studios — members of the Scenic Artists Union — officials of the Screen Actors Guild — officers and members of A.S.C.A.P. — and — Gordon B. Mills, President, and the other officers and executives of Soundies Distributing Corporation of America, Inc. — and — the Panoram distributors and operators of the United States.*

Jack Barry, President.

## MINOCO PRODUCTIONS INC.

THIRTY-EIGHTH FLOOR

NEW YORK CITY

444 MADISON AVE.

1942



ALEXANDRE DUMAS'  
"THE CORSICAN BROTHERS"

Starring  
DOUGLAS FAIRBANKS, JR.

with RUTH WARRICK AKIM TAMIROFF

GEORGE BRENT JOAN BENNETT  
MISCHA AUER

UNA MERKEL GLENDA FARRELL ERNEST TRUOX  
"TWIN BEDS"

BRIAN DONLEVY MIRIAM HOPKINS  
PRESTON FOSTER  
"HELIOTROPE HARRY"

"ANNIE ROONEY"

Starring  
SHIRLEY TEMPLE

"UP IN MABEL'S ROOM"  
"THE LIFE OF VALENTINO"  
"WINGS OVER CHINA"

In Preparation  
"MY OFFICIAL WIFE" "TWO YEARS BEFORE THE MAST"

Released Thru United Artists

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GREETINGS

FABIAN THEATRES  
CORPORATION

Suite 2101

1501 Broadway

NEW YORK, N. Y.

BEYOND ALL  
COMPARE ME  
CLAUDETTE  
COLBERT'S  
GREATEST ROMANCE

Remember  
the Day

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JOHN PAYNE

JOHN SHEPHERD • ANN TODD • DOUGLAS CROFT  
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Directed by Henry King A 20th Century-Fox Picture

NOW PLAYING AT THE ROXY THEATRE, NEW YORK AND  
SOON TO BE SEEN AT THE NEW YORK R. K. O. THEATRES

SEASON'S GREETINGS

from

ORIENTAL THEATRE  
CHICAGO

*Congratulations to VARIETY*

from

**HUNT STROMBERG**

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ALL OF SHOWBUSINESS IS TOO,

SO IF YOU HAVEN'T DONE YOUR BIT YET

**DO IT NOW!**

CONTRIBUTE LIBERALLY TO THE AMERICAN RED CROSS

## Best Wishes for the Coming Year

## DOROTHY LAMOUR

## Insurance Companies' Slant on Show Business

BY HERB GOLDEN

"Do people in show business live longer—or does it just seem that way?"

That's what one of the New York dailies called *Variety* to find out last week. It seemed a slightly impertinent but nevertheless rational question, worthy of research. And so this intrepid Stanley fared forth to consult the bookies who set the odds (actuaries, they call themselves, for fancy) on whether J. Barrymore will still be eyeing a shapely gam on 82 or be tomorrow's candidate for a wreath.

Incidentally, speaking of bookies—always close to the heart of show biz—they rank close to bottom (190th) in a list of 200 occupations considered "desirable risks" by the insurance companies. Causes of the abnormally high death rate of the

show business guys, in order of frequency, are 1. Suicide (twice as frequent as among average occupations); 2. Intemperance; 3. Heart attacks.

Answer to the original query, of course, is obvious. People in show biz do not live longer, they live shorter. And these dead-pan guys who make with pencils and adding machines offer figures to back that up. Also facts and figures on a variety of associated subjects, and Stanley came back with a barrel of 'em (assorted). Frinstance:

Death rate among legit and vaude actors and actresses (not including acrobats or circus performers) is 130% of average. That means that at any given age, an actor is 30% more likely to boot the bucket than a normal human being. Radio people are considered good risks—death rate believed to be below normal, although the industry isn't really old enough to give Gabriel's odds-makers enough figures for extensive tables. "They're good risks,"

an officer of the Metropolitan Life explained, "because the environmental hazard isn't as great as in the theatre." He said that last crack meant dangers to actors like sandbags dropping from the flies, although it was thought he might have other things in mind.

## Hollywood OK

Film people are rated as 'choise risks if of satisfactory habits'. Hollywoodites usually go in for big policies and insurance companies make investigations of such things as how much and how often they are known to drink, how many times have they been married, do they sleep regularly, do they race around in fast cars and are they generally the kind of a guy or gal you'd want to risk your bankroll on. Insurance rates vary—if the company desires it, it wants a particular player at all with what the investigator finds out. By and large, great majority of film people are considered very satisfactory by insurance companies.

Burley performers are charged extra premiums. "High moral hazard," the actuaries explain. Extra premiums are charged in those occupations which create average more than 30% above normal. Nervous ailments are not a significant cause of death among actors. But among actors' wives nervous ailments cause six times as many deaths as among other wives. Actors' wives also have a 17% greater chance of dying from any cause than other women.

Musicians haven't been very well classified by the actuaries and they lump together everyone from first fiddle in the Philharmonic to a reed-added drummer in a 3rd street swing shop. Death rate given in the tables is 117% of average for musicians and 110% of average for musicians' wives. These figures do not take into account numerous deaths recently among traveling bands who go from one one-nighter to the next by auto. Death rate among musicians from 1915 to 1938, in fact, was only 98% of normal.

Agents and managers now die with just about normal frequency, although prior to 1913 their chances of dying were rated considerably above average (138%). Whether actors aren't so tough, or managers or agents are just leading cleaner lives, the figures don't indicate. Theatre owners and officials likewise live in a relatively safe world, with the mortality rate not so far above normal at 114%. Prohibition threw off the figures on bar-owners-and-bartenders—it was pretty tough in pre-Prohibition days, however, with the bang-punches popping at 185% above normal and bar proprietors at 75% above average.

Circus performers are rated by insurance actuaries according to their specialty. Guys like Zaehlein, for instance, who get themselves shot out of cannons aren't sold policies at any price. Trapeze artists are taken by a few companies, but not by many. Some performers are accepted at a smaller rate if they're jobs aren't dangerous and if they live right. Outside showmen apparently lead dangerous lives. They're "kicked at a rate 72% higher than bankers,

clerks, farmers and manufacturers of clothes-pin.

Film projectionists die at a rate close to normal (103%), but it wasn't always thus. From 1913 to 1928 it was 135%, the drop in mortality apparently resulting from more stringent laws and safer booth equipment.

4th Estate's Surprising Longevity Newspapermen are the surprising guys, however. With them it doesn't just seem that they live longer, but they actually do. Despite what Hollywood would have you think of the dangers of being a reporter or the state of apoplexy editors always seem to be nearing. Mortality rate is only 92% of normal.

Baseball players are pretty much the average fellows, their death frequency being rated at only 103%. There are no figures available on football players. (Actuaries figure that they must have cases adding up to around 50,000 years of life before their tables really mean anything and are worth quoting.)

Using census figures of 1930, average death rate among all people between 15 and 64 is 8.7 per 1,000. Among actors it's 12.8 per 1,000 and among 'showmen' it's 18.3 per 1,000. There's a peculiar mixture of talents included under such tags as actor and 'showmen', actuaries lumping various associated occupations together either because they don't know better or there aren't enough individual cases to give a satisfactory cross-section.

Frequency of death among actors, incidentally, came down 15 points between studies made in 1913 and in 1937. They were 45.5 above average in the first survey and only 30.5 above in the second. Actresses and female musicians were below average (87%) in the 1913 death rate tables. What's happened to them since is hard to tell, as the facts-and-figures boys now throw male and females all together.

Significant causes of death among

actors, comparing them to the population as a whole, are respiratory tuberculosis, 3% above normal; cirrhosis of the liver, seven times above normal; violent accidents, homicide, suicide) 44% above normal; heart, 32% above normal; respiratory (except bronchitis) 65% above normal; and cancer (except of the esophagus and stomach—but don't ask why), 95% above normal.

Between the ages of 25 and 35, actors die only 98% as frequently as the general population (always rated at 100%). Between 55 and 65, however, they jump to 157%.

Many of the figures quoted above are English statistics. They're much more complete in Britain than in the United States because there the government tallies them, while in this country it's all left to private organizations, most of them maintained by insurance companies.

## Korda Pictures Thrive Despite War in Britain

Hollywood, Jan. 4.

War in Great Britain has not hurt grosses for Alexander Korda. On three pictures released during the war he has grossed more coin than ever before on a like number of films. The take on "The Thief of Bagdad," "The Hamilton Women" and "Four Feathers" was 75,000 pounds. Latter picture was released during the first week of the war in 1939.

Korda plans going to England within the next month, taking with him prints of "Jungle Book" and "To Be Or Not to Be" latter directed by Ernst Lubitsch, starring Jack Benny and Carole Lombard. Latter pic is now being edited and cut. Title may be changed.

## HOLIDAY GREETINGS

from

THE NICHOLAS BROTHERS

Back on the Home Lot for 20TH CENTURY FOX

Direction—WILLIAM MORRIS AGENCY

OFFICE OF THE PRESIDENT

AFFILIATED WITH ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS

ALLIED THEATRES OF ILLINOIS, Inc.

1325 SOUTH WABASH AVENUE CHICAGO

January 2, 1942.

'Variety',  
44 West Randolph Street,  
Chicago, Illinois.

Gentlemen:

There is a famous saying that 'music soothes the savage breast'—what that really means, what it really refers to is: MORALE. WE of the motion picture exhibition industry have a distinct duty to our country, to our industry, to ourselves. We cannot say "keep 'em smiling" or "keep 'em rolling," but we can say, "keep 'em smiling."

The morale assessment of the motion picture exhibition business is to keep the folks at home happy, to help them forget a thousand cares and worries.

To this task we have vowed to devote our efforts, our thoughts and our energies, our resources and our assets.

As "war's" end and "victory" grows nearer will be an even greater need for proper relaxation, places where all can come to renew their mental reserves, to fit themselves for an even greater and better job on the work that lies ahead.

Very sincerely yours,

JACK KIRSCH, President,  
Allied Theatres of Illinois, Inc.Chairman,  
Motion Picture Theatres Division,  
Chicago Commission on National DefenseTemporary Chairman,  
Motion Picture Industry  
Conference Committee.

"Every Happiness to the Guys I Miss"

Mark Hellinger.

Season's Greetings

**Comerford-Publix Theatres Corp.**

JULES LEVEY

Wishes Everybody a

**'HELLZAPOPPIN'**

of a Year

# RICHARD BLUMENTHAL

ASSOCIATE PRODUCER



Current Release

## "THE REMARKABLE ANDREW"

Just Completed

## "THIS GUN FOR HIRE"

### BIRTH OF VARIETY CLUBS

'Catherine Variety Sheridan,' Abandoned Pittsburgh Waif, Gives Rise to a National Organization

By Harold W. Cohen

Pittsburgh, Jan. 4. 'And a little child shall lead them.' Practically every after-midnight for years the same group of 11 showmen had been gathering at Child's on Fifth avenue for coffee and cakes. On the evening of Oct. 10, 1927, one of the men, John H. Harris, had an idea. Why not rent a room at the William Penn Hotel where they could more completely enjoy each other's company? They did. But a room number was such a cold thing, how about a name to tack on the outside. Variety was picked because each of the 11 men represented a different branch of the industry. And so the Variety Club was founded and John H. Harris has headed it from that day to this. But then, more than 14 years ago, there was no intention of expanding, no thought of taking in new members. The club had no charity, was committed to no ideal. It had no particular responsibility to society; in fact, its only reason for existing at all was for the purpose of good fellowship.

Such groups are organized and dissolved in city after city year after year, and there probably wouldn't be a Variety Club today had not fate intervened. On Thanksgiving Day, 1928, a distraught mother left her one-month-old baby in the nursery of the Sheridan Square theatre with a scribbled note pinned to its dress. The note read: "I cannot afford to keep this child. Her name is Catherine. I have six others. She was born Oct. 24 and I am leaving her in this theatre because of what I have heard of the charity of show people and with a prayer that you will take care of her. (Signed) A. Heart-Broken Mother."

The little group of 11 men saw a definite responsibility placed on their shoulders. They accepted it but still the die wasn't cast, for these men didn't feel they were doing anything exceptional in taking care of a child. She was merely placed in a home and instructions were given that she should receive everything she needed. The tot was named Catherine Variety Sheridan. Catherine, her given name, was for the club and Sheridan for the the-

atre. The men supposed they had done their job but they hadn't. Something came over them. Others in show business wanted to help. In three months the 11 men were 100. Visits to the institution to see the baby called attention to the needs of the other children and the drive was on to aid them.

So overnight, an unsought obligation and responsibility voluntarily assumed the life's blood of Variety. It was the inspiration that saw chapters eventually established in 22 cities. So because of little Catherine Variety Sheridan, the Variety Club of Pittsburgh had a reason for being; because of her other tents were organized all over the country, and because of her more than 500,000 children annually receive aid from the Variety Clubs of America.

**MEMBER—All to Charity**

For more than seven years now, it has been an organization on a national scale. In that time, the Variety Clubs have raised almost \$1,000,000, every cent of which has gone to some local charity and always one where children are looked after. Each tent has its own pet project. One underwrites a boys' camp for underprivileged children; another a Preventorium for tubercular kiddies; still another a Premature Birth Station. Milk Funds, infantile paralysis victims, refugee tots, special hospital rooms, in fact, every charity that has for its aim the improvement of lots can count on the Variety Club for help.

Here is just some of the things the various tents have done: Philadelphia has cured and made

new again at least a half dozen paralysis victims.

Columbus (O.) installed a complete hydrotherapy equipment in the Columbus children's home.

Baltimore purchased an iron lung for the poor of the city.

Detroit supplied 247,630 lunches for school children in one year, supplied 25,047 reconnoitered garments and shoes, 1,912 eye refractions, 1,932 new eyeglasses.

Indianapolis has established a blood bank and convalescent serum station available to the whole state of Indiana.

Dallas built a hospital wing known as the Variety Clinic and has operated on thousands of children.

Memphis established a milk bank for the use of the entire United States.

Although the Variety Clubs have laid out only a few millions in actual cash on these charities, their contributions in reality have amounted in several times that through solicitations on the outside and donations. In short, this group of showmen, stretching from one end of the continent to the other, has come to be looked upon as the heart of the business, a motto etched in truth.

Thirteen years ago, the Variety Club adopted Catherine Variety Sheridan with an idea of just helping her, but instead she made the club a national organization, made its members and permitted the amusement industry once again to prove it will never forget or neglect its responsibilities.

### Chaplin Shutdown To Enlarge Studio For Other UA Producers

Hollywood, Jan. 4. Charles Chaplin is closing his studio temporarily after completion of the scoring job on "The Gold Rush" to enlarge the plant for increased production in the future. Plans call for new sound stages, cutting rooms and film vaults, to be used not only for Chaplin product, but for pictures by other United Artists producers in case they cannot find space elsewhere. In accordance with the new UA policy, he is dissolving the old Charles Chaplin Film Corp. and will produce independently under the UA banner.

Employees who have been of the Chaplin payroll for years have been given holiday bonuses large enough to carry them during the shutdown. Scoring on "The Gold Rush" will require another weeks' work.

### W.F.'S REGULAR PFD.

Warner Bros. declared the regular quarterly dividend of 80¢ on its preferred stock last week, maintaining the regular \$3.85 annual rate. Company resumed payments early last year.

Divvy is payable March 1, to stock on record, Feb. 12.

### Variety Clubs, Engineers Shift Meets From Coast

Hollywood, Jan. 4. War jitters caused the shifting of two show biz conventions, slated for this spring, from Hollywood to somewhere in the east or mid-west. Shifters are the Variety Clubs convention lined up for May 13-17, and the semi-annual gathering of the Society of Motion Picture Engineers, a week earlier.

Dates were arranged last fall, but conditions have changed in California since Dec. 7.

### Lieut. Stewart Now

Hollywood, Jan. 4. James Stewart, hoping to rise to the officer class of the Army air arm and is now second lieutenant after serving as a corporal at Moffett Field.

Stewart had 325 hours of solo flying to his credit before induction into the Army.

The Same Old Greetings From the Rialto, New York City

Arthur Mayer

### HOLIDAY GREETINGS

From

**L. S. BARGER**  
RIALTO THEATRE  
CHICAGO

TWO RECORD BREAKERS  
USHER IN THE NEW YEAR!

ARNOLD PRESSBURGER  
presents  
**THE SHANGHAI GESTURE**

AT THE ASTOR THEATRE

and

WALTER WANGER

presents

**SINDOW**

AT THE CRITERION THEATRE

RELEASED THRU UNITED ARTISTS

# RAOUL WALSH

— DIRECTOR

**“THEY DIED WITH THEIR BOOTS ON”**

WARNER BROS.

Management  
SAM JAFFE AGENCY

*“We’ll Light the Way to Victory”*

# WHITE WAY

**ELECTRIC SIGN & MAINTENANCE CO.**  
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We, of WHITE WAY Family, are proud to be members of the Amusement & Recreation Division, Chicago Commission on National Defense, and we pledge ourselves to our Country's cause.

THOMAS F. FLANNERY,  
Chairman, Executive  
Advisory Board, Chicago  
National Defense.

# ARTHUR HORNBLow, JR.

Recently Produced for Paramount:

## HOLD BACK THE DAWN

Starring Charles Boyer,  
Olivia de Havilland and  
Paulette Goddard.

NOTHING BUT THE TRUTH

Starring Bob Hope and  
Paulette Goddard.

In Preparation:

## THE MAJOR AND THE MINOR

Starring Ginger Rogers and  
Ray Milland.

## Court Orders Union to Reinstate Ousted Member; Significant Ruling

Los Angeles, Jan. 4. Superior court ordered reinstatement of Edwin Bush by IATSE Set, Electricians Local 724, marking the first time the courts have interceded for a craftsman, set down by his union as a disciplinary measure. Judgment also carried full pay for Bush from Oct. 4, 1940, at time he was expelled, amounting to approximately \$3,000.

Bush ouster was impelled by charges he attempted to collect part of death fund benefit from a widow on the ground he could get payment increased. He appealed to court reinstatement after IA executive board turned deaf ear to plea.

Decision is held certain to have a far-reaching effect and be the means of 15 other expelled workers getting their cards back and reimbursement for time lost. Unless appeal is successful, members will be assessed to pay judgment.

## Films Show the Way

Hollywood, Jan. 4.

For years, if you are a western film fan, you have heard the sheriff tell his posse: "We'll cut through the canyon and head 'em off," whereupon the rustlers were foiled, the ranch was saved and the cowboy faded into the moonlight with a blonde.

For years the film industry has hired location scouts to prow the countryside, hunting hidden short-cuts, nooks, crannies, gulches, arroyos and other lurking places in the hills and valleys. As a result, the U. S. Army has a perfect war map of Southern California, worked out to the last detail by location hunters.

## New 306 Prez Stalls Any Showdown in N. Y. Until Loew Test Case

Because of the failure of Joe Basson to be reelected to the presidency of Local 306, Moving Picture Machine Operators, the union is not expected to take immediate action in interfering with supply of film to Greater New York theatres that are in the opposition Empire State camp or use other non-306 operators. It is also not a remote possibility that no action will be taken at all since it is believed in some union circles that the threat of a strike against major distributors was an election move of Basson.

In any event, with a new president in the union, Herman Gelber, it is likely that the union would at least wait until Jan. 13 when application of Loew's for a declaratory judgment to define the legality of the threatened 306 move is heard.

In negotiation with distributors on a new contract for operators in booths of screening rooms, the 306 move against distributers was based on that in an attempt to stop handing of film by exchange workers that want to theatres not using 306 operators, totaling around 80.

Local 306 several years ago sought to bring the non-union houses around by getting the exchange workers to go on strike, but on that occasion the Department of Justice scared it off.

## BILL FORMAN'S TWO LATEST; 9 IN CHAIN

Seattle, Jan. 4. Bill Forman, who four months ago formed the United Theatres Corp., of which he is president, now has one of the largest indie-owned circuits in northwest, having just added two houses to the string, to make it nine. His company has purchased the State (900-seat) in Buoy Station, Malahoe, Oregon, where another house, the Grand, (700), is also operated by the Forman company. Former owners of State were Red and Al Adolph. United Theatres this week opened its newest, a 900-seater, the Longview theatre, at Longview.

## Tobruk Siege Inspires Colman to Pic Salute

Hollywood, Jan. 4. Ronald Colman and Harry Cohn, chief of Columbia Pictures, are budding over "Salute to Tobruk," a tale of heroism based on the war in Libya. British actor has expressed his willingness to play one of the top roles.

Story of the besieged garrison originated with an air program by the British Broadcasting Co. Columbia researchers are working on the proposed film, with writers, still to be assigned.

## AMERICAN FEDERATION OF RADIO ARTISTS

Chicago's Membership  
Pledges  
All-Out Support  
For the Defense of America

## CHICAGO THEATRICAL PROTECTIVE UNION

Our Manpower and Facilities  
Stand Ready to Serve  
International Association of  
Theatrical Stage Employes

FRANK OLSEN, Secretary and Treasurer  
LOCAL 2

## C. M. P. O.

Just as we have always served show business,  
we will serve our country.

We'll win the war.

## MOVING PICTURE MACHINE OPERATORS UNION

JOHN P. SMITH, Business Manager  
CHICAGO LOCAL 110

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# War Has Made a Monkey of British Film Quota; Can't Make Enough Pix

By Joshua Lowe

London, Dec. 20.

Twelve months back this department wrote an annual message for the British picture industry. This, however, to what this burg roughly calls "enemy action," it never reached print. Which is a pity, because it was prophetic, or as nearly so that it doesn't make a pennyworth of difference. It said: "Scrap the Quota."

That has come near to happening. Right with the opening of the year came a cry from British exhibitors, to which distributors and other sections added a shout that, on account of the present situation caused by the war against Hitler, the Films Act be slung into the discard.

It wasn't working anyway, they alleged. It wasn't pulling more British pictures out of the bag, and hundreds of theatres were falling down on their backs. Producers claimed they needed no incentive to make pictures, but how the heck could they, with many studios requisitioned; shortage of essential materials, and with no assurance of what the Government might do in the future? Distributors merely put on record the view that, without facilities for making films, it was plumb impossible for them to acquire the statutory local product.

Board of Trade, which administers the Films Act, accordingly got working on the problem by depicting an inquiry into the situation to the Films Commission, which was specifically set up under the act to advise on all matters. They ran out on the job, merely recommending that, instead of scrapping the quota or slashing the percentage of domestic footage the theatres had to show, the B.O.T. would do better by considering how to afford practical assistance to the studios in the matter of releasing stages, reserving manpower, handing out more basic materials, and cutting in with finance.

Government next got to work on this idea, and from under his hat Oliver Lytton, then B.O.T. President, cited the industry for reactions to a plan to establish a so-called F.C. commission, which would control production and at the same time find 20,000,000 as a sweetener for the producers. They welcomed this project with a Bronx cheer; they didn't want Government domination, nor, believe it or not, did they want cash, this latter attitude being due to the fact the Americans, the prime purchasers of British pix, were embarrassed with rapidly swelling foreign assets which the law encouraged them to liquidate through provision channels, but not by other means such as buying in of British theatres.

## Sharp Drop in Production

In the midst of the hullabaloo came, like the writing on the wall, the official returns of British pictures registered for Quota in the Renters' Quota year, which ended March 31, 1941. These revealed a total of 65 domestic productions, against 103 the previous year and 101 the year prior to that. Later breakdown indicated, even more startling, that of these 65 operations, 23, which is more than one-third of the whole, failed to rank for distributor quota on account of their production cost not measuring up to the legally set minimum of \$60,000. In other words, for all the Films Act, only 42 quota films were turned in during the year. Many of them admittedly, due to their higher cost, ranked for double tickets, and three big budget numbers clicked for treble rating, but even when these were taken into the reckoning the combined percentage of homegrown pictures chalked up by the distribut was just in excess of 15%, whereas the law demanded 22½%.

In point of fact, every American concern, excepting only United Artists, was in default on its quota for the year reviewed and had to put in pleas that it was impossible either to produce or buy sufficient footage to evade production.

## Metro, UA Strymed

Going on from there, every check and every estimate since made shows the highest possible total of British films in the current year cannot and will not exceed 70. With every available stage booked solid into March, 1942, it cannot be argued this low aggregate is due to any sluggishness on the part of producers or distributors. Indeed, Metro, dominated by a desire to resume its local production with the same degree of earnestness that gave it a season or so back "The Citadel" and "Goodbye, My Darling," found itself strymed and revealed the projected visit of Ben Goetz to this side to put the unit back in gear had been deferred on account of no sound stage being at the company's disposal for many months.

Certainly United Artists has disclosed plans for going to town on a program of top-cut pictures utilizing the blocked out of its producer-members, but at this writing it is difficult to foresee how this will yield more films. Company's main source of supply currently is Ealing Studios, which can work only one pic a time and which has dates pencilled in

way ahead into 1942, so at the most the gesture will mean cooler, and possibly better, pictures, but not more. Similarly, 20th-Century has Bob Kane looking to boost its local productions, so as to underwrite its own earnings for the year ending now 20th has "The Young Mr. Pitt" shooting in the Gaumont-British studio on a 16-week schedule, which will not seem to leave time for any additional work, but with an obligation to handle 25 British films, one for every three imported from Hollywood. Yet, in the circumstances at this time, which by all the signs are symptoms deteriorate even further, they cannot hope to finish in sight of that figure. So the Quota is a monkey anyway.

In respect of exhibiting, the position is equally farical. Last period for which official figures were issued was prior to Sept. 30, 1940, when with just in excess of 4,000 theatres in operation, more than 300 were in default. Now take into the reckoning two important factors: In the distribut quota year, 45 home productions only were the number of titles, and that fell down to 17½% of the total for the year. The number of titles that fall down must be many times greater. As concerns the distributors, there's no doubt that the business up to their legal obligation.

If the Quota had been scrapped much earlier on there would have been none of these headaches, and except for a few quickies planned solely to satisfy theatre quota, but made too cheaply to rank for a distribut ticket, the studios would not be one penny over budget. Prior to America's entry in the war, naturally enough, a heavy demand for British pictures was evident at the boxoffice, due to a part to improving quality, but in the main to the fact that more titles were available, and which Hollywood couldn't expect to imitate with full success. "Convoy," "Contraband," "Pinup Girl" and "More Ladies in Waiting" are subjects which had to be made in England, and obviously special items as "Target Tonight" are types of entertainment which are as valuable to the exhib as a gold brick, meaning that the exhib is not so much interested in the number of titles as in the war effort, a standard which is rigorously applied to every branch of industry, and this is the case with the exhib, on the other hand, it is gunning up the works insofar as it cuts into the distribut programs and the exhib's playing schedules.

So it is still ripe to be scrapped. Not that there's any great hope of this coming about. Parliament, taken by and large, is far too preoccupied to desire any fuss over this item. And that periodically awkward questions come up regarding the Board of Trade spokesman in the House of Commons seems to be the only answer. Twice in 1941 did Oliver Lytton, before he stepped down as B.O.T. prexy, issue what the trade regarded as major pronouncements on this subject. The gist of them was that the Government was well aware of the difficulties facing the trade and the need of maintaining British production at the highest level consistent with the national interest. It was not possible to do this by releasing what was intended by the act that production should stand up at a level which would permit exhibitors and distributors to conform in general to quota requirements. Neither of these statements merit a comment.

## Double Production Necessary

To enable both parties to keep abreast of the Films Act would require double the present program of British films. Yet, with every available stage booked for months ahead and with an almost undigested scramble in progress to obtain the services of the handful of available key artists, to say nothing about a dire shortage of technicians and production operations, this becomes frankly impossible. To fulfill to the letter what his statements implied, the B.O.T. President, now Sir Andrew Duncan, would need to perform a series of miracles.

The same include releasing studios now requisitioned by the Government for national service, which frankly nobody would expect. Another would be continuing the reservation from military service of many hundreds of technicians, and releasing from the forces of hundreds more to make up the existing deficiency in labor personnel, best reflected by figures which show an all-in total of 3,000 studio operatives at this time against a requirement of 10,000 at the busiest pre-war period of British production. Aside from these, is the consideration of materials, costumes, sets, film base, plant and machinery, timber and other commodities, which are controlled either by rationing or by their lack of supply, and though some small concession has been made to the studios on special counts, there is no hope of general alleviation to permit unrestricted production as heretofore. Parliament, in short, can offer little beyond lip service.

This the Government knows, and a reflection of its virtual admission that the Quota is useless. It is indicated by the fact that the Board of Films Commission referred to above, whose major function is to give the Board of Trade a line as to how to apply it. This document sets out the industry's views on the matter and the material for the industry. "We trust that exhibitors and renters alike are mindful of their legal obligations and will make every effort to fulfill their quota requirements, thereby contributing to the demand for British films." As if they didn't know!

# CANADA'S CRY: HELP!

By C. W. LANE

Montreal, Jan. 4.

The bright outlook of Canadian production, which had been so promising in the year 1941 was not borne out. In fact, the theatres have become the Cinderella of the entertainment business on this half of the continent.

This gloomy condition and outlook does not of course apply to locations where there are large motion picture or army camps, or to cities on the east and west coasts, where there are great concentrations of men and materiel with this pious advice that they should stay in these locations. In these locations pic theatres are doing a landoffice business almost regardless of what pictures are shown.

Montreal, after the blow fell in May, 1941, when the federal government suddenly decided that there was an unnecessary luxury in the clapped a tax on all theatres of 20%, there was a pic slump from which it never recovered.

Peter Maurice, the London music publisher, has risen from Squadron Leader to Wing Commander in the Royal Air Force.

Desmond Jeans, monobed British boxer-actor, who has been a traffic cop, has joined the R.A.F.

# Argentina's Sono Sets Pact with Chilean Co. On Prod. Organization

Santiago, Chile, Jan. 4.

Initial contact between film producers in two South American republics has just been inked here by a deal between Argentina's Sono Chilean outfit, under the name of the Big Five of Argentina, and Chileans, semi-officially known as the Chilean Co. This pact will help organize the Chilean country's studio, supply technical help and assist in management. The arrangement by Angel Luis Montenegro's president, is for five years. Montenegro is invited here from Buenos Aires by the Corporation de Fomento a la Produccion (Corporation for the Promotion of Production) headed by D. Manuel del Pedregal, young Chilean Minister of Finance. Chilefilms will have an initial capital of 13,000,000 Chilean pesos (\$435,000), which goes a long way over. Forty per cent of the cash will come from the Government. Itself and the rest from interested institutions and individuals.

Local production has been sporadic to date, although one or two recent films have been big clicks and undoubtedly induced localites to feel that there was a Hollywood-in-the-making here.

Not known why U.S. companies with undoubtedly better facilities than Sono were not asked in to help in the "good neighbor" deal, but understood it was due to their longstanding reluctance to take part in any Latin production. Columbia recently inked a pact with Lumina, another of Argentina's big producers, but generally speaking, U.S. companies have fought shy of such cooperative as will result from the present deal.

# Mex Producers Elect

Mexico City, Jan. 4.

Fernando de Fuentes, magger-producer and former Paramount exec here, heads the Association of Producers of Mexican Motion Pictures in its annual election of officers.

The new directors are Santiago Rescal, president of Posa Films S.A. and member of the old Mexican family that has long been prominent in amusement business here; Mauricio de la Serna, manager of the Cine Teatro Alameda, frontline cinema here of the Atcarrazs syndicate; Raphael Sevilla, Salvador Elizondo and E. Carrido.

Lettie Howell is speeding up the completion of a British feature film based on the life of Milton. "The Signer of the Splice." Early in the New Year he will go to the U. S. as a lecturer. "The tour has approval of the British government."

LEON HELEN  
KIMBERLY and PAGE

THOSE TWO AMERICANS FROM ENGLAND

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# ARGENTINE FILMS SHOW SIGNS OF LEADING SPANISH FIELD

## Production of Over 100 Pix a Year Is About Six Times That of Spain and Mexico—Expect Even More Next Year

LOOK TO THE U. S.

By RAY JOSEPHS

Buenos Aires, Dec. 26. The film industry—especially in Argentina—has in the past year showed increasing signs of pushing ahead to a position of first-rank in the Spanish-production field and becoming increasingly a competitor for Latin screen time.

Industry here is currently producing close to 100 feature pictures a year. About three times that of Mexico or Spain Argentine industry, which follows the U. S. pattern, both in production and distribution, still lacks sufficient material and adequate business organization but has achieved "basis of stability" that indicates it at least knows where it is going.

Events of the season just ending—'s summer here when it's winter in the U. S.—emphasize a desire of leaders in the industry to get together to work out some of their own problems. Number of producers anxious to tie up with U. S. companies in joint efforts like those existing in England and now in France, have talked along this line and set one new deal. It's being closely watched as a guide to further action.

Local producers are also hoping to increase their distribution throughout Latin-America; 75% of the films produced here now get a play outside the country. But handling is still weak and the profits, which sometimes run to 100% on national, often are dissipated, without backers getting much to make them want to try another investment.

### Academy Was Biggest Step

Formation of the Argentine Academy of Motion Picture Arts and Sciences, made up of leading artists, directors, producers, technicians and critics from the Argentine film industry, is regarded as possibly the most important step of the past year in the industry's bootstrap program.

Instigated by Chas. de Cruz, top film commentator and editor of the trade papers *Heraldo Cinematografico* and *Manana*, Pena Rodriguez, film editor of *La Nación*, Argentine Academy expects to unite all branches in the industry, select best films and performances, and attempt "to push things within the country and abroad, to give the industry an anti-commercial and constitution guarantee non-interference in labor, political and religious disputes.

It is the hope of the Academy to attract foreign films outnumber locally made 8 to 1. And that in judging pix it's therefore necessary to have writers, who are the only ones who have seen all.

Asociacion Productores Peliculas Argentinas (APPA) Producers' Organization also has taken steps during the past

year in an attempt to improve conditions and cut down what they consider excessively high cost. Group put a salary ceiling on stars and directors' salaries but Miguel Machinadri—owner of the indie San Miguel Studios, and also big investor in the Casino at Mar del Plata, has already breached the agreement by contracting top star Liberato Lamare at an above-par figure. Dr. Jose Guerrero, Lamartini head, who is chief of the APPA, insists other producers will stick to the agreement.

### The U-A-Type Slog

Following the same type that inaugurated United Artists in the States, group known as Asociador Artistas Argentinos (AAA) was formed. A direct result of the APPA pact and AAA has already started production of its first pic. Group includes four top actors and Director Lucas Demare, is a profit-sharing organization pledged to make half a dozen above-average pictures in the '42 season. Enrique Faustini, one-time business manager of APPA, is now more recently with Generalisimo, is handling finances for the new setup.

Tieup between Lamartini, one of the Big Five local producers, and Columbia, whereby U. S. company will distribute the Argentine product throughout Latin-America and possibly in the States, was followed by a similar deal between U. S. United Artists and the recently formed Sur Art Film, Columbia-Lamartini deal, in the wind for some time, was consummated during the visit of Columbia Foreign Chief Joseph McConville.

First attempts to secure U. S. showings of Argentine-made art houses also got under way late in the year, with Mel Shuler, now agenting, importing two of the outstanding national, *Los Maestros* (Tuesday, Orkides) from Lamartini, *Historia de Una Noche* (Friday, *It's a Night's*) Sono film, to it. Move clicks, it's likely to be taken up by others. Showings of Argentine films in the States represent the biggest of Clock Warner's plans.

South American Picture Corp. in New York, headed by Edmund St. Strahl, has also been o-e-linc local films and announced plans to distribute 10 feature and five shorts in the States. All moves to secure showing of Argentine-mades in the U. S. have met with handgraspings from localities who in the program will never be complete until it becomes a two-way street.

Spain, in the past year, has renewed attempts to woo Ar-

gentine biz but to the pampa lado, it's still so much hot air. The National Spectacle Syndicate of General Franco's fascist government has had agents dangleing juicy bait for Argentines in order to get more showings of Spanish-mades here. But local producers, who still must face a stiff hurdle in the Old Country as well as what practically amounts to a coin freeze, haven't been so happy about the prospects.

### Mex Pix Get More Showings

Mexican films have been getting more showings in Latin-America during the past year, but the Asociacion Productores Cinematograficos de Mexico hasn't been so successful in Argentina, richest of the Latin markets, and is likely to slap some sort of new duty on local pics before long.

Within the Argentine industry itself, Hollywood continues to show increasing influence. Every new trend in U. S. pic finds a reflection here. It's dressed up and adapted for local use by majority of directors, who are the leaders in the field, admit frankly that Hollywood, being the film center of the world, is their inspiration and they see nothing wrong in following it as closely as possible.

Cost of production is still a tenth of what the Hollywood product bears. But considering the cost, Argentine-made are surprisingly good. Weakness of training of some of the directors, stars and technicians is frequently noticeable but observers feel situation is constantly improving.

### Push For New Equipment

Pointed out by the new *Baires Studios* opened this year in suburban Don Torcuato, have already begun by causing other studios to rush into the market for buying needed new equipment. Studio was the dream of the late, great Natalio Botano, publisher of South America's leading afternoon, *Cinemas*, and one of the new field.

Bona Film, which has just announced a dozen full-lengthers for '42, contemplates to hold a dominant position in the industry through management of Argentine-made films. Bona Studio has been subjected to raids by other outfits but through distributors and organization keeps it on top.

It is expected that the new studio will be the biggest exhibitor in Latin-America, has also come up strongly in the past year, especially in its comedy following the Hollywood screwball formula.

PAMPA, owned by cattle baron Olegario F. Ferando, has been shuttered for some little while because of financial troubles. Credit list in the States, headed by the *International*, distribre Republic, but deal failed to click and has since been called off.

## FOREIGN PIX DEBACLE

Market in the U. S. for foreign-language pictures just about evaporated during 1941. A smattering of French or even Spanish-made strong old films, is proving the greatest handicap. Former distributors and exhibitors who did well with French features tried to make a go of Spanish-language productions, most of them from the Latin-America, but none measured up.

Several attempts were made to fill the gap with Scandinavian product but to little effect. Renewed interest in Russian product took place for obvious reasons.

## Lisbon Paradise After Restrictions Elsewhere in European Capitals

By Joseph D. Ravotto

Lisbon, Dec. 1.

Been here now a fortnight after a 16-month assignment in Madrid for United Press. It was no easy job getting here, for it required some 12 weeks and I learned the Portuguese reluctantly and learned me a wise.

I'm quite happy to have been given this new post. You see, it makes a difference if you arrive in the Portuguese capital from the east or the west. Austin Heygate, George La and a host of others passed through the U. S. and were not visibly impressed with what they saw. Having the great privilege of formerly living and working in the States, there the hours of pleasure, have been discovered, these fellows have found Lisbon dull and unexciting.

We who have lived in Europe these last few years and found it getting progressively worse and at a dizzy pace at that—see things through different eyes. Consequently, Lisbon looks quite differently. It means something else to us. We who have lived in Spain, France, and elsewhere, have found Portugal, Spain, Austria and Germany, and elsewhere, in the desert of war, rationing systems, hostile and suspicious neighbors, occupation—official and un-

official—stringent censorship and other things of the same ilk.

I have no intention of dwelling on life in Spain. You've heard enough from travelers going through or from having read articles published in the American press. Suffice to say that Spanish officials admit that conditions are bad. That large masses are starving and suffering many privations, that political conditions are not bright, that there are no freedoms. All these are blamed on the civil war, the present war, and the Russian invasion. It has been taken to Russia after the civil war. "All this certainly does not create a pleasant atmosphere in which to live.

### Frame of Mind

The only reason for writing this is to explain the frame of mind with which I see things from Lisbon. From inner points on the Continent, Lisbon has 10 shortcomings. Prices are high, but that's not for foreigners. Apartments, hotel rooms, foreign products are getting up a dizzy rate. Entertainment is expensive. Other products are expensive, or inexpensive, depending on whether you take them from the States as a comparison.

It does the heart good to see shopkeepers and their wares in the streets, foreign toilet articles, good clothing,

good liquor. It does the heart good to be able to buy spices, coffee, sugar, potatoes, meat, bread—without a ration card, which, as in Spain, has been always mean, you get what it calls for. It does the heart good to be able to have a Martini or a whiskey shot without going bankrupt in the process. It does the heart good to walk up to counter, order for a package of Yankee smokes instead of slinking down some side street and paying some impossible price (booting price in Madrid, \$1.80) and then wondering if the poor bloke will be able to get a good shot for selling contraband. It does the heart good to get a simple hot and cold chocolate toddy. It does the heart good to be able to buy an American or British paper or magazine in German and Italian editions are very much in evidence. There are no French or Spanish paper or magazines. It does the heart good to buy good quality lipstick, nail-polish, rouge, powders, fancy shoes, stockings and other silk things. It does hubby's heart good to get a good pair of socks, socks and good material for shoes.

It really does the heart good to go to the movies. It does the heart good to see a picture. I have seen 10 feature and five shorts in the States. All moves to secure showing of Argentine-mades in the U. S. have met with handgraspings from localities who in the program will never be complete until it becomes a two-way street.

The only criticism I've heard is against "Black Privates." Friends say the industry has a chuckle at Hollywood's idea of the American army. Friends who are not patriots are having a chuckle at Hollywood's idea of the American army. Friends who are not patriots are having a chuckle at Hollywood's idea of the American army. Friends who are not patriots are having a chuckle at Hollywood's idea of the American army.

## Rapid Decline in Yank to Tourism Seen Result of War's Toll on Mex Show Biz

Double Feature

Mexico City, Jan. 4.

Mexico City, Jan. 4. Local Police Chief Miguel Z. Martini has lined up all cinemas to adhere to his drive on exhibitors to stop showing parts of their regular programs, photo and records of dangerous crooks and hoodlums. Such screen showing will be accompanied by the general public.

"Maybe this criminal is sitting right against you. Take a look," campaign started New Year's Day.

Outlook for Mexicans show biz this winter looks none so good as a result of the latest war situation.

Cinemas and the stage were the first to be affected by the economic bleak week of Dec. 7. There was an immediate slump in trade, around 50% in the morning and up to 50% for stage shows. Circulations of the dailies shot up. Radio claimed the highest number of listeners in the history of Mexico. Niteries got quite a lift.

A U. S. tourist hit here last month was a third under that of December, 1940, and it looks as if it will progressively decrease, for with the flash of news that Japan, Germany and Italy continue to fight in the Pacific, there are cancellations of most of the large American excursion parties contingent on the U. S. and a contribution to a Merry Christmas and Happy New Year here. The way things look it looks as if it will progressively decrease, for with the flash of news that Japan, Germany and Italy continue to fight in the Pacific, there are cancellations of most of the large American excursion parties contingent on the U. S. and a contribution to a Merry Christmas and Happy New Year here. The way things look it looks as if it will progressively decrease, for with the flash of news that Japan, Germany and Italy continue to fight in the Pacific, there are cancellations of most of the large American excursion parties contingent on the U. S. and a contribution to a Merry Christmas and Happy New Year here.

## Spanish Gov't Adopts Fascist Plan on Aid To Cinema Industry

Madrid, Dec. 15.

Patterning itself after other countries where the cinema industry is instruments in the State's program, has just set up the legislative machinery to financially help worthwhile production of Spanish films, which sets aside an unspecified credit, also provides for the payment of interest on cash prizes for the best Spanish productions.

These measures are strikingly similar to those taken in France and Italy and, more recently, in Vichy France. In all of these countries, the industries have applied for scholarships for promising Spaniards through entanglement to the State, and the industries have applied for scholarships for promising Spaniards through entanglement to the State, and the industries have applied for scholarships for promising Spaniards through entanglement to the State.

## MEX PIX WORKERS RE-ELECT

Mexico City, Jan. 4.

National pic workers union has re-elected its officers for 1942. President Salvador Carrillo and Secretary General Enrique H. Mayores. The industry to prevent a press agent and organization boss.

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Much in little about one who is much in little (I would have put "Multum in Parvo" but didn't think "Variety" readers would know what it means).

FROM THAT UNIQUE BRITISH PERSONALITY

**GEORGIE WOOD**

Dear American friends, especially Stone and Lee, Maude and Ina Hayward, Clara Howard, Lou Holtz, Eddie Darling, Olan and Johnson, Water Rats, Charles Chaplin, Chick York, Sam Downing, Ted Shapiro, Chuck Reisner, George Swift, also Sophie Tucker, Belle Baker, Molly Picon, John F. Royal and Ben J. (Moccasina) Piazza—For the Christmas and New Year season I am the star of Jack Taylor's Aladdin (Britain's No. 1 Pantomime) then I resume as star of Jack Taylor's "Wonder Show." I am writing a weekly column for "The Performer" called "Spread It Abroad" for which I borrow, freely from Winchell and "Variety" but always acknowledge. I have devised, am part-author and have written the script of "Behind the Laughter" a B.B.C. Radio Serial produced by Vernon Harris. I have devised and am author and

script writer of a B.B.C. series called "Backyard Follies." With Dolly Harmer, doing a regular broadcast feature, "Mrs. Robinson and Her Son," stories of English home life. And together with many of the music hall profession organizing and appearing for troops concerts and war benefits as a duty and privilege. Thanks to all you American performers who are repaying our hospitality by buying British and giving us your support and prayers. Also for letting us keep Ben Lyon, Bebe Daniels, Kimberly and Page, the American Eagle Squadron, Jolo and Quentin Reynolds. Regards from Regensberg, Owen McGivney, Charlie Manny and the "Quality Inn."

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Dear Friends,

May I thank you for giving us such grand songs as "MARIA ELENA", "TILL REVELLE", "TONIGHT", "DO I WORRY" and "TIME WAS", all of which have helped to lighten the hearts of the people of Great Britain during the days of darkness.

With hands across the sea, we wish our friends where 'ere they be, a very happy Christmas, a prosperous New Year and all the very best for 1942.

Syd Green, exploitation manager, Frank Jagger, recording manager, Jimmy Bunting, trade manager, Harry Stafford, orchestrating manager, Rhoda Michaels, Belle Glasman and the rest of the boys and girls here at Southern, London, have asked me to include them in this heart-felt greeting to you all.

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## BIG FILM SKED SET FOR MEX IN 1942

Mexico City, Jan. 4.  
Efforts are being made by Mexican producers to assure 1942 being one of the best years with regard to an output of pictures. Current schedules of ten producers call for at least 50 pictures during the new year.

Jesus Grovas' firm heads this list with 20 productions scheduled. Filmex has set at least 12 as its goal, including a Mexican version of 'The Count of Monte Cristo' to cost \$500,000 (Mex.) about \$125,000 U. S., very big for Mexico. Felipe Mier, ex-Warner manager here, is to make six, possibly eight, pictures in 1942. Five more is the schedule for Poso Films, president of which is Santiago Reachi, of the old Mexican family that has long been prominent in amusement biz, is to make a burlesque of 'The Three Musketeers,' featuring 'Cantinas' (Mario Moreno), ace tramp comic, current in the socko revue he is heading at the Folies Bergere here.

Execution of this program, as well as expansion plans by the studios, is contingent upon sustained and adequate supplies of film, other raw materials and equipment from the U. S. Entry of that country into the war has rather complicated things for the Mexican amusement biz, particularly pictures. But the film industry has hopes that it will be able to get enough material from American sources to go ahead with its program.

Exhibitors have been cheered by the news that Hollywood intends to carry on in these war times. American pictures dominate this market by at least 95% and there is a growing liking for U. S. products down here since the country definitely lined up with Uncle Sam in his fight on the Axis. Yet the exhibitors are wondering whether or not they can correct the situation that obtained for them in 1941—big gross, small net—in the New Year.

### London's 'Band St'

LOS ANGELES, Dec. 15.—With Geraldo, Jack Jackson, Ambrose and Maurice Winnick all occupying offices in Bond street, this thoroughfare is now cautiously being referred to as "Band" street.

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## Balcon Has Big Pic Prod. Schedule; Morley, Lockwood in British 'Alibi'

London, Dec. 15. — Despite scarcity of technicians and small craft, call-up for national service of all personnel connected with studios, Michael Balcon is preparing big-scale operations for next year at Baling. Most of pictures scheduled are warlike, 'Life Line' dealing with all wells menaced by Nazis in the Near East, to be directed by Sergei Nolbandov (who made 'Ships with Wings'), 'Revol', dealing with the 'W' campaign of oppressed Europe, a naval story called 'Little Ships', about minesweepers and small craft, directed by Charles Frend; 'The Bells Go Down', based on the diary of a London Auxiliary fireman during raids. Another comedy around Tommy Trinder will probably be in the form of a sequel to his previous one, 'Sailors Three,' with Claude Hubert and Michael Wilding in support. Just completed is a story of the squeeze on industrial Germany titled 'The Big Blockade,' which is partly documentary and made with

cooperation of Ministry of Economic Warfare.

British Lion is set to make a film version of the French picture 'Alibi,' which will be produced by Joseph Somo at Ilington studios. Margaret Lockwood and Robert Morley are star names to date, and Brian Desmond Hurst will direct. British National has six more subjects lined up, following completion of 'One of Our Aircraft' and 'J. B. Priestley's 'Get the People Sing.' First listed is a story of evacuees titled 'Children in Exile,' directed by Lance Comfort; another of topical theme will be 'Sabotage at Sea,' to be made with Leslie Hiscott; a filmization of Priestley's play, 'When We Are Married'; a further comedy in the Old Mother Riley series and an un-named comedy and large-scale musical complete the program.

## Gable, Davis Top B. O. In Australia During '41

By Eric Gorrick

### 'Hardy' Pic Nice 74G In Dull Buenos Aires

Buenos Aires, Dec. 15. — Despite holiday season which generally brings 'em to the ticket windows, this past week has been disappointing in all of Buenos Aires' first-runners. There are different reasons for every house, but that doesn't help much when the books are balanced. 'Life Begins for Andy Hardy' (M-G) at the Rex did a nice 30,000 pesos (\$7,500), but perhaps the most unusual draw was the British-made, RKO-distributed 'Convoy,' which gathered a hefty 25,000 pesos at the Opera, proof of a strong pro-democratic sentiment.

Other estimates, all given in Argentine pounds, currently at about 25c, follow: 'Ambassadors' (Lauriat and Cavallo) (4,000); 2,600 pesos—'Bride Came C.O.D.' (WB). Disappointing 1,500 for third stanza, 'Idea' (Looco) (970, 2-2,500 pesos)—'Tom, Dick and Harry' (RKO). Fairish 14,000, hard to understand in view of good notices and Gineer Rogers' popularity.

'Bess' (Columbia, Cavallo and Lauriat) (3,305, 2,500)—'Life Begins for Andy Hardy' (M-G) Nice 30,000 almost not as good as the previous in the series. Holding for a second, 'Normandie' (Looco) (1,420, 2-1,500)—'Eight Shoes' (U). Very weak 7,100 Broadway locale. Damon Runyan dialog and lack of marquee names responsible for failure to register strong here.

'Opera' (Looco) (2,400, 2,500)—'Convoy' (British-made RKO). Clicko 20,000, but, unaccountably, not held over. 'Broadway' (Lauriat, and Cavallo) (1,282, 2,500)—'Gone With Wind' (M-G). Satisfactory 1,000 for the seventh week. Running another.

Associated British Cinemas circuit raised \$200,000 for the Soviet Red Cross.

Sydney, Dec. 15.

The year 1941 will go down as one of the best in Australian exhibitor history as far as gross were concerned, with the increase in employment between war industries and the quality of Hollywood film product being major factors in the upsurge. Local buyers continued to favor Hollywood stars. Number one male star fave with both sexes was Clark Gable, who has maintained a box-office tempo over a long period. 'Gone' (M-G), which sent Gable to the top in 1940, is still playing in this city.

Number one femme star was Bette Davis. Not long ago, Miss Davis was considered boxoffice poison by the majority of local exhib. Warners, however, by spotting her in tear-jerker 'The Sign of the Cross.'

Formby Among Tops On the British side of the film fence, George Formby still maintained top position, hitting hefty grosses with his usual yokum. Surprise click was registered by Jeon Crawford towards the end of the year with Metro's 'A Woman's Face.' Miss Crawford had been on the downward trend here.

Other box-office were Deanna Durkin, June Capner, Spencer Tracy, Jeannette MacDonald-Nelson, Eddy, Judy Garland, Mickey Rooney, Bob Hope, Charles Boyer, Ray Milland, Alice Faye, Judy Canova, William Powell, Myrna Loy, Ronald Russell, Melvyn Douglas, Claudette Colbert and, of course, Abbott and Costello, with the biggest Australian boxoffice click of the year in 'Buck Privates' (U).

Other big box picture during the year were 'Caught in the Draft' (Par), 'Dictator' (OA), 'Love Crazy' (M-G), 'Call a Cop' (BEF), 'Bride Came C.O.D.' (WB), 'Under Your Hat' (BEF), 'Togger Returns' (U), 'Six Hopkins' (BEF), 'Lady Eve' (Par), 'In the Navy' (U), 'Sailors Three' (BEF), 'Devil and Miss Jones' (RKO), 'Andy Hardy' series (M-G), and 'Middle Watch' (U).

### Too Much Realism

Mexico City, Jan. 4.

War enthusiasm got so much the better recently of a bunch of extras and Pedro Armendariz and David Silva in a hand-to-hand combat sequence of 'La Isla de las Flores' ('Passion Island') that all 24 engaged in the fight were wounded, more or less severely, and picturing had to be suspended.

Picture is being made at Acapulco, historic Pacific port-resort, by Mexico-España Films, S. A., backed by Gen. Juan P. Azcarate, former Mexican minister to Berlin.

London County Council has banned performances by dangerous animals within area under its jurisdiction, as no adequate precautions can be taken to safeguard the public in case of enemy action.

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GREETINGS TO THE PRESIDENT AND MEMBERS OF THE A.F.M.

## UA SNAGS DEAL ON LONDON THEATRE

London, Dec. 15. A. E. Abrahams is dickering with Jack Hytton and Jack Taylor to take over the London Pavilion, with Abrahams prepared to spend \$20,000 on backstage reconstructions if H. & T. will agree to a three year lease. If deal goes through, Hytton and Taylor take possession in April and open with revue staged by Charles B. Cochran.

Song in the deal is United Artists' lease on the house, which was for 15 years on percentage basis and which has eight more years to go. Two years ago, UA would have been prepared to forego lease and compensate Abrahams to extent of \$40,000. But business has picked up since, with UA quite prepared to carry on. Understood Harry Buxton, provincial theatre owner, who originally had backing to acquire the Pavilion, has forfeited his deposit of \$10,000.

Abrahams' other house, the Regal, Marble Arch, held under lease by Associated British Picture Corp., in which Warners has recently acquired an interest, is also being nibbled at for change of policy. Hyams Bros, among others, would like to take it for vaudeville.

ABPC, whose lease still has six years to go and pays weekly rental of \$2,500, has been losing steadily \$100,000 per annum. Latter would gladly give up the lease, especially because of its connection with Warners, which gives them Warners' theatre for West End prelease spot. Very doubtful if house will change its policy, as Abrahams is asking at least \$120,000 for release.

### British Equity, Gov't In Pact on Chordine Service

London, Dec. 15. An understanding between the Ministry of Labor and Equity affects over 3,000 chorus girls who are of war service age.

The girls must report to labor exchanges, but — re exempt if they produce a letter from Equity that they are essential to a stage production.

Men employed by ENSA (Britain's Entertainment Nat'l Service Assn.), who thought they were immune from calling up for military service, have now been notified their individual cases will come up for review, and it is unlikely they will be exempt.



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FROM

VAN LIER

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Mexican Film People Behind Outfit That Would Aid Latin-Am. Solidarity

Mexico City, Jan. 4. Extension of membership to other Latin-American countries, interested in a central film organization, such as the proposed Mexican Academy of Cinematographic Arts and Crafts, is the objective of producers, players, technicians and a wide sector of labor here. Outfit is expected to materialize early in 1942. The Academy has been assured the support of the Mexican government by President Manuel Avila Camacho.

Get-together would be part of the continental solidarity program. Luis Manique, one of the newer Mexican producers, is one of the moving spirits in the Academy and Spanish-American picture solidarity. Julio Bracho, who has also come to the fore as a maverick in Mexico, is another prime spirit behind the group. Mexican diplomats and key Latin-American artists are being enlisted for the internationalization of the Academy. It's understood that the proposition will feature more equitable duties on films between Mexico and certain other Latin-American governments, particularly the Argentine. Mexican distributors have long been working on this angle. They say there is a 'disparity' on duties of Mexican and Argentinian pictures, that Mexico charges little but the Argentine costs Mexican products.

Mexican players are highly enthusiastic about this continental unity. They are already busy lining up Cuba, the Argentine, Chile and Venezuela for the organization of the international association. A like move is expected to be started soon by Mexican picture labor. It wants a lineup with film workers of those countries.

British Best Sellers (For Week Ending Nov. 28)

|                      |          |
|----------------------|----------|
| London, Dec. 1.      |          |
| Yours .....          | Maurice  |
| Russian Rose .....   | Dash     |
| World on Fire .....  | Wood     |
| Sister & I .....     | C-C      |
| Kiss Boys .....      | Victoria |
| Last All Clear ..... | Dash     |
| Rains Before Rainbow | Chappell |
| St. Mary's .....     | C-C      |
| Marin Elena .....    | Southern |
| Sand in Shoes .....  | Victoria |

HOYTS SHAKEUP IN AUSTRALIA

Sydney, Dec. 15. Realignment of Hoyts theatre circuit personnel pushed J. Cecil Graham, at one time Paramount manager in Great Britain, in as board chairman, and Ernest Turnbull, formerly general manager for 20th-Fox, as managing director. Graham joined National Theatres with no specific title last fall. National, a 20th-Fox subsidiary, has controlling interest in Hoyts.

Herschel Stuart will have charge of theatre and film buying. He was formerly with National in the States. G. Reichenback, local attorney, becomes director, together with Monte Simpson, representing National stockholders. Maurice Sloman has resigned following a payoff of his contract, which had three years to run.

New Mex Theatre

Mexico City, Jan. 4. New revue theatre, the fourth here, is being readied for inauguration in January at San Angel, historic suburb, by Roque Castillo. Theatre is to specialize in typically Mexican revues and comedies at pop prices.

'Argentine Way' Clinks In B. A.; 'Offensive' Parts Re-Edited by 20th-Fox

Buenos Aires, Dec. 30. With only a few professional hecklers on hand to give out with the boss and the London deluge, well-mildred 'Down Argentine Way' opened at the Normandie here without much trouble and seems set for solid biz despite not-too-enthusiastic notices.

Pic, entitled 'Al Compas de Dos Corazones' ('Rhythm of Two Hearts'), had a test tryout early in December at the General Paz in Cordoba, and fact that there were no difficulties there convinced Sidney H. Moran, managing director in Argentina, that the Ameche-Grable technicolor epic was satisfactory for localities.

Care in re-editing which went into the film after original reports from the States concerning lack of authentic details in the film, caused widespread adverse comment in the local press, was notable in the reworked version, all first-string writers noting 20th desire to please and self-censoring made after local preem.

The boss and canteen at the Christus Eve opener were traced directly to troublemakers by house spots especially placed for the purpose. Some guys also booed and hissed when shot of FDR were run during the newswreel preceding the feature. Their attempt to cause trouble flopped when the audience refused to pay any attention to the provocative demonstration, and afterwards it was noted that the audience, aside from quibbling over a few features not strictly authentic liked the film.

Best evidence of reaction was the way biz picked up after the first day. Pic had been deliberately underpublicized so as not to arouse too much adverse attention, 20th rightly figuring that if the package was good, word-of-mouth would hype b.o. quickly enough.

As screened here, Pic opens with an intro in Spanish which explains the cardinal purpose it had in making the film. Plot stuck to the original, but incidents which were considered likely to offend local sensibilities were skipped and attention concentrated on the Brazilian star, Carmen Miranda, who is popular here.

A benefit matinee is being sponsored by Noel Coward and the Great War Club at the Palladium, London, Jan. 16, for Edmund Knight, stage and film actor, who lost his sight during action against the battleship Bismarck while he was serving aboard H. M. S. Prince of Wales.

Clare Gwyn, who has been under the management of Brian Linnet & Dunfee, London theatrical firm, has joined the ATS (women's army service).

Aussie Talent Cry

By Eric Gorrick Sydney, Dec. 15.

Dollar restrictions, plus government's refusal to allow foreigners to withdraw coin, compelled legit and vague to fall back on local talent throughout 1941.

Hopes are held that the new labor government may unbind in '42 to permit the importation of U.S. acts and legit shows, together with a large percentage of coin take-away.

It's pointed out that U.S. film distributors are allowed to remit a percentage of coin from this zone; therefore, a similar percentage scale should be granted to those dealing in live shows. (U.S. districts are coin-restricted presently to the tune of 80%, with 20% allowed to be remitted to the States.) In vaudeville and legit the government has clamped down on dollars set aside for boat costs, plus salaries on U.S. talent, and it's this problem that show sponsors want to overcome.

Need New Talent

Dealers today in flesh-and-blood are not kidding themselves that they can get away for long with home-brew talent, past experience teaching them that only a constant flow of new faces means the salvation of two-a-day vaude and legit in this sector.

This zone is a top market for imported talent should the government relax its present coin holdback. U.S. acts have generally been offered a 10-week contract, with options (Will Mahoney has been around for over two years) plus free transportation and the right to accept dates from top pit loops for added playing time. There are no split weeks, no Sabbath shows, and acts generally stay in the one town around six weeks.

OVER-BUILDING HITS FILM BIZ IN S. AFRICA

By H. HANSON

Johnannesburg Dec. 10. Considerable strides were taken by the picture business in South Africa during the past year, but the tendency to overbuild now threatens to shatter some chameas. The tussle between African Consolidated Theatres on one side and 20th-Fox and United Artists on the other has produced that situation.

African Consolidated Theatres now constructed 10 new cinemas during 1941. Activities of United Artists and 20th-Fox resulted in the addition of 15 theatres costing \$4,000,000, or a total of 61.

African Consolidated Theatres now controls 155 theatres, and takes pictures from virtually all U. S. major distributors excepting UA and 20th-Fox. It even has product deals with Metro, which has cinemas in Johannesburg and Durban showing their own product.

While films from the States have been reaching here, efforts to import vaudeville and legit shows have proved unsuccessful because of booting restrictions. Several acts and theatrical lineups booked by African Consolidated had to be cancelled because no accommodations were available. This gave South African native talent a chance.

The Office of Works, which has charge of all British Government property both in construction and repairs, has salvaged two valuable pieces of stained glass from the house of Commons burning last year and presented one of them to the Press Club of London and the other to the Washington Press Club.

WILLIAM MOLLISON

Sends Greetings To All His Friends In America

LAST YEAR'S OUTSTANDING SUCCESS— "LADIES IN RETIREMENT"

THIS YEAR—

"LADY BEHAVE"

(In Association With Jack Hylton)

Permanent Address—

His Majesty's Theatre,

LONDON

SEASON'S GREETINGS

From

QUALITY INS

of London

(Leicester Square; Regent Street, Etc.)

Who Proudly Announce

"STILL THE BEST COFFEE IN TOWN"

*Greetings and Good Luck*  
to  
*Our American Friends*

**REGINALD BAKER**

Managing Director

**MICHAEL BALCON**

In Charge of Production

**Ealing Studios, London**

# WHAT TO EXPECT IN '42

By LESTER GOTTLIEB  
Publicity Director, Mutual Broadcasting System

We all know that the war is going to affect sharply the normal operations of America radio. The industry is prepared and eager to cooperate to the utmost effort. But somehow, I have the feeling that, for the most part, radio is going to continue its natural, pre-detained course in 1942, and that many things are going to be like they were in 1941.

The C. A. B. and, in short, the Radio City Music Hall will have the Rockettes dressed as bunnyes during Easter Week and 'Variety's traditional anniversary issue will have a green cover.

I've read so many lists of the 10 best and 10 worst in broadcasting, topped with an overview of my prophetic chapeaux, remodelled from an old dunce cap from P. S. 161, and will take reasonable wagers at proper odds, that the following events will take place in the broadcasting industry:

Four thousand five hundred and sixty-two contestants will muffle the 564 questions on 212 quiz shows.

'Variety' will pan 26 new soap operas.

Some innocent engineer in a radio station in Smaltry, Montana, will play a recorded aria from 'Madame Butterfly' and get railroaded out of town by the local Rotary club.

One major network will insist its bot, unconfirmed news flash from Geneva got on the air 13 seconds ahead of the other major networks. This will be promptly challenged until each web's world's most honored watch is checked against an impartial observer's B-U-L-O-V-A.

No. N. A. B. Demonstration

Some tenor will sing 'Jeanie With the Light Brown Hair' in a Cleveland night club during the N. A. B. convention without causing any demerit among the delegates.

Lucy Monroe will sing 'The Star Spangled Banner' 1,000 times.

Gabriel Heatter will be optimistic.

Some of the B. and O. programs will seldom agree.

The Lone Ranger will outfit 143 cow rustlers, 14 unsuspecting sheriffs and 17,000,000 all-eyed listeners.

The Dodgers will be skinning tie ball game with the Phillies, thus forcing WHN's slip-record program off the air.

A group of independent broadcasters will form an association of independent broadcasters not to be confused with 17 other similar groups.

Lewis Allen Weiss will make the important trips to New York and the Union Pacific will name a train after him.

Five hundred and sixty-four radio comedians will make jokes about Hirohito but 10 years from now Gilbert & Sullivan's 'Mikado' will still be the only Tokio take-away anybody bothers to remember.

Special Features Men will have a comparatively peaceful year, thanks to the extinction of 'Free Air time' pressure groups.

Some new patriotic ditty will top the Hit Parade 14 consecutive weeks. I haven't the slightest idea who will publish it.

'Variety' will like one new soap opera, probably by Sandra Michael.

Norman Corwin will try and top his 'Bill of Rights' program classic with a new one that uses Greta Garbo, Shirley Temple, Groucho Marx, Maurice Chevalier and Gertrude Lawrence as walk-ons.

Out-of-town radio excites visiting New York network execs will insist upon seeing Olsen and Johnson's new madhouse on each trip. Their polite hosts will make a hasty retreat after the overture and play gin rummy in the men's room.

## Fan Mail Returning to Normal, Dropped 40% After Jap Attack

Volume of fan and inquiry mail to radio stations is beginning to resume normal proportions after suffering a sharp decline since the war slumps in industry history. The breakdown came with news of the attack on Pearl Harbor and America's entry in the war and the inflow of this class of mail stayed bad for a week. Listeners were excited but they were hardly in the mood to respond to advertising offers or to request reaction programs.

Some stations reported that their mail response was slowed by as much as 40%.

Some of the network programs of the quiz and participating titles which go to heavily for letter appeal were particularly hard hit, but by the end of last week most of them had evidence that their mail returns were on the way to recovery.

## TELEVISION SOCIETY 'MOBILIZES' FOR WAR

American Television Society has set up a number of committees to speed clearing hours for educational television programs. Besides the formation of a talent pool of writers, actors, directors, producers and designers to serve on a voluntary basis on defense programs, the organization will establish Defense Clubs of Television to increase audience.

Headed by Norman D. Waters, president, those who will serve include Don McCure, vice-president; Robert Champlin, treasurer; Kay Reynolds, secretary, and William Kay Halsey, V. Barrett, publicity director, David O. Alber and Olga Lee, chairmen of the various committees are A. Hirschmann, programs; Thomas H. Hutchinson, production; Olga Lee, talent; Don McCure, education; S. Liggett, film; C. Matz, news; Dessner, research; Charles H. Whitebrook, library; J. Raymond Hutchinson, education; George Wallace, publications; Alber, publicity; Vivian Fletcher, social, and Barrett, membership.

ATS has also established a new Service Membership, available without payment of dues to those wishing to help in television defense activities but not able to join as regular members.

Toledo, O.—Henry Stambaugh, from WLOK, Lima, O., now announcer at WTOL, Toledo.

## Carleton Young Is Bromo's Version of Ellery Queen

Carleton Young will play the title part in 'Ellery Queen' when the 13-episode series returns to the air Saturday (10) for Bromo-Seltzer. Hugh Marlowe originally played it when the show aired as a CBS sustainer and later for Gulf oil. Marlin Schofield, who created the part of Nicki in the original version, will play it again in the forthcoming version. Santos Ortega will be Inspector Queen and Charles Paul will play the organ and provide arrangements. Lennox Ross will probably be a member of the guest group trying to guess the solution on the first broadcast.

George Zachary, who worked out the original show with co-authors Frederic Dannay and Manfred Lee, will again direct. Lee Cooley will supervise for Ruthrauff and Ryan.



ED EAST AND POLLY TEN COMMERCIAL SHOWS WEEKLY, WJZ, N. Y. KITCHEN QUIZ SHORTS—COLUMBIA PICTURES.

Non-Talking Bandleader

A courageous young bandleader will make a unique attempt for popularity by emphatically refusing to announce his own remote broadcast. This will start a new fad that will sweep the country.

Milton Cross will read a commercial on 'Information Please' that Clifton Fadiman forgets to clock and a set of The Encyclopedia Britannica will be sent to the American Tobacco Co.

'Romantic' will make one, more final, farewell broadcast.

Network gendarmes will seize a tiny, bespectacled member of an exciting studio audience because the victim carried out with him an ominous-looking package. Contents turn out to be two dozen sample packages of some sponsor's product which the victor had won as a consolation prize on a quiz show.

Some statute press agent in a radio station will send out a publicity picture without a microphone nameplate in it and hear plenty from the boss.

A conservative lad will be given the assignment of running one of those all-night record programs. Having been in the country for a number of years, he will content himself with just announcing the titles of the songs and playing the records. This phenomenal style will win him 66 participating accounts and a host of admirers who call drivers.

A radio engineer will decide to clean out his desk one day and discover a facsimile machine.

## 'Victory News'

Wichita, Kan., Jan. 4. Radio station KFBI has new sustaining program presented each afternoon, six days a week, called 'Victory News'.

Meantime, Southwest Aircraft sponsors 'News of the Air,' war summary and highlights of air industry.

## Goldmark to Show His Colors for Tele Group

Members of the American Television Society have been invited to attend the television meeting of the Institute of Radio Engineers and CBS at the Commodore Hotel, N. Y., Monday night (12).

Peter Goldmark, chief engineer of television of CBS, will demonstrate color television.

Includes WBBC, Canton

Canton, O., Jan. 4. Distribution of Christmas bonuses in the form of defense bonds and stamps to all employees was made by Brush-Moore Newspapers, Inc. in office WBBC, Canton, O.

## BBC MEN MADE LIABLE FOR SERVICE

London, Dec. 15. Men employed by the British Broadcasting Corp. hitherto reserved the right to be liable to service up to the age of 35. This will affect 1,500 at the BBC. They have received an order to show cause why they should not be subject for draft by the force. It includes all classes of artists, news editors, announcers, etc., but not, as yet, engineers who are still exempt from the age of 30.

If these men are taken to join the colors, it will be necessary to make greater use of gramophone records.

## ZENITH'S NET PROFIT

\$1,150,873 Almost Equals Six Months' Profit of 1940

Zenith Radio Corp. net profit for the six months ending Dec. 31 totalled \$1,150,873 as against \$1,158,072 in comparable period last year. Profit after all charges and deductions for federal income and excess profits taxes amounted to \$754,533. These figures are equivalent to 15.3 per cent common share.

Presently unfiled non-defense orders on hand will require full use of any facilities not devoted to defense production, according to E. F. McDonald, company president. Production on defense contract will increase at such a rapid rate in the future that Zenith will be unable to meet increasing demand for regular line of receivers, he stated.

## Emil Dorer, G. Heuther Quit WWRL, Woodside

Emil Dorer, for the last three years continuity editor of WWRL, Woodside, L. I., has resigned.

George Heuther, engineer at the same station, has left to join the CBS shortwave engineering department.

## WFBZ'S BIGGEST YEAR

Baltimore, Jan. 4. Station WFBZ, local Mutual outlet of the non-profit WFBZ, Inc., employees, claims its business is best in the station's history.

Outlets switched affiliation last fall from NBC-Red.

# THE BEST OF THE ARMY OR NAVY SHOW

Scores of radio announcers and engineers are already with, or about to be with, the 'Best of the Army or Navy' show in the United States. This was expected due to the young years averaged in these two groups of radio men of engineers, prior association with the National Guard or officer reserve, and directors of radio programs. Scores run somewhat over in average, although many a striping is smothered.

A considerable number of radio advertising men have consultative or active parts in the show. Projects, etc. As, for example, Vice Chairman, Charles J. Gilchrist, Jack Hartman, and J. S. Department directors of radio stations. Or the special assignments of Frank Stanton of CBS with the 'G.I. Canteen' and 'Taps' Or the Aylesworth-Whitcomb team in the Rocketeer committee set-up.

- Chicago to Service
- Chicago, Jan. 4. Partial list of advertising and radio men in armed forces:
- Nori Gerson, formerly head WGN
  - Oren Evers, formerly news editor of the army, I.C.C.
  - Irving Slesin, U.S. Department of Commerce
  - Ogden Niften, Sherman K. Ellis
  - Robert J. Ryan, J. Walter Thompson, marines.
  - Robert Wintercoore, J. Walter Thompson, army.
  - Joe Calloway, J. Walter Thompson, army.
  - Tom Adams, J. Walter Thompson, navy.
  - Thomas O'Connell, J. Walter Thompson, navy.
  - James Ramsey, J. Walter Thompson, RAF.
  - Robert Lott, J. Walter Thompson, navy.
  - Brooks Hayes, J. Walter Thompson, air corps.
  - A. M. Jones, J. Walter Thompson, officer, army.

## Not Many From L. A.—Yet

Hollywood, Jan. 4. Check-up of agencies reveals that personnel so far has barely been tapped for war enlistments. J. Walter Thompson lost office John Ronald Ross (Navy) and Henry Owen (Navy). Presently John Christ, contact on 'One Man's Family,' was drafted and is now at the University of California, junior producer at Lord & Thomas, joined Army air force.

W. B. Rubicum staff intact as air force.

## Frisco's Contingent

San Francisco, Jan. 4. The enrollment in service from here now includes:

- EGO-KFO
- King Harris, salesman, now Ensign in Naval Intelligence.
  - Curtis Beck, chief engineer, splitting time with Naval Communications via rank of chief of station commander.
  - Dave McNutt, press, now in charge Public Relations, Mather Field, U. S. Army Air Corps.
  - Ed Chapman, news, sports, now Lieutenant in Naval Intelligence.
  - Dick Bertrandian, producer, now Ensign, Naval Intelligence.
  - Bob Gray, page, now Corporal, Signal Corps, Camp San Luis Obispo.
  - Ed Callahan, engineer, now Lieutenant, Navy Communications.
  - Tad Fullaway, engineer, now Lieutenant, Navy Communications.
  - Buddy Sugg, engineer, now Lieutenant, Navy Communications.

## KFA

Lon Hughes, daily financial newscaster, serving as Lieutenant in Navy.

## KJBS

Willard Tiffany, chief engineer, now First Lieutenant, Army Signal Corps.

## KQWC

Bert Buzin, farm reporter, enlisted in Navy but not yet called.

KFBC

- Ernie Underwood, chief engineer, in Navy.
- Charles Concanon, engineer, in Navy.
- Fred Crawshaw, salesman, USNR, Navy Intelligence.
- Nonnan-Ericson, Nonnan-Ericson, time buyer, Ensign, Navy Supply Corps.
- Philo Costal, media and radio, Ensign, Navy Intelligence.

# BIGOTS WILL BE BACK AFTER THE WAR

By ROBERT J. LANDRY

This special green-overcoated edition of 'Variety' has been dedicated to the editorial theme of 'The Fifth Freedoms' (see lead editorial) and will serve to remind radio, along with the other branches of entertainment, that the censor is always with us but that this need not unnecessarily disturb us unless or until censorship exists without common consent, absolute, capricious, denying all appeal from its decisions and all challenge of its justice. Indeed censorship is not always an evil. Just now military censorship is a positive virtue because it protects our soldiers and sailors and our whole war effort from needless risks. Even in normal times we have small censorships of assorted kinds, not all of them busybody or vicious in origin and motive. Some forms of 'censorship' are simply measures making it possible for families to live together, corporations to compete, points of view to be heard without creation of intolerable libels and incitement to dangerous manhandling of persons.

Radio is our most conscientiously conservative medium. It has to be. Programs cannot come blurted out into millions of parlors. Radio material must be pre-censored to take into consideration:

(a) A dangerous, ever-present tendency to half-listening, in which there's implicit at all times the hazard of fostering false rumors and, through them, panic. The foreign language elements, millions strong, are imperfectly acquainted with English.

(b) The need for, under advertising sponsorship, general good will carrying with it a requirement not to offend the religious, racial, regional or other opinions of listener-consumers.

(c) The fact that children are conspicuous listeners and that the broadcaster must, since the Government or the parent cannot, pre-censor program content.

### THE WITCHHUNTERS

But special differentiation needs to be made as regards the politician-censor, the witchhunter-censor, the loves-to-regulate-his-or-her-neighbors censor. These types are natural enemies of radio. Most of them fortunately are on or near the lunatic fringe. Many of them are isolated eccentrics. But when a lot of them get together in a conspiracy of shared antipathies they do possess considerable powers of mischief.

In the statement announcing that this special edition would be devoted editorially to 'The Fifth Freedoms' 'Variety' said: "... The censor, ever ridiculous, ever bigoted, ever intolerant, waits only for plausible occasions to ply his craft. Unabashed by defeats, unpunished by satire, unresponsive to the basic theory of self-expression he is ever and always the enemy of anything which he disapproves. Since he begins from a narrow base nearly anything may be outside the meagre scope of his sanction. And anything he's agin he will try to stop."

It is worth recording, too, in these remarks on self-expression during 1942 that, for the first time probably in modern American history, there was a serious proposal that stage plays, motion pictures and radio programs ought not to concern them-



selves with issues of the day. The senators that enunciated this astonishing view did not allege untruth in stories concerning the Nazis. Rather they recognized that to examine the Nazis was to loathe them and to loathe the Nazis might break the enchantment of isolation.

Not daring to demand or expect that the playwrights, lyricists, actors, directors and producers of a democracy should praise Hitlerism, the isolationists seem to have been arguing that since it was impossible to praise, it was 'propaganda' to pan the gangsters of Berlin.

### THE GREAT DEBATE

During the 'great debate' of 1940 and 1941 radio provided the forums for discussion of our foreign policy. In general its job was to equalize opportunity, to make real the democratic boast that minorities are respected. Actually radio may have been used, on occasion, by men and women and organizations that subsequent investigation will prove to have been pro-German and perhaps German agents. But while it was legal the American Nazis had their full chance, even though none of them had the courage to call themselves frankly and openly pro-German.

All that is now history. It remains only to record the obvious truth that radio did not, and could not, take the initiative that Hollywood could and did take. Radio was committed to a position of official and mandatory impartiality. It was true to its primary function, free speech for all. If at times radio seemed inert and sub-humanly restrained, if broadcasters took torrents of abuse from pro-German or anti-British committees and if, through the whole non-belligerency, radio seemed almost vacuum-sealed that is not a condemnation of radio but rather conclusive proof that the ideal of fairness was observed in everyday performances, not just in the speeches of industry spokesmen.

It was irksome through 1941, to many citizens to hear radio time apportioned, minute for minute, to the anti-democrats, the fascist-minded, the haters of progress, the Bundists. But that radio stuck to its policies will in the end undoubtedly prove something to be grateful for. Democracy has confirmed and established and conspicuously advertised the doctrine of fairness to all. It will be hard for would-

## THE MURROW DINNER

Five days before war hit the United States between the eyes—from the 100,000 men attended—quest, given by the Columbia Broadcasting System in honor to Edward Murrow, home from London. It proved to be an evening of high intellectual and moral tone. To quote a few reasons:

William S. Paley: "Freedom of speech is a safeguard for the great mass of men everywhere, an assurance that neither Government nor dominant interests of any kind shall further their selfish or sinister ends by deciding what the people shall be allowed to say or hear said."

Archibald MacLeish: "You destroyed in the minds of many men and women in this country the superstition that what is done beyond 3,000 miles of water is not really done at all; the ignorant superstition that violence and lies and murder on another continent are not violence and lies and murder here... the black and stinging superstition that what we cannot see and hear and touch can have no meaning for us."

Edward Murrow: "I should not accept the terrible responsibility for the lives of soldiers and civilians that would belong to a news commentator in a country at war without a system of official censorship."

be tyrants of the future to kid the American people that radio is under a 'taint' that needs to be purified. Radio actually went so far in fairness that it exposed itself to the taunt that the Goddess of Liberty was doing a back-bend.

### PRO-GERMANS

The pro-Germans, who said they weren't, did their best on the air. Their arguments proved weak and phoney. The advocates of the Germany-means-no-harm-to-us viewpoint said all they could think to say. They persuaded few Americans and events have proved them loud.

Gradually the great debate progressed with all its deadly repetition and essential unreality the temptation of the radio microphone overcame the prudence of many of the speakers. Lindbergh at long last revealed himself in 1941 as just the plain garden variety of anti-semitic. The American people had the democratic opportunity to study and to make up their own minds about the motives of many of the don't-help-England boys and girls. The Axis on Dec. 7 removed all doubt as to who was who.

As to radio's more positive contributions to democracy in 1941 there was no lack of fine programs. The events of December overshadowed the other 11 months, but on the whole there were, throughout the year, many fine programs that helped the United States have (1) a public well informed on current events and (2) a public appreciative of the differences and reconciled mentally to the inevitability of conflict between democracy and fascism. The following is an arbitrary list:

### THE GREAT BROADCASTS OF 1941

- Winston Churchill in U. S. Senate, Dec. 26.
- President Roosevelt on Pearl Harbor, Dec. 9.
- Norwin Corwin's 'Bill of Rights' Dec. 15.
- Carleton Morse's 'The Case of Robert,' May 18.
- Archibald MacLeish's Introduction of 'Murrow,' Dec. 2.
- Fourth Game of the World Series, Oct. 4.
- Stephen Vincent Benet's 'Nightmare of Noon,' May 18.
- Treasury Hour, Aug. 20.

Implicit in the above list is a variety and a vigor of democratic self-expression that is worthy of a little general reflection in the trade. During 1942 it will fall to radio to perform a many-sided job of morale building and morale maintenance. The pattern for future programs is partly suggested in some of the items listed above. The ending of the farce of 'neutrality' and the ending of the courtesies to the pro-Germans will simplify things enormously. Radio can now go to town. It has discharged its duties, split every legalistic-hair. It may now become an arm of the fighting forces.

### PAR, FAR AWAY

Looking backward radio has reasons for satisfaction. It has already demonstrated a sophisticated talent for self-discipline and self-censorship. With Manila burning, with taxes piling mountain-high, how far away seems the picturesque, goat-wearing 'Doc' Brinkley of early radio and the oopsy incident of Mae West and Don Ameche.

One thing is sure after the war: Our bigoted friends will be big in force. They cannot be converted, sweetened, enlightened or jollied. They are attached to their hatreds and their prejudices and would feel lost without them. Their zeal to infect their fellow-mortals with religious and racial virus will drive them on, when the time is again opportune, to attempt further exploitation of the airwaves.



# Throwing out the Baby Along with the Bath

## CRITICISM UNFORTUNATELY HAS STOPPED, NOT IMPROVED, CHILDREN'S PROGRAMS—POLLS AND SURVEYS PROVE ONLY THAT THE TROUBLE WITH KID SHOWS IS THAT ADULTS DON'T LIKE THEM—BUT THE KIDS DO—PSYCHIATRISTS CONCEDE YOUNG MINDS NEED EXCITEMENT—COULD J. M. BARRIE TAKE RADIO RULES?

### IS U. S. GROOMING ITS YOUNG FOR DIFFICULT FUTURE?

By Josette Frank

(Lecturer, Author of "What Books For Children," Staff Advisor Radio Committee and Book Committee Child Study Association of America.)

There has never been a time when radio's service to children is as needed as it is today. The children are listening in on the reality of war and horror. This listening is both inevitable and unavoidable, not shut them out from what is happening in the world around them, or should we want to. Yet children are entitled, also, as we are, to good radio entertainment of their own. Are they getting it?

Children are important as a listening audience—that is one thing we may as well learn from the dictators who have seized this audience and made the most of it for their own purposes. In the democracies our generation will make the peace, perhaps, but it will be their people who will have to keep it. To groom them for that task we will have to do just about everything we can do. The high time radio began to take children seriously. It's high time we began to use this democratic medium to its best advantage.

This seems the moment, then, to take stock of children's radio, to survey the trials and tribulations that have made up their history, to consider the gains and the losses.

There is no field of radio has drawn so much fire, and probably in no field has creative effort struck such hampering snags. To understand this, one must go back a few years—perhaps seven or eight. When the radio first became aware that children are also people, children's programs of all kinds began to fill the late afternoon hours. They offered a wide assortment—good and indifferent—and they held their young listeners spellbound. At one time they became a target of attack from all sides. Broadcasting stations were subjected to a barrage of letters from anxious mothers (a few fathers, too) indignant teachers and representatives of all kinds of organizations. The protests ranged from sweeping condemnations of radio per se for the young, to attacks on certain programs as damaging to children, and to individual complaints about the particular program which gave particular Johnny chills and feverish fits. It was taken as an insult, even allowing for a laudic fringe in any movement, here was an amount of criticism that could not be ignored.

#### Met Criticism By Ending All Children's Programs

The networks and the stations reacted in the ways that surprised each in its own way. But the important thing is that they did react. Station directors, network executives and sponsors are also parents, with children, their own or other people's. They were, therefore, decidedly sensitive to this particular criticism. Their forms of response, however, were not altogether fortunate. Some opted to divest themselves of children's programs throwing out the baby along with the bath. Some were generous enough to give juvenile programs downward—that is, to remove anything and everything which might give rise to parental criticism—and thereby took the heart out of some of the best programs from the children's point of view. A few listened politely, nodded to show that they had heard, and went on in their own way making money and incidentally entertaining children, placing the burden of criticism on those who claimed any damaging effects.

The result of all the sound and fury has been, for the most part, on the negative side. We have fewer

bad children's programs but we have also fewer children's programs of any kind. Some very good programs suffered in the general demote. Too, almost no new programs of importance to children have appeared recently, the result is that children who enjoy entertainment in the late afternoon now have to choose between fairly limited and stereotyped juvenile fare and adult heart-thriller drama or news program.

Whether or not today's news makes ideal bed-time stories for the child is beside the point. It is not subject to attack on that ground. Death and destruction at Manila, thousands frozen down by machine gunfire; frozen bodies in the snow; the dying piled high in the streets of ravaged cities. No children's drama could or would dig up so much accumulated horror. Yet whether we approve or not, this is what the children now go to sleep on.

Everybody seems to agree that something should be done about children's programs. But what? Not, certainly, more surveys of children's preferences. We already know by their knowledge on the air which programs children like best—even though parents are unwilling to believe the evidence. And programs they don't like we needn't worry about, since box-top inertia brings them to an early end.

#### Pluses, No More Surveys; Get To Problem's Root

What is needed instead of surveys is an honest inquiry into the causes and the present state of children's radio, a facing of the facts with no axes to grind. Such an inquiry must get down to the real problems, and attack their solution without prejudice but with courage and intelligence.

Such an inquiry would begin by asking the people in a position to know: the networks, the sponsors, the advertising agencies, the producers, and the writers of children's programs, as well as educators, psychologists and critics. The problems as seen by each of these, and a composite of all of them, should throw a very considerable amount of light on present difficulties and point the way to things that might, or must, be done to give children what they have a right to hope for on the radio.

What, then, are children's radio? If



Josette Frank

you ask the networks they will tell you it all boils down to the question of money; that children are a limited purchasing audience; that sponsors therefore prefer to spend their money to reach adults. Besides, they will tell you surveys show that children habitually listen to adult programs—suggesting that they therefore do not need programs of their own. Enough good thought lies in both of these statements. It's true that many so-called adult programs are written to a 12-year age level, and are heavily listened to by children, though immune to attack as children's programs. And yet there remains the obvious fact that certain sponsors have found children programs definitely profitable—it is safe to assume that they would not have kept their programs on the air these many long years unless the flow of box-tops had indicated good fits. And while children may listen to, and enjoy, adult programs, they will also listen to and enjoy programs more suited to their own age and interests—if the programs are good. This is, however, an important 'if'.

#### Trouble With Kid Shows Is Adults Don't Like Them

The advertising agency sees the same problem from a different angle. The trouble with children's programs, they will tell you, is that

parents don't like them; and that the inevitable headache a children's program brings to a sponsor isn't worth killing. So why bother with children when you can sell the same amount of cereal in a morning program of chili-curl for mothers? It is true that the advertising agency bears the brunt of the headache that comes from dual control—but the fact that children control the success of a program, from the listener standpoint, while the parent controls the purchasing power that will satisfy the sponsor. But that still does not explain why children's programs should be vastly profitable to some sponsors and not to others. It still doesn't remove children as a potentially paying and an important audience.

From the parents' point of view the trouble lies with children's programs' lies in the programs themselves—too much news, too much too much noise and excitement, too much unlearned adventure, not enough educational content and too little good English diction. Program directors and script writers, endeavoring to meet the criticism, prefer to come up against some pretty real question on these points which must show that children habitually listen to adult programs—suggesting that they therefore do not need programs of their own.

#### Psychiatrists Concede The Need For Excitement

For example: If children don't like getting doses of the excitement they find in legitimate programs of their own, how may they be helped? Nor can you reform them in adult programs never intended for such young ears? You can hardly deny adults the privilege of listening to these thrillers, and there seems to be ample proof that many of them. Nor can you reform them to make them safe for the children. There is the further comfort that psychologists and most psychiatrists concede children's need for excitement and adventure, even vicariously indulged in by radio. It is well known, too, that children love noise, however their parents abhor it. Children seem to stand quantities of it—either their own and other people's—without visible strain. Particularly in the most peaceful, quiet homes they welcome radio's loud blast.

Anyway, you can't even violence is a part of the elemental nature of things. But the real trouble we find these elements in the Bible; our folk literature abounds in them. It makes children's programs quite naturally ask, then, on what basis must we consider these things bad for children? The answer probably lies in that somewhat intangible matter of degree. There is a difference between a good and a bad and a certain unexcited noise and continuous feverish excitement with no relieving quiet and cooler air for anybody—and bad drama besides.

If children are to be sure, more sensitive or more easily upset than others, and their needs in this respect are therefore special, their needs are notoriously poor to judge by base their by their own child, and to give for the criticisms of the adult on personal observation of this one sort of the criticisms of the adult on radio's observation. It is unfair to radio to key all its children's programs to sensitivities of children's radio or of any one child. Years ago we have known children to have a playmate in the relative of a young boy of holding little Eva to heaven; to lasso and scalp and shoot in patterns suggested by the movie Buffalo Bill. We have not therefore condemned Uncle Tom's Cabin as a bad thing. If we know children we know they do not have a sense of reality as to fly out of a window enacting Superman, has already been in need

of special care long before this could have happened.

Does every children's program have to teach geography, science or grammar? The best educators are willing to allow children interludes of pure entertainment. We may expect a well-written one. For the script not to murder the King's English—except in its character parts. We may expect a three-act program to present an authentic geographical background. But we need not add to the real life. If scientific facts come into the program one should not be afraid that they are careful and accurate. Some children are enthusiasts for quiz programs, tugging up bits of unrelated information. With delight. Others prefer pure entertainment—a mystery or a fantasy—undiluted with any serious intent.

The writers of children's scripts should be heard, too, for theirs is the practical problem of trying to write creatively, to order. And the order is a considerable one. For the creator of children's programs must write to please two audiences at once—audiences whose tastes and interests are miles apart. He must satisfy his sponsor—that is, he must be able to write in a way that ratings—so he must, presumably, please the children. But he must also, and this is the real problem, please the parents. He must leave out or take out many of the things children are most likely to like. He must be able to write what adults feel only what you take out, not what to put in.

#### If J. M. Barrie Had To Face That N. A. B. Code?

This last seems to state, quite bluntly, what is perhaps the most difficult, to the writer, and actually there has been an appalling absence of concern about the creative side of writing programs for children. On the contrary, there have been codes and censors, fears and prohibitions, don'ts and musts, all seeming so large that we have failed to give the child his own voice. J. M. Barrie had set out to write "Peter Pan" to the tune of the present-day censor. What really is children's program? He would have had to leave out everything that makes his play a masterpiece for children. In fact he never would have written it! And that, unfortunately, seems to be the real trouble with children's programs for children—they don't get writing it. We have stifled creative writing with a very serious result. The child artist feels impelled to write for children with so many odds against him? If we are ever to have sincere and fine and artistically valid programs in this field we will have to revive creative writing. The people who care also for children—and then give them freedom to write. It would be no relief to say that the child artist is better than to content ourselves with the present dramatic sterility. It is easier to understand why children than to build one up. True, critics are not expected to be so sensitive. Therefore, if we are to give children's programs the attention it is needed. But there is a crying need for an experiment which will give us programs based on what we know children want and need. We must have programs for children while we persist in the blue-ink approach.

Broadcasting business has already shown that it has enough in mind to give the radio the same kind of mass public safety. It is doing so every day. It makes mistakes, but it is not so careless. It is a matter of public opinion, but it has still to learn to differentiate between public opinion and the public. The children are likely to be safer in the hands of commercial broadcasters than in the hands of the public. It may be, but then subjected to a hysterical or uninformed lay censorship. (Continued on page 140)

BEN GRAUER

Sustaining—See photo above.

Commercial—Another Window for Jergens in "Battle of the Sexes" for Mollie—In Kay Kyser's "Kollage for Lovers" Strike "Smile with a Smile for Clark Gable."

NBC BROADCASTING COMPANY

# TELEVISION AGENCIES SHOW UP DURING 1941

The year 1941 may be described as marking a sort of turning point for commercial programming. Advertising agencies started appearing around for screwball quizzes, giveaway stunts, and similar activities. They were not, however, in the line of games and fun and got back to fundamental principles of radio entertainment, namely the use of professional artists and allied entertainers. It was, also, of course, another big year for news commentators.

One newcomer of the year that captured favorable recognition from the trade and the general public was the new agency, the summer season on CBS. A summary of advertising showmanship during 1941 as observed by "Variety's" staff members follows:

**Levey, Moore & Wallace:** Can point with pride to the survival of the oldest half-hour dramatic show on the networks, namely, "Fanz Highler," grand-daddy of its particular genre. Also is doing a workmanlike job with "Famous Jury Trials."

**W. A. Arer:** "The Telephone Hour" is now its lone knob with network radio, and the agency every once in a while infuses that musical with a startling idea.

**Ted Hater:** New agency and uneven record for its first year as far as radio is concerned. Started off with "Your Marriage Club" and that folded out of innocuous desuetude. Struggled hard but inconclusively with "City Desk" and finally replaced it with "Hobby Lobby." Hopped on the family script bandwagon via "Maudie's Diary."

**B. B. & Co.:** "Bright Horizons" and "Armstrong Cork" during morning "Theatre of Today" were new to the list during 1941. Agency retained a glow with the perennial "Cavaliers" variety entertainment. It also had a restricted dramatic fare of its type. Agency is also due a pat for the way it has piloted the Phil Spitalny stanza ("Cavaliers Electric").

**Benton & Bowler:** Its Maxwell House show, with Frank Morgan and Fannie Brice, continues to hold high rank for itself, smartly outclassing variety entertainment. It is also, however, alarmingly absent from Prudential's Sunday matinee miscellany (CBS). Agency has fared far better with its Saturday "Lincoln Highway" and "The Big Show" with its dramatic serials, to wit: "Kate Hopkins," "Portia Blake" and "Dr. Malone."

Only program of this firm that had during the past year stuck to a straight and clicksome course is "Take It or Leave It" and one of the few quizzes that manages to hold steady attention is "Philip Morris" and its particular programs. It's been an almost constant shifting of policies, mostly toward dramatic efforts.

**Deane:** Sample-to-sample. The story remains little changed with the pasting years. Plenty of shows come out of this shop with "Easy Aces" the standout in quality. It has been in some degree displaced by the American Home Products programs. Great success has created a great faith in future. Time does count.

**Deane:** Heretofore associated in radio primarily with Texas, this agency may point to 1941 as its big year. Aside from controlling such packages as the Fred Allen and Metropolitan variety programs, it's the agency that has had in one of the outstanding clicks of the year, "Millions for Denise" (the summer version). It also brought back under commercial label Mrs. P. D. Roosevelt at a very high interest in what she had to say could be considered at its peak.

**Glenn:** The source of those Sunday matinee prodigies on ABC—Babe, the Morgan Sisters (Gardener and Garmy) and Olivio Santoro (Public School No. 11's yodler par excellence). They sell Philadelphia Strapples.

**Greene:** In the night-time radio policy with the quickly entertaining "Truth and Consequences," and otherwise the chance for some of the more successful serials which are still written or adapted for the air. For "The Green Channel" they handle "Life Can Be Beautiful," "Vic and Sade," "The Goldbergs" and "Against the Storm." Lally, Sandra Mitchell, plus attracts much professional attention.

**Haley:** Has hit upon something that seems to be going places—the nightly Coca-Cola name-band series on Mutual. Of the six periods, the one that is most often re-broadcast is the Saturday night half-hour series. As for the other Coca-Cola variety it is supposed to be on the air. For "The Green Channel" on CBS, the ingredients remain pretty and routine.

**Sherman K. Ellis:** Got in on the year's roster with a nine-week run of "Wax" on NBC. It was a success. The agency Edgar Bergen and Abbott and Costello took a vacation from CBS & Sanborn coffee.

**Walt Whitely:** Pioneers showmanship viewpoint, the Esty programs of the past year as a whole rated below average. Of its seven network shows, two of them might be classified as complete broadway-parlourhouse variety. "The Green Channel" is "Meet Mr. Meek," of dubious stankplastic quality, which is mastered by Levey Bros. to the Rutherford & Ryan agency.

**Wardner:** Has just added Elia Maxwell to its payroll for a ten-hour line stint on NBC. The "Coca-Cola" variety was the same intelligently grooved routine, turning out a pleasantly orchestrated Saturday Night Serenade" (Pat Milk), and trying to keep the kids with the design of "Tom Mix's Straight Shooter" (Ratson).

**Wesley:** Deserving of recognition for the standout job it has

done with merchandising "Dr. I. Q." and keeping the show itself crisply entertaining.

**Henry, Burns & McDonald:** An unchanging pace in the retention of the "The W. W. and Bob Becker" ("Tales About Dogs") brand.

**Albert P. Hill:** Moved into radio (NBC-Blue) this season as "The General Production" with "Smile," a dullness batch of low-cost, heavy-handed entertainment making the rounds of the country during the past year.

**Ivey & Ellington:** Radio: utility this agency embraces (1) Cal Tinney and (2) a daily Mutual series, "The Inside of Us."

**H. W. Kator:** A sole attachment to night-time radio, and while the production was hardly memorable, the series maintained a certain ingratiating quality.

**Levin & Mitchell:** After fumbling with a couple of quarter-hour shows, L. & M. introduced "The Thin Man" with Woodbury-Jergens, and the results on the mystery-comedy have been a general production. It has, indeed, often been lately been prescribed. It continues to get nighty, rarely however, on Walter Winchell and "The Packer Family."

**Lord & Thomas:** Introduced "Date With Judy" as a counter-part to Henry Aldrich, as summer pinch hitter for Bob Hope, and the work never got much above pinch hitter status. Agency otherwise has been plodding along with programs that are beginning to show tarnish. An indisputable exception to this is "Hollywood Squares," "The Hit Parade," particularly, has failed to recover from the tumble it took following the break between the radio interests and ASCAP.

**Lord & Thomas:** Introduced "Date With Judy" and the two talent-filled "Ford Sunday Evening Hour" and the two today-minded dramatic pieces, "Dr. Christian" and "Death Valley Days." The latter is a program that has been a success.

**McKee & Albright:** The season's talk of the trade is this agency's Sealshot show. The scripts often crackle with surprise and suspense. The series is a good one (not over-entertained), but they completely fit the personalities that Rudy Gray and the general public like. A further commendable component is the general production of the series. The program is the trade is that it had the program were an earlier step in the direction of radio in popularity.

**J. M. Mathas:** Unfolded this season's daily comedy-mystery, "Michael and Kitty." It's also the agency that found success in ABC-created "Duffy," a program that has been of pliant quality, not always consistent, but often excellent and a great publicity-getter.

**McKee & Albright:** Agency that's responsible for "Dear Mom" (Wrigley). It should be easy to forget the incident.

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stantial rise in '41, moving in on the edge of blame with the Red Skelton comedy package it contrived for Brown & Williamson. Skelton follows Bob Hope, toughest spot on air. Of dubious quality is the "The W. W. and Bob Becker" (Mennen), but it's the type of slapstick that a good script or two might be able to tilt into the click class. Agency's list also includes "The W. W. and Bob Becker" (Mennen), with Basil Rathbone and Nigel Bruce, which it packages on the outside for NBC.

**Sherman & Margrette:** So far this Chicago contingent has confined itself to daytime serials, but it has had plenty of indications that it is not averse to night-time radio.

**Raymond Speiser:** Made a timely buy of Drew Pearson and Bob Allen for Serutan. Its showmanship has been mostly in its experiments with the Stanton-Lauritzen variety agency mechanism.

**Stack-Geebe:** The "Pot of Gold" agency is still searching for that rainbow that encloses a radio show. It failed to push over a professional-amateur idea along musical lines, starting "Tommy Tucker," and it's still showing no signs of pulling with the variety series headed by Frank Lykes. Hater (Treasure Chest) remains on tap. He's the holdover from the "Pot of Gold" rank.

**Street & Finney:** Popped up in network (Blue) radio with a hill-and-midnight bogyman, namely, "Inner Sanctum Mysteries." Attached to this Sunday evening serial is Carter's Little Liver Bill, previously not allowed in the parlor.

**Sweeney & James:** Perpetually in the running via "The Voice of Firestone." The musical format remains unchanged through the year, with the program moving around its orbit from week to week, with a minimum of fanfare and a maximum of unobtrusiveness.

**J. Walter Wagoner:** As the year approached its end this agency was recognized as one of the more successful in the prize battle, the Chase & Sanborn Hour, a program that it had seen through all sorts of vicissitudes in the 11 years of its existence. It was a program that had been a success since before has an agency had to bequest involuntarily a program to another agency while that program was still No. 1 on the popularity list. Standard Broadcast Agency's "The Quiz" (eleventh hour) and its prize battle remained with its producer, but the firm falling from the showmanship angle also for another other. The program was a success since before has an agency had to bequest involuntarily a program to another agency while that program was still No. 1 on the popularity list.

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## WELLS WILL ECCE AS WELL AS SING FOR COLA

James Melton guests Sunday (11) on the Andre Kostelanetz program for Coca-Cola. He'll make a program, sing, Albert Spalding being ably assisted in concert. The program will feature Ray Middleton will guest on the following: Ed and Nodine Connor the (12).

James Melton is forming a show, the Bull Telephone Hour, to tour army and navy camps.

Wichita, Kas.—Mrs. Lovina Lindberg has been added to news staff of KFD.

## WALLENSTEIN RUSSEL FIRESTONE Programs Will Come From L. A.—Greets Film on "Sinfonietta"

During the absence of Alfred Hitchcock on the "Coca-Cola Sinfonietta" series on Mutual will be conducted on successive weeks by the following: Ed and Nodine Connor the (12); Lawrence, Wilfred Pelletier and Albert Sorenson. Entitled "The Symphony," the series will be conducted by Patricia, Harry Karpman, Frederick Devine and Ferdinand Oehring.

He'll also originate his Firestone program from the Coast during his stay there.

## KOSTELANETZ MUSIC TO 'Salute' Latin Rulers

At the request of the State Department, the Andre Kostelanetz series for Coca-Cola started Sunday (8) to include a spot on the "Coca-Cola" radio or two, to be called "Pan American" Day, and to consist of a salute to the head of one of the Latin American countries.

Kostelanetz personally knows some of the government heads to be saluted, and he'll be making a number of visits to South America. First man to be saluted was President Cachocho of Mexico.

## B. Oldfield Gabs While Awaiting Army Recall

Barnes Oldfield, the Journal's film chatter, is doing Hollywood gabs on KFOR. It's his old show, which he left a little more than a year ago for the Army. Recall is expected to be Nov. 24, 1941, after which he has been sent the return of the air, expecting Army recall. (He's a captain.) But latter has been slow in coming, so he's picking up the old show on KFOR.

In the Army, Oldfield was recently promoted to the rank of major, supervising Second Army broadcasts.

## LEONARD CARLTON TO INFORMATION OFFICE

Leonard Carlton, radio editor of the New York Post, has been given a leave of absence from his job to take an assignment with the U. S. Army's Information Office (Donovan committee). His replacement is not yet known.

New York City—Charles S. Holbrook, formerly with the publishing firm of Yankee, Inc. has joined the U. S. Army's Information Office.

# FREEDOM ON THE AIR

By QUINCY HOWE

(Mr. Howe is member of the Board of Directors of the National Civil Liberties Union; Chairman of the National Council on Freedom from Censorship; and commentator for WQXR, New York; head of the Editorial Department of Standard Magazine; President (effective Jan. 1, 1942) of National Board of Review of Motion Pictures; and author of "The News and How to Understand It," and other books.—Ed.)

The nature of radio is such that it puts many mechanical restrictions on free expression. The same mechanical limitations also make some degree of censorship necessary. Radio has many of the attributes of a public utility, yet it is at the same time a medium for artistic expression and the spread of information and ideas. The fact that, by and large, the radio industry has been able to turn to advantage the very handicaps and obstacles under which it must operate is perhaps its greatest achievement.

Censorship means governmental interference with completely free expression, and radio must function unless some over-all authority allocates wave-lengths. Government power, which compels the government to discriminate, in some instances has been applied to these wave-lengths. In normal times the government wisely lets the radio industry regulate itself. There is no federal interference with program content. The government almost automatically grants the licenses of the various stations every two years, and occasionally renews these licenses. The government power, always on the basis of public interest, convenience and necessity. These words merit no course to be given arbitrary interpretation.

The President also has the power in national emergencies to suspend the laws which have been in living order since September, 1939, to take over all the radio stations. Largely because the radio industry permitted the air to be used so actively, free, the government has had no occasion to impose censorship.

### REFUSAL TO DEBATE

During the past year, it is true, a controversy did develop between the majority of the Federal Communications Commission—the government agency in charge of radio—and the National Association of Broadcasters—the trade association of the radio industry—which worked out a code of its-own over two years ago.

In the Spring of 1941 the FCC issued certain orders which prevent chain broadcasting methods. Now, my point is not that the recommendations of the FCC should have been adopted. My point is that the representatives of the radio industry refused to engage in a forum discussion of the FCC orders over the air. One chain even went so far as to use its own facilities to discuss the FCC report on the ground that the report embodied legislation which would be considered by Congress. In view of the fact that all the chains and nearly every independent station had been voting hours of discussion to the Lease-Lend Bill which was still under consideration by Congress, this attitude on the part of the radio industry left a great deal to be desired.

### NEWSPAPER OWNERSHIP

I mention this one black mark against certain elements in the radio industry because the generally accepted record of the industry as a whole may lead it to make the same mistakes that many highly successful enterprises fall into. The FCC, the changes recommended in the report were not put into effect. In fact the FCC has been urged to amend the report to issue new licenses for radio stations to newspapers. Some of the new radio stations are now owned by newspapers, and some members of the FCC have favored the idea of further concentrating the control of a new medium of communication in the hands of those who already control the press. A series of "information-gathering" hearings were therefore held.

But the regulation of chain broadcast and the related question of ownership to the press do not involve censorship. It can be argued that a divestiture of ownership may lead

to a greater diversity of ideas on the air. But it can also be argued that closer association between radio and the press will give the public better service. Censorship and free discussion come into the picture only in so far as the question of pre-censorship should be publicly discussed. And it is only in so far as the press and radio may have restricted discussion of these vital topics that they can be said to have curtailed speech on the air.

### NATURAL CENSORSHIP

Except where the direct commercial interests of the radio networks are concerned, the chains have encouraged wide discussion of public issues with even-handed justice. In political campaigns, the leading candidates for public office enjoy equal access to the microphone. Leading spokesmen on governmental issues of foreign and domestic policy also receive general allotments of free time.

Because Americans own some 50,000,000 radio sets, it is obviously impractical to give a wide variety of material to go over the air that can be published in book form or presented in theatre. Also, because the whole radio industry owes its very existence to commercial advertising, sponsored programs usually are designed so as not to antagonize substantial minorities—not to mention a majority of the public. Networks, individual stations and radio performers in every field must also consider the good-will of the public or they will lose their following. This state of affairs necessarily influences the style of presentation, and limits, somewhat, the number of topics discussed on the air. The type of entertainment that radio can afford to offer must also respect the tastes and prejudices of a mass audience. By these restrictions are inherent in the very nature of radio, which must operate on a limited number of wave-lengths within a limited amount of time. A newspaper, on the other hand, can print as many pages as the publisher pleases and anyone who wants to start a newspaper is free to do so if he has a couple of million dollars.

### A GOOD RECORD

The anti for any kind of freedom involves all other rights in that it resolves defensive and offensive opinions. The defensive front in the fight for freedom on the air is the fight against censorship. The offensive front is the fight for diversity, and at the same time to demand of the radio industry has every interest and every Constitutional support in normal times. It is possible to broadcast now. Nor has the government ever shown any disposition in peace to censor program content. The radio industry has held the defensive front by opposing censorship; it has also taken the offensive by launching new programs and encouraging the expression of many points of view

on the air. In short, radio has recognized that its best defense against censorship is an aggressive policy of diversity and a consistent policy of free expression.

This does not mean that all points of view should receive equal treatment on the air. Nor does it mean that long-established programs should be scrapped simply because they are long-established. The radio industry has to maintain a delicate balance between pressure from many quarters. The individual station or network has one function. That is to serve as an effective vehicle for free and varied communication. The sponsor has another function; the advertising agency has another; the performers have still another. And then there is always the general public, the pressure groups, and finally the federal government, a glorified traffic cop, a super-umpire.

### NEWS COMMENTATORS

As far as the public is concerned, radio appears to be delivering the goods. Public opinion polls have crunched more than 200 times what they hear from the radio than believe what they read in the newspapers. And more people know what they hear from news commentators than what they hear from any other source. The significance here is that the news commentators inevitably violate the letter if not the spirit of the code of the National Association of Broadcasters. When the code was drawn up, the news commentator as we know him today was in his infancy and the code laid down the same general principles for the commentator and the newscaster. Both were supposed to avoid bias in their presentation of the news. But as the art of the commentator developed, he had to introduce a certain amount of bias in order to stay in business at all. As a result you soon had a score of highly reputable, widely popular news commentators offering highly controversial discussions of the news on paid time. This made for greater diversity of opinion on the air, but in doing so it violated the code, which specifically forbids controversy on paid time for fear that the people with the most money could buy all the time to present one point of view. According to the letter of the N.A.B. code, controversy is confined to forum discussions and it is single talks by public figures to whom replies are almost invariably made.

The relief for this state of affairs does not, however, lie in taking all controversial commentary of the nature of the program which was cast a reply to every controversial news commentary. The remedy would seem to lie in changing the code to allow the commentator the scope he has taken for himself but at the same time to demand of the commentator a high degree of authority and integrity. And if the commentator ever does single out some important movement or in-

# Our Problems to Keep Em off the Air

The Girl Scouts of America is one among many service, cultural or educational organizations which increasingly value, and seek, opportunity to broadcast. But this organization is especially diligent in this extent: It doesn't want its local councils to go on the air hither-ketter just because some local station is willing to provide free time. Radio publicity and the radio must be classified into two general classifications. They are, work done by local groups with help and supervision from national headquarters, and that done by national headquarters.

Paradoxically, one of the organization's biggest jobs is to keep local council off the air radio, and to put them on "Unkings" groups can meet standards set by the national organization. They are given a diverse group activity built around the workshop principal. The national group provides the radio material, including a national booklet, radio script catalog, scripts from the organization's library of mailings, kits and radio information in a monthly publication. Local bodies are also advised of professional information and general outline of work prescribed. Preliminary training is recommended for all local groups, but not all of them actually go on the air.

To local groups already on the air or offered radio facilities for the first time, the national organization stresses that all programs must be above all else entertaining and only secondarily educational. Girl Scouts also point out to local groups and station managers that responsibility for good programs is shared by both, that the local organizations have a right to expect the station to furnish the station help, studio facilities, publicity and all other possible aid from the stations, in justice not only to the Girl Scouts and the stations, but also to the public. Above all, local groups are urged to plan programs strictly from the standpoint of providing best talent available, regardless of giving performance opportunity for the girls.

dividual for controversial attack, some chance for a reply should be provided.

### BRITAIN VS. FRANCE

As a responsibility which naturally falls upon the radio industry in time of war, in peace time, radio must observe the code laws which govern libel and obscenity. The Orson Welles "War of the Worlds" broadcast revelation still smolders in the memory danger that might be compared to shouting "Fira" in a crowded theatre. In time of war, radio is expected to respect military secrets just as the press respects them. Also, even the most selfish commercial interests of radio—to say nothing of its public and patriotic interests—rule out anything that would give aid and comfort to the enemy. This does not, however, mean that freedom of expression should be suspended in war time. Only in an atmosphere of free discussion can a free and open country hope to be successful war. The British have maintained civil liberties throughout the war, and the French have done the same. Compare where the two countries stand today. Civil liberties in time of peace can prosper best in time of war if it complies with traditions that have made it strong.

## Irna Phillips Declines 'Bid for Guiding Light' Not Liking Offered Time

Young & Rubicam last week offered to buy "Guiding Light" serial play program for CBS. The offer, for General Post. However, Irna Phillips declined to accept the program. Phillips, who authored late-afternoon spot on CBS, figuring she'd rather take a chance to make a shorter show for a sponsor, for some other network spot.

Ed & R. subsequently decided to change the recorded serials, "As the Twig is Bent," into a live show and to set a network option for General Post. Series is a Transamerican package.

### Jamestown's Rehearsal

Jamestown, N. Y., Jan. 4. This town's first broadcast will be held for 15 minutes Tuesday (30) evening, with all groups cooperating. The program will be held after interior lighting and Station WFTN took a major role in the test. Radio was utilized by the Chief of Police G. Harry Wood. The program by means of a transcription in a message of assurance and instruction.

During the proceedings, the station set the air for a minute. The minutes from Hotel Jamestown, giving a word picture from the official broadcast, with interior lighting, defense and Army heads by Julius Klink, publicity director of Chautauque Institution, and Al Jones, program director of the station.

## FINNISH CO-OP WITH 200 STORES USES RADIO

Duluth, Jan. 4. The Central Co-operative Society, largest cooperative in the country, with more than 200 stores in the Heart of Lake region, has purchased five 15-minute programs a week over a five station network out of WEEB, Duluth. The Co-op is a unique organization which has had a phenomenal growth in the last decade.

Recently it completed construction of a big grain elevator. The society publishes its own paper and magazine, operates a chain of gas stations, has a bakery, and its stores are one of the country's largest co-op plans. Although its business annually is \$10 million, the co-op pays only nominal salaries to its executives.

The program is a noon-hour show, Mondays through Fridays, produced and presented by WEEB staffers. It is a network program which originated in the Twin Ports. Carried by WEEB, Duluth; WJLB, Virginia; WJMB, Gibbing in Minnesota; WATW, Ashland; WIS, and WJMS, Ironwood, Mich. ETC are carried by the network.

## E. Y. FLANGAN TO SUB FOR CENSOR IAN

Toledo, Jan. 4. Member of WSPD, Toledo, has been named as network option for General Post. Series is a Transamerican package.

Ed & R. subsequently decided to change the recorded serials, "As the Twig is Bent," into a live show and to set a network option for General Post. Series is a Transamerican package.

## Barber's Temporary Loss Of Feigenson as Sponsor

Red Barber ends three-night-a-week series on WOR. New York, for Feigenson, barber, series ends, but starts Monday-Friday. Monday night spots stanzas April 13 for the same sponsor on the same date in the new series. Two other new contracts set by WOR are Peter Paul Corby, minute quiz Monday-Friday, starting March 8, through Platt-Ford, minute pipe solo, announced Monday on Jerry Wrenshaw's all-night show.

### GREETINGS FROM MOLLY PICON

Sponsored by SAUNDERS & MACWELL COFFEE ON WHN Every Tuesday & P.M. DIRECTION: WILLIAM MORRIS AGENCY



## Justice Department Sues in Chicago, Seemingly Contradicting New York Position on FCC and Networks

Washington, Jan. 4. Seemingly contradictory position of the Justice Department in the court rowing with the national radio chains drives home to even the most optimistic radio industry observer the deep determination on the part of a certain reform element of New Dealers to break up the network as now existing and bring the entire broadcasting business to heel. The Chicago suit against RCA and NBC confirms all this.

The latest court assault is deemed more of a harassing affair than a serious attempt to apply the Sherman anti-trust act. It all fits its into the picture described several weeks ago when Thurman Allen, U. S. Fly suggestively said he didn't think the industry would be allowed to fight the commission claims to have jurisdiction over network-affiliate affairs.

### FCC Batting Average

Washington, Jan. 4. Perfect batting average in the litigation league was claimed by the FCC lawyers in annual report for the fiscal year which ended last-June 30. No reverses were suffered in cases which were finally decided.

The Commission battlers won 12 times in the courts, prevailed twice in the U. S. Supreme Court and twice in the district courts. At the end of the year, four litigs were still in progress, three of them in the court of appeals.

From a purely legal viewpoint, the Justice Department is playing horse with the Federal courts and the U. S. Supreme Court in two different jurisdictions. In New York the special suits are being out of the FCC are contending the Communications Act confers all the necessary authority to promulgate and enforce drastic commands; in Chicago, trust-busters are acknowledging in effect that the commission had no jurisdiction to lay down its stringent regulations. The Chicago suit is tacit agreement with the position taken in New York by NBC and CBS that the proper way to move against the industry is through a Sherman act complaint, not by grabbing questionable powers and laying down arbitrary standards.

Whether the special, New York three-judge court will sit idle and let the trust-busters press a flank attack is one of the most intriguing questions. By starting a new action while one piece of litigation is pending, the Justice Department has taken a step which implies distrust of the New York jurists and, some think, might be considered extremely unrespectful.

Of course, possible some understanding may be reached to drop the New York action, this is not thought likely in view of the pound-of-flesh attitude of the FCC majority. If the Justice new initiative is dubbing both the New York and Chicago battles at the same moment, the industry may be pleased with the courts to help lighten the load.

Selection of Chicago as the site for the Sherman Act suit is a definite defiance of Senior Judge John C. Knox of New York. Months ago when the Justice Department took to bring any more anti-trust actions in his court, because of the volume of work and the handling of the industry-commission-litigation is an implication that the New York courts are entitled to a final adjudication of the question about FCC authority.

### WBQ's Stress on News

Memphis, Jan. 4. WBQ is emphasizing newscasts with purchase of INS wire. Station has long been heavy on sports events, particularly football and baseball under Coca-Cola sponsorship, but hitherto had off spot news coverage.

Will give news 2700 hours on the hour. Periods to range from three to 15 minutes, some sponsored, some sustaining.

### 915 Stations in U.S.

Washington, Jan. 4. Birth certificates were given 88 new radio stations during the fiscal year 1940, the FCC stated in its annual report, suggesting, bringing the number of transmitters to 915 by Nov. 1. Of the latter figure, 81 were operating, the other 38 being under construction.

Commission engineers estimated over 50,000,000 receivers in use.

### Irving Mansfield From Eddie Cantor's Entourage Joins Fred Allen Aids

Fred Allen show (Buchanan Agency) has taken the third Eddie Cantor (Brivio-Myers) staffer over, with Irving Mansfield now doing special orchestration for the Texaco program. Both come to Allen each other on the same night, Allen running an hour against Cantor's 30 minutes. The agency's interest lies in the G. A. B. ratings.

Vic Knight, who formerly produced the Cantor show, took off this season as Allen's producer. (Bob Welch produces for Cantor now.) Later Sidney Fields, one of the Cantor gagmen was added to Allen's corps of comedy writers, but he went off the show with last week's broadcast. Mansfield joined this week. In turn, Cantor's Harry Von Zell was originally with Allen seasons ago.

Holbrook Joins The Blue Charles S. Holbrook is the latest addition to the NBC Blue line staff. He comes from the magazine publishing field.



### DINAH SHORE

On the air for Bristol-Myers with Eddie Cantor every Wednesday at 9 P. M., EST, NBC Red Network, Coast-to-Coast and then again "Songs by Dinah Shore" each Sunday at 9:45 P. M., EST, NBC, Blue, Coast-to-Coast.

Currently: Record breaking Personal appearance at the Paramount, New York.

Exclusive: Victor Bluebird Recording Artist.

### KNOB, Omaha, to Start

Omaha's newest station KNOB is already ready to go on the air. Ernest Bader is general manager, while Jimmy Ferris, formerly with KOL's continuity department and now with the Union Pacific Railroad will be commercial manager, according to present indications. The station goes into the field with 250 watt power and its spot on the dial will be 1940.

### Foster May In Guatemala

Omaha, Jan. 4. Foster May, announcer of WOW, Omaha, is in Guatemala at present making transcription for a local coffee importing house, Furbush & Gallagher (Butternut Coffee). Deals are being used currently as color in promotion for May's new series of "Man On the Street" broadcasts. Last year's client for this program was Chevrolet.

### 1941'S MOST STARTLING SUGGESTION TO ADVERTISERS CAME FROM BRAZIL

The recently announced policy of the Estado de Sao Paulo, Brazilian Government controlled newspaper, of deciding the justification of advertisers changing agencies without good reason, is the content of a suggestion was decided yesterday by J. Russell Kierman of Frank Kierman & Co.

The newspaper's appeal to protect advertising agencies from the unjustified shifting of accounts, while drastic, focuses attention upon a problem that needs solution in this country. Mr. Kierman said, "I believe newspapers here might well consider some of the suggestions protecting agencies from the unwarranted loss of accounts which they have capably serviced."

New York Times  
Nov. 23, 1941

### NBC Continues With Separation Of Blue, Will Hold Chicago Huddle With Stations Despite D. J. Suit

### Mumbling a Vice That Spreads Into Writing; Radio Hope of the Future

Detroit, Jan. 4. There's too much stopy English being spoken and written in the United States, but radio may yet save the day. That was the idea of Dean W. N. Whitehouse, of Wayne University, who, in an address to the National Association of Speech Teachers, found Americans given to too much lingual laziness which eventually would distort words out of their present pronunciations. What's more, the same sloppiness had spread to writing because of the number of scribes today who write "lingually," probably mumbling as they go.

However, precision of pronunciation and enunciation as heard over the American radio stations may accomplish a great deal in counteracting the present slipshod method of speaking, Prof. Whitehouse predicted.

NBC will proceed with the setting up of the Blue as a separate operation. In 1942, NBC scheduled a meeting in Chicago of Blue affiliates Jan. 15, despite the anti-trust suit which the Department of Justice filed against NBC and CBS in the same town last Wednesday. NBC figures that the disbursement steps it has taken with the Blue cover in part the very things that the Government's complaint seeks to accomplish. The impression at NBC is that Thurman Allen, assistant U. S. attorney general, is mainly desirous of getting the indicted webs to accept a complete settlement. NBC feels that the position taken in either quarter that there will be no yielding on that department as long as it deems the practice of optioning time on affiliated stations.

Action on the filing of incorporation for the Blue in Albany will come the latter part of this week. Suggestions for a new log for the network now totals 20-odd. The Blue will operate as a subsidiary directly under the NBC umbrella and the network comes along. The Government in its suit asks that a receiver be appointed to liquidate the assets. There are no indications when the Mutual Network will file its own triple damage suit against NBC. The papers in this proposed liquidation have been in the works for several weeks.

### RADIO HEADLINES OF

## VARIETY

IN 1941

### JANUARY

'ARNOLD GROWS AT RADIO'  
'GRINGO-HATERS RAP NBC'

### FEBRUARY

'ASCAP YIELDS TO REFORMS'  
'QUICK AIR PEACE UNLIKELY'  
'QUIZ SHOWS IN C. A. B. SLUMP'  
'MUSIC HALLS ON SERIALS'  
'WRITERS' GUILD SETS PACT'

### MARCH

'MUTUAL SIGNS RAINBOW'  
'FRANCISCO SUMS UP TRIP'

### APRIL

'GENERAL FOODS TOPS C. A. B.'  
'UNLIKE AXES—RADIO IDEAL'  
'RADIO AIDS IN LATIN PAPERS'  
'RADIO TO SELL WAR BONDS'

### MAY

'TACKLE D. C. AIR PRIORITIES'  
'TOWN HALLS GET CLINIC'  
'MILLER CHALLENGES FLY'  
'NETT SHOW COSTS DOWN'

### JUNE

'FLY A FORMIDABLE FIGHTER'  
'ASCAP SAYS CBS 'INSINERER'  
'MASCARADA ON BORDER'  
'PUBLIC IS SATISFIED—PALEY'  
'U. S. BONDS AS ACTORS' PAY'

### JULY

'AD AGENCIES PLEAD FOR 2%'

'NOT-SO-CLEAR CHANNELS'  
'QUIZ SHOWS OUT, ACTORS IN'  
'SUDDEN RADIO TAX SOK'  
'WLW ASKS 650,000 WATTS'  
'GIGGLY BOOM AIR 'OMISSIOM'  
'COMPROMISE' SAYS 'WHEELER'

### AUGUST

'CLAIM-ALL! SURVEYS CORNY'  
'POLITICS BAIT PIX, RADIO'  
'THREE WEBS MEET FLY AGAIN'  
'WHO GETS WHAT FROM FLY?'

### SEPTEMBER

'O'DANIEL'S NEW BISCUITS'  
'WEBS NOW SABOTAGE-WARY'

### OCTOBER

'NBC OKAYS DISCS ON WEB'  
'CHURCH-IN-POLITICS ISSUE'  
'MUTUAL-NBC BEER BRAWL'

### NOVEMBER

'AD MEN NOW WARM-INDED'  
'SANDERS' BILL TO DRAW FIRE'  
'CHECK AXIS AIR 'OMISSIOM'  
'AD MEN NIX ADLIB AD COPY'  
'NBC DISCS FOR SCHOOLS'

### DECEMBER

'WEBS \$107,500,000 YEAR'  
'SLAP-THAT'S BOND DRIVE'  
'WEBS WARY OF WAR FICTION'  
'WOODS' KOBAB HIE BLUE'  
'IMMEDIATE OUTLOOK OKAY'  
'KEEP COOL AND PLAY BALL'

### Nature of Chicago

The two civil suits which the Department of Justice filed against NBC and CBS this week is intended to break up alleged monopolistic practices and restrain the networks from engaging in practices with which, which, the Government claims, gives the webs virtual control of these stations' facilities. The action against NBC also names RCA, David Sarnoff, Miles Trammell, William S. Hedges, Mark Goodson, George Eastman, et al., in charge of the NBC Artists Service. Named in the CBS suit are William Paley, Edward Klausner, and Herbert Albers.

The complaint contends that the two webs by use of exclusive contracts control the broadcast time of 288 of the 800 commercial outlets in the triple damage suit against CBS' clear channels. The Government demands that every affiliated station be permitted to make its own choice of network, and attacks the right of NBC to operate two networks. The complaint states that there are 45 cities having populations of 500,000 or over where NBC and CBS have exclusive contracts, barring any other network from obtaining release of its programs. The Justice department asks a receiver named for all stations owned by CBS in towns where there are two networks to be discontinued on merit, so that they may be sold. It is also alleged by the Government that the network's practice of getting optioned time from stations served to give NBC and CBS a monopolistic corner on the air of these stations and to put the networks in a position of throttling competition.

Detroit.—Two members of WXYZ staff have newly joined the service Hugh Houlder, announcer, and Fred H. Wood, announcer, Bill Morgan has joined the station's announcing staff.



# Nazi Influence Recedes in Argentine

## But New Rules Requiring 'Native Born Argentines' In Radio Helps Those of German Descent

By RAY JOSEPHS

Buenos Aires, Dec. 25.—The continuous desire as to what is best for hemispheric radio relationships, shortwave alone or shortwave linked to native re-transmissions on longwave station, will not be ended in these paragraphs, for whose subject is in play like a football between well matched sides and the ultimate score cannot be guessed. It is perhaps a little less vague this December than last when a detailed analysis was written by this 'Variety' reporter.

Yankee radio men who have visited Buenos Aires include, among others, William S. Paley, Edmund Cheney, Paul White, and Chester Fox Friedman, who with Wyndham Wood are their groundwork are significant. The fruit, however, is delayed, like apple orchards that do not yield the first year. Inevitable technical details and unmountable practicalities, not to mention economics and native politics, forced CBS to forego its original starting date for its hemispheric network. Nobody knows at this end when it will start operating.

(Of in New York—Ed.).

Perhaps the most significant developments in the shortwave situation throughout the Americas are these: **Factbook:** Shortwave programs were a secret. The United States has now moved to provide assistance, not giving the time, the dial position and the content of program. Mailings go out from Buenos Aires and other mailings are from the U.S.A. Newspaper and magazine advertisements have flooded their spotlights on the subject. Thus it is less of a secret to know the station, but can it be the owner of a shortwave receiver, time in Uncle Sam's transmitting tube?

**Programs:** Shortwave programs are increasing the number of kinds of ignorance of Latin custom is disappearing. But there remains heavy-handed efforts to make a good impression, especially as regards export trade, which is delicately controversial, remain dangerous delicately for the Argentine and Peru.

**News:** This is the best shortwave contribution to the Americas, but it must not be forgotten that the very AP and DP material is being handled by DIX, the United States is now available, almost verbatim, through South American newspapers and stations.

**NBC** went, which John Royal lacked up during a tour this year. He increased the number of programs re-transmitted on South American stations but they still have the best in the number put on by the British.

### THE AUDIENCE!

Re-transmitted programs, assuming Latin stations are willing to take them, and further, assuming they're especially slanted for special listening groups, constitute the only means to the program of getting mass listeners in Latin-America's cities. The fall here is that the many-eyed estimate the number of receivers of all kinds in Latin-America is under ten million. There are 2,000,000 capable of getting short-wave, it's a lot. Stacked up, they're against Latin-America's 100,000,000 population, it's obvious that DIX, in itself, can never, no matter how good it becomes, do more than affect any great number of South American minds.

Argentine stations—and there are more radios in the pampa Republic than in all the rest of Latin-America—stand together with their listeners in the gaucha territory simply don't listen to DIX and that those who do are mainly the 20% of the certain percentage of the wealthier class who like to tune specific programs. Security of their stations in the U. S. is in the big cities, where tuning in short-wave is difficult. Technical improvements in the U. S. station have been noticeable from this end. Reception is generally better. London and Berlin are also

broadcasting simultaneously on six or seven frequencies and the Axis has been further complicating the picture by frequently jamming U. S. stations. There's a possibility the Uncle Sam might hit back at this but so far it hasn't been noticeable.

### SIMILAR TO

Radio retransmission business has been good here through 1941 despite war-created scarcities that put some stations, which were unavailable. Naturally the biggest users of radio advertising during 1941 were firms not dependent upon Europe or the United States for merchandise. Argentina has 42 longwave stations and 12 shortwave. It operates very similarly to the U. S. in radio advertising save that there are no advertising agencies. It operates on sale of copy. No Yanqui would complain of gobby commercials if he could hear 'em as boomed out down here.

### U. S. ACCOUNTS

A 'Variety' check of leading U. S. advertising executives in Argentina shows how extensive use of radio has become in the past year. Firms include: Kraft Cheese, West India Oil, Toddy, Hinds Cream, Ipana, Kolyon, Westinghouse, Mobil, Shell, Standard Oil, etc., Pa. Lux, Scott's Emulsion, Parker Pills, Sydney Ross, Eno's Fruit Syrup, Dr. Jouan's Orange Cure, Phico and Toal.

Effort to get more U. S. advertisements in Argentina are being blessed by the Rockefeller Committee in New York. Special trip here made by the committee's chief assistant, N. H. Ayleworth, head of the Radio Division of the Committee. Also reporter programs with UP news have been set for Chile and other S. A. countries and other programs which both sell and promote the point of view have also been started this year.

**Demarcation:** The 'V' radio serializations also has jumped up. RKO's 'Kitty Foyler' and 'John's Blood' are being re-transmitted on South American programs in Argentina. Film serials turn over copy of the script to local distributors. The 'V' is sold to a commercial sponsor. Film companies figured out the value of the picture and pay the box, and they found their bunch correct especially in the make-up of the picture.

While local stations have been more than willing to take Yanqui serializations, they are not so keen as a kind of anti-U. S. feeling in some of the new rules governing radio put in effect during 1941. Effect of some of these still too early to determine. But 'Dr. Horacio Rivarola, chief of Correo y Telecomunicaciones (Postoffice) and his radio head Adolfo Centeno seem determined to extend their own control and at the same time squeeze out too much 'foreign influence'.

### THE FAVOR RAZIS!

In setting up rules for the new radio splined chain (RADES) they held that the majority of executives are of German descent. Therefore, that the president and executive officers must be native Argentines. They also put a concentration on dispensation must be obtained for importing foreign technicians. Objections were raised by the nationalistic rules have, in other instances, always been followed by increasing the number of native Argentine fees, that it will not be long before the number of 'razas' will have no chance of increasing to any hemispheric solidarity, notwithstanding.

Radio Argentine's (LR-2) also announced late in the year that from now on it intended to concentrate only on Argentine artists, ruling out foreign artists who have been the mainstay of its programming. Belgrano (LR-3) and its CBS tieup also drew fire and a move which was made to get out of the commercial programs from outside the country is known to be drafted into the RADES. Nazi 'suggestions' is seen in some of these moves although it's hard to tell. The RADES is in its infancy only one B. A. station that's outwardly pro-Axis (Radio Calles) and during the past year it was ruled off.

# WHAT SHORTWAVE PROGRAMS NEED

The best available 'constructive criticism' of Shortwave U.S. efforts to make a hit by shortwave means that, as regards South America, these further steps are in order:

1. More accuracy in program listing and wider publication or distribution of same. It is not known whether use of cable corrections is feasible.
2. More individualizing of program content to the nation aimed at, less building up of nationalistic characteristics existed.
3. President Roosevelt cannot speak often enough, but a rotation of first rank American statesmen and men of unimpaired recognized distinction would give our shortwave programs that 'name' value they need.
4. The continued failure of most of the executives in charge of these enterprises, whether either Spanish or Portuguese is a disadvantage. A few Yanqui executives of recognized ability would do lots of good. It is true that some West-European businessmen would take the cost of such a speak but Spanish or bad Portuguese is of little advantage, and these executives, taken from the effort on that account. Nevertheless, there is ample reason to believe that the use of these would value the courtesy of an attempt, since Yanqui do not speak Spanish or English.

# 1941 Saw F-M Go Commercial

## Cooperative Network Formed with Jack Latham From American Tobacco to Head It

By Ben Bodoc

### 180,000 F-M Sets

Chicago, Jan. 4.—The progress of frequency modulation as measured by sale of receiving sets, has been moderately encouraging in 1941. Perhaps 180,000 sets are now owned throughout the nation.

New York has an estimated 31,000 sets, Chicago a second with 19,000, of which number 5,000 were retailed in November alone under considerable publicity and pressure here from parties at interest.

Through the year there came in scattered reports from various cities with F-M transmitters reporting the cracking of the ice of ownership. News and music constituted bulk of programming.

# Poem About Japs Draws Abuse For Pat Barnes, NBC

Doing a big burn-up over Pearl Harbor, Pat Barnes, a veteran of the last war, took a little disapproval about the event and program for the next week or more to recite it on the morning show he conducts for WEAZ, New York, under the title of 'Morning in Manhattan.' The first response was large and favorable in fan mail, but in a few days Barnes began to receive a lot of negative fan sympathizers and finally one isolationist gent located Barnes at his home in Westchester and telephonically abused him with abuse and threats and obscenity.

His descriptive performance is perhaps one of the most significant but there are other reported cases of news commentators continuing since Pearl Harbor to receive threats and vile language.

Complets composed and read by Barnes, Jan. of December: A date we will long remember.

When the dastardly little Jap With his devilish peep talk set his trap.

And struck before the sun arose His cowardly and wicked blows.

Taking laughter from spiritual eyes As he ruined death from the skies.

With a Japs kiss the Japs did slay An old friend that December day.

Now the loudly serpent in the grass Objects with a Jap to be classed.

But it's not words such as these That will rid the world of Jap disease.

But guns, and ships, and planes, Viper, dollar, muscle and brains.

To wipe from the map of civilized man The vile disease called Japism.

# The Rape of Radio' Not What Title Promises; Research, 1941' Appears

Two new books on radio have appeared recently. One, 'The Rape of Radio' by Robert West, attracted trade attention because (1) its title was sensational, (2) its price, \$4, was high for a radio book and (3) it promised an exposé. It did not deliver as the text proved conservative and misleading. The second, 'The Rape of Radio' by Robert West, is first of an annual series. Its 'Radio Research, 1941' prominently displays its editors, Frank Stanton and Paul Rieder. It is prominently displayed. Rieder issued the West book; Duell, Rodin & Sloan the research volume. (\$2.50).

It was in 1941 that Frequency Modulation got its first nip at the advertiser's pocketbook. The nip wasn't a very big one, but it sufficed to show the pioneering operators on these new radio that their little hopes were not on hold. A network specializing in F-M coverage has been in business for months and both NBC and CBS have given more than consideration to the idea of recruiting separate stations and building local F-M facilities, but over all these established or contemplated activities hangs a pall of uncertainty. It is the very uncertainty.

By a single stroke of a pen in Washington the entire progress made by F-M commercially to date could be nullified. The advertiser's little priorities can make it tough for prospective F-Mites to get equipment. But there's something about F-M that our fighting forces have a special affinity. The frequency was the first to be used for the communication of planes and tanks because of their super-dutiful nature.

In the meantime F-M has demonstrated its practical appeal for the advertiser. It has been selling sets, combined of F-M and A-M in considerable quantities. The radio has been the first to be used in large measure been determined by the element of self-protection.

The element of self-protection is the cropping up of F-M outlets might in time threaten their A-M interests, but the advertiser can't get an A-F franchise and install equipment. Many of these are newsworthy. The operation of a new broadcasting device may be influenced by the current survey by the Federal Communications Commission into the question of newspaper station ownership.

The first sales organization set up to specialize in F-M facilities was the American Network. The debut was in 1941 and was led by Latham, formerly of the Young & Rubicam agency and later of the American Broadcasting Company.

Latham's first sale in F-M facility was to the Young & Rubicam agency of Secoo-Yankee. This contract is still in effect. Later Latham worked for the Young & Rubicam, Becker Products, the Hat Style Company and Secoo to try a special campaign.

Some of the most interesting F-M stations. These outlets were tied together with a signal supplied by the Young & Rubicam, a pioneer transmitter in Alpine, N. J., but that event may be recorded as only an experiment, since the American Network afterwards started looking to the installation of its own relay-outlet stations. This is expected to take place in a couple months, probably by the end of the year. Meanwhile interest. Without such relaying equipment F-M has no chance of the cost of telephone lines would be prohibitive for this phase of broadcasting.

The members of the American Network are: WGBR, Boston, and WJLA, Washington, D. C., both owned by John Shepard, 33; WSPH, Philadelphia; WMMB, Mt. Mitchell, Pa.; WOV, Newark, N. J.; Asheville; WATN, Nashville (owned by WSM); WGCN, Columbus, Ga.; WWSW, W. Va.; WWSR, Rochester (owned by WHAM); W4SD, Detroit (owned by WWJ); W4SD, Detroit (owned by WWJ); W4SD, Detroit (owned by WWJ); W4SD, Detroit (owned by WWJ).

# Carl Byoir a Director Of New Advertising Firm

Albany, Jan. 4.—Institutional Advertisers, Inc. has been chartered in Albany as a general advertising business in New York. Capital stock authorized is \$100,000. The firm is headed by Carl Byoir, Edward Stewart and Vincent Lancaster, New York.

STUART K. BRANDON, New York, filed the incorporation papers.

## ACTOR, WRITER UNIONS IN '41

The year 1941 was a significant one for the unions in the radio industry, particularly the actors and writers. Both of the latter groups on various material concessions from their members, besides strengthening their positions structurally. Mechanics and technicians also made local gains, but nothing as substantial as the actors' strike.

Directors and production men continue to be the only group in the industry without an organization to represent them. Cue-tossers at CBS formerly had the American Guild of Radio Announcers and Producers, but with that body's absorption into the American Federation of Radio Artists, more than a year ago, the writer-directors group went out of existence. There has since been intermittent talk of forming a directors' organization, but nothing has actually been done.

### AFRA's Diary

It was an especially notable year for AFRA. Among the most important of the union's achievements during 1941 were the following:

Renewal of both commercial and sustaining network contracts, with the addition of an added clause calling for wage adjustments in case of a rise in cost of living index. Sustaining code was renewed only after a narrowly-averted strike threat.

Establishment of a national transmission code, the first of its kind in the history of the industry.

Establishment of a code and licensing system for agents. Also though not effected by the union, dissolution of the network-owned artist bureau.

Settlement of the union's first strike, against WGLB, Cincinnati, and the subsequent arbitration agreement with the Mutual network. Collection of more than \$75,000 in claims of all kinds, including both network and local.

Signing of more than 40 renewals and new contracts with local stations.

Increase of membership from about 10,000 to nearly 12,000.

### Radio Writers

Radio Writers Guild during the year gained the following objectives:

Establishment of a code of fair practice in the advertising agencies.

Signing of contracts for all staff writers (including news) at CBS and dramatic and continuity writers at NBC.

Contract for transcription writers on the Coast.

Formation of a Radio Writers' War Effort Committee to coordinate the work of authors for Government programs.

Settlement of the jurisdictional dispute with AFRA.

## WEATHER BUYER TURNS TO PATRIOTIC MESSAGE

Pittsburgh, Jan. 4.

When weather reports, which department here had been sponsoring for over five time a day, were ruled out by Federal authorities, instead of cancelling its contract with Hearst station, Rosenbaum's decided to utilize the spots for defense bonds, Red Cross and other urgent projects. Messages are tagged this appeal is made by Rosenbaum's, etc.

Other local stations are selling same idea to clients who in the past have been backslapping weather signals.

## Carl George's New Status

Cleveland, Jan. 4.

Carl George, program director of WGLB, Cleveland, for the last two years, has been appointed to the newly-created post of director of operations. Idea of this change of duties of detail program tasks and enable him to assist general manager John F. Flinn and assistant Gen. Murr in administrative duties. He will coordinate the various departments of the station's program program.

David Barlor, production manager, succeeds to the program directing. Wayne Mack, chief announcer, becomes production manager.



LEON JANNEY  
"THE PARKER FAMILY"



WAR RADIO  
IN CANADA  
By C. W. LANE

Montreal, Jan. 4.

Bulletins of the National News Service of the Canadian Broadcasting Corp., established a year ago, now account for about 20% of all broadcast hours of the company across Canada. Another 1941 venture of CBC was the setting up last August of a second, alternative, network consisting of more than 30 stations across the continent, including two 50,000-watt outlets, CBK, Watrous, Sask., and CBA, Sackville, N. B. This network is for English speaking coverage only and has already been looked by three national web sponsors.

Company aired an average of 35.45 hours daily during November, more than two-and-a-half hours a day above the corresponding month of 1940. Average includes regional, French and national programs. Thus, accounting for the fact that the broadcast time topped the normal 24 hour limit a day. Increase is said to have jumped in December, with the U. S. entry into the war, but exact figures are unavailable. Sponsored network time for November amounted to 228 hours a day, compared to 5.20 hours for the similar month last year.

News service was changed and the scope of the department was greatly increased in January of last year. News rooms are now maintained in Halifax, Toronto, Winnipeg and Vancouver, with a bi-lingual staff at Montreal to prepare bulletins in English and French. News is based on the complete services of the Canadian Press and British United Press and the foreign services of AP and UP. Services are free of charge to members of the CBC paying for teletype printers and loops.

Company also operates a mobile unit in Britain, with a staff of two commentators and four engineers. Commentators on the mobile unit work are mostly Canadian and BBC, entirely so on the French broadcast. Washington commentary by James Milne is piped in Saturday nights.

He has cooperated in the Government's war-financing drives. It has sponsored War Savings Certificates and the Government's program for which such U. S. artists as Frank Buck, Andre Kostelanetz, John Charles Thomas, Charles Boyer, Jean Sablon and others appeared on special programs. There were serious rumors in Britain in behalf of Government's war-financing drives.

There were a number of technical innovations on the CBC during the year, accomplished despite depletion of the company's staff of 400-odd members by military and naval air forces.

## WGLB's Nine-Foot Barrier

Nashville, Jan. 4.

Banning all visitors from its studios for the last two years, WGLB has erected a nine-foot gate separating studios from the offices and reception rooms. Washington commentary by James Milne is piped in Saturday nights.

Although WSM and WSIX have taken precautionary steps to safeguard their studios, they have not taken such drastic steps as that taken by WGLB.

# DALE CARNEGIE IN REVERSE

Or the Amateur Radio Press Agent

By ROBERT J. LANDRY

Just now there is a good deal of talk in the broadcasting trade concerning the need for better public relations. Very often this translates itself into press relations. At least press relations is usually a first step to, and perhaps the largest part of, public relations.

Press relations is therefore important. And it would seem a first requirement of good press relations by the radio industry that its senior officers be capable of something better than a Dale Carnegie in reverse.

| THE PUBLIC RELATIONS<br>INCIDENT WHICH ANNOYS<br>THE EXECUTIVE                                       | THE COMMENT WHICH REVEALS<br>THE EXECUTIVE IS AN AMATEUR<br>ON PUBLIC RELATIONS   |
|--|---|
| Story too short  | 'Why did you (the press agent) let him (the editor) cut the story? Why don't you make him run it the way you write it?' |
| Rival Gets Plug.   | 'Why didn't you (the press dept.) prevent that?'  |
| Columnist is Sarcastic:  | 'Take him out to lunch and straighten him out.'   |
| Columnist Continues Sarcastic  | 'Call up the managing editor and straighten him out.'   |
| Trade Paper gets scoop   | 'Make them contact the press dept. That will stop them getting scoops.'   |
| Trade Paper is not obsequious  | 'Tell them we'll cancel our advertising.'   |
| Trade Paper calls to check rumor   | 'I'm getting tired of their sticking their noses into our business.'  |
| Trade Paper fails to check rumor   | 'Did I ever lie to you?'  |
| A leak is suspected  | 'They use dictaphones in the walls.'  |
| Paper publishes other side of question<br>or<br>'They're anti-radio'<br>or<br>'They're pro-Soandoo.' |   |
| Rival Web gets award   | 'Why didn't you (the press dept.) do something?'  |
| Advertising agency wants more free publicity service   | 'Get them a picture in Time, or maybe Newsweek, and shut them up.'  |
| Old photograph of V.P. used  | 'Why didn't they (the press) send over for my latest pose?'   |
| Executive's Name Omitted   | 'Threaten to shut off service to them unless they play ball.'   |
| What can be done to improve press relations?   | 'We control the news. If they don't cooperate better, take them off the mailing list.'                                  |

## JACK RUNYAN QUILTS AS BATES RADIO HEAD

Jack Runyan has resigned as radio director of the Ted Bates agency, effective Feb. 1. He has held the post for the past year, having previously headed radio departments of Washington (Scrapple) and for Lord & Thomas and Buchanan agencies.

He returns to New York next week after passing the holidays in Los Angeles with his family.

## Mary M. McBride's New Ones

Burnham & Morril Co. (B & M Beans) and F. G. Vort & Sons (Philadelphia Scrapple) have become participating sponsors in Mary Margaret McBride's daily series on WJAP, N.Y.

The program now runs from 1 to 1:45 p.m.

## Mutual List Climbs, Now 194 Affiliates

Two more stations joined the Mutual network last week, KFRB, Fresno, Cal., joined the Don Lee chain as of Dec. 31, operating on 1340 kc. and 250 watts KILQ, Grand Forks, N. D. Joined the North Central System effective Jan. 1, operating on 1440 kc. and 1,000 watts daytime, 500 watts night.

Brings the total affiliates to 194.

## O'Keefe's Convention

Walter O'Keefe's first chore under MCA management is the National Show Convention which he emceed tonight (Wed.) in Chicago.

MCA has a radio show on the air for the conman who was the alternate consideration for the Take-It-Over-It program with Phil Baker, the latter getting the nod.

## WWJ AIDS RED CROSS DRIVE FOR CASH GIFTS

Detroit, Jan. 4.

Red Cross pledges averaged about \$3,000 an hour during a five-hour midnight program put on here by Station WWJ to help the Detroit Chapter attain its goal of \$20,000. Aimed at the rank and file of Detroiters, most of the heavy contributing came in the form of thousands of one-dollar pledges with top spot going to Sam's Cut Rate Department Store whose employees came through with \$1,950.

Every entertainer on the five-hour broadcast, which included most of the station's stars, every name band playing the Detroit theatre and vaudeville, came through with a contribution. The program, also aired by W4SD, FM station of the Detroit News, is believed to have set a local record for this type of broadcast with its grand total of \$19,000.

American and Canadian Stations that Think in Terms of Showmanagement

(Those Who Filed Reports in 1941)

Table with columns: STATION, WATTAGE AGE, STAFF. Lists various radio stations and their operational details for 1941.

A First Report on CBS Television

(The following is an incompleted memorandum addressed in November to Adrian Murphy by Gilbert Seides. It digests the scope and nature of the Experimental Television Broadcasting undertaken in the latter half of 1941 by the Columbia Network. CBS activities have a special interest because CBS is a newcomer to the field.—Ed.)

A survey of our operations since July 1 has two distinct phases of interest: technical and program. The public. Some of our accomplishments...

The steadiness and regularity of our transmissions are both a matter of interest to our technicians and to the public. Repeated failure of transmission would have been an exceedingly annoying and the fact that in four months we were off the air only for one complete program...

In the field of sports, Arthur Donovan, John J. Vandenberg, Fred A. Larson, Stanley Gierach, Billy Soose, Loretta Gomez and others.

SINGERS AND DANCERS

Third, in the general field of entertainment. The great dancers Paul Draper, Paul Heston, Patricia Bowman, Eric Hawkins, Estelle and LeRoy Betty Jean Smith, Harland Dixon and Victor Aronson...

TELEVISION NEWS

In the field of public events it should be noted that we have, as far as we know, for the first time in the history of television news...

Table listing various news programs and their stations, including WNEW, WNOX, WNYC, WOC, WOPW, WQAM, WCKX, WFAA, WRVA, WSAI, WISN, WSLX, WSM, WTD, WTAM, WTTM, WUNC, WTVB, WTVS, WTVZ, WTVZ, WTVZ.

children before our story program. No program in which stories paraded in the studio as they did in the past. The program, and illustrated on the spot has never before been attempted.

We have taught dancing; we have had professional entertainment in a variety of forms and entertainers; non-professionals in the quiz show; we have had full reports on sports...

These are the people and the materials we have so far brought to the public. The method and its significance are the subject of the best part of this report.

NEW APPROACHES

Obviously the most important thing we have done in the way of program material and methods has been the development of the extremely young art and technique of television. Initially we have done this simply by moving it to new fields and trying different approaches...

We developed materials and methods which specifically were related to the capacities of the television system. We withdrew from the theatre, we entered into no competition with the moving pictures...

In the future it is quite possible that many of the materials and methods tried before will re-enter the field of television; it is indeed very probable that the devices and methods and techniques which we have developed, can be so applied to other materials...

It goes without saying that the pertinent materials we have chosen and the methods we have developed are of exceptional value. But we do not think it is necessary to say that we have not tried to do anything that we have not done. We have not tried to do anything that we have not done.

I do not think we need to labor this point. It is enough to say that there has been a real increase in the present capacities of the instrument. We believe that by skillful handling of the equipment the same preparation for the future in the best possible way.

SENSE OF FREEDOM

As a result of the physical situation of our studio, its rather large area, and of the approach we took to the handling both of people and of equipment, we have broken through the narrow limits of restricted television before. We have given ease of movement and a sense of space—a very necessary part of the sense of real life.

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# RAZZLE IN RADIO RESEARCH INCREASES AND PARTICIPATES

## ANALYZING PROGRAMS

By Raymond Spector

(President, Raymond Spector Ad Agency)

Considering the importance of radio in our social, economic and political life—as well as in the commercial field—it is surprising how woefully behind other media radio has been in utilizing program research techniques particularly in connection with the pre-evaluation of programs and commercials.

Magazines and newspapers have perfected research techniques enabling editors to determine with certainty who their readers are and what they want to read. Similarly, advertisers in these media have perfected research techniques enabling them to break down their ads into the smallest component parts and to place each of these elements (captions, illustrations, layouts, selling arguments, phrases and even particular words) under an evaluation microscope which not only 'spots' both weak and strong points—but also determines the reasons why. This has been done by means of personal interviews, mail questionnaires, split-copy tests, and readership studies.

But in radio, most research activities have been designed to serve a promotional end—rather than to get the facts. Unlike the readers of a particular magazine, the audience of a particular radio program (especially one which has not been a conspicuously unknown quantity, its nature undetermined, its preferences unlearned). So, too, for the elements of radio commercials and programs. What is a good program for a particular sponsor or a particular purpose? A strong selling commercial or program. What are the weak points and what are the strong ones? Why?

Three years ago as at the Raymond Spector Company, recognized the need for embarking on a new type of research where we were able to get much of the basic information we needed in order to properly evaluate programs and commercials. Many of the methods which we have developed cannot be publicized in view of the fact that most of our findings remain our clients' property. However, a very interesting portion of our findings have been made available to other advertisers, agencies, and radio stations.

We have freely made available to advertisers, agencies, stations and networks the results of the technical research which were originated or improved by us. As a result, we believe, more and more advertisers—more and more agencies—more and more networks are turning to radio research in this important field of entertainment, public service and advertising.

One of the small portions of our work has already been exploited in the Horace Schwinn series of four articles which appeared during July, 1941, in 'Variety'. To even partly do justice to our radio research we would have to devote a volume. Therefore, we will list herein—in the briefest possible outline form—some of the more important factors studied by us during the past year.

### 1. Composition of Audiences

Obviously audiences differ by stations, by types of program, by times of day or night. Only by knowing who listens at given times to given stations and to given programs can you know what will interest and influence the people you seek to reach. By personal interviews—by mail questionnaires—we have studied audiences of many programs over many stations.

### 2. Pre-testing Radio Programs

To our knowledge, no agency had been successful in pre-testing the various elements of individual radio programs and commercials. Our work in this connection was aided considerably by the use of the Stanton-LaSalle Program Analyzer mechanism (which was described in the 'Variety' article). However, a number of mechanical and technical improvements were made by us.

Among the program types analyzed by us, with the aid of the Stanton-LaSalle device, are variety, news, religious broadcasts, commentator programs, health talks, religious programs, serial programs, etc.

### 3. Pre-testing of Commercials

Our work in this field is unique in that we not only analyze commercials which type and content we have tested, but we break down our selling message into the minutest component parts. Our researches have enabled our clients to be more selective in their advertising, not only more acceptable to the radio public—but most effective from a sales standpoint.

### 4. Spot Announcements

For one of the country's leading stations we made a special study of spot announcements—as a result of which the station, for the first time—established the policy of selling time for spot announcements in the evening.

### 5. Rural Audiences

We have just completed the first intensive study of rural listening habits. Because of the expense involved, no other organization to our knowledge has interviewed a farm house to farm house in order to get a first-hand picture of program preferences, listening habits, etc. Many of the findings proved to be wholly new material available to the advertising profession.

### 6. Size of Audience

We have developed and used techniques to more accurately determine program audience sizes than is now available by the use of Crosley or Hooper figures.

### 7. Audience Turnover

One year ago we made available to our clients a study of audience turnover which was very similar in its findings to the CBS study recently reported.

### 8. Influence of Frequency of Listening to Product Purchasing

Over one year ago a survey completed by us contained

## DISCLAIMERS OF RESPONSIBILITY FOR USES OF MATERIAL BY PROMOTIONS DON'T IMPRESS

By ROBERT J. LANDRY

In radio, figures do, of course, regularly lie. Sometimes they do so by accident, as when, inaudibly, an announcer provided to offset interviewer and question bias or other purely technical difficulties that intervene between the fact and the interests involved in the matter. Sometimes figures lie deliberately, as when, in a highly vital trade or competitive quarrel, it seems good 'alicker strategy' to rub out a set of figures looked to explode in somebody's face, or calculated to anticipate, alleviate or aggravate a situation in which divisions of opinion are not only exist, but their existence might sway decisions.

Radio Research is, in the view of an enlarging army of observers, due for general inspection as to its practices. Notably the question of financing of research must be examined. At eight cents an interview, or perhaps 85 a day, can the proper type of field workers be found or depended upon not to take reprisals if the cost of a research job is calculated on a bit of what the auspices want to spend, and if this total sum must be cut in half, the second half being arbitrarily retained as the research job's profit, what is the net result in terms of 'truth' or 'reliable information'?

Research has often allowed fantastic claims to be made in its name, and the excitement of the leading firms may depreciate such claims, but they do so privately and quietly, not publicly and loudly. The end result is that businessmen, in general, have been either encouraged or permitted to nurse colossal illusions concerning what can, and cannot, be expected from research. And perhaps nowhere has this been more true as in the realm of broadcasting, dealing as it does with emotional values (i.e. intangibles) and infested with big executives with bigger interoffice complexes where the word 'research' is a dirty word.

The constant conflict between the 'salesman' and the 'scientist' is becoming pretty well understood. It is a prejudice, in general, having been either encouraged or permitted to nurse colossal illusions concerning what can, and cannot, be expected from research.

It is research in the employ of radio sales promotion worth the paper it takes to print! It is much of it that is being done in the field of broadcasting, and, in research, in short, the razzle dazzle of this business of broadcasting?

These questions must eventually be answered. They cannot be indefinitely postponed by the researchers pretending that everything is a 'trade secret,' or that their dubious practices may be excused from criticism by the glib incantation that it's all 'confidential to the client.'

That 'confidential to the client' line is frequently so much hogwash, because researchers are apt to allow the client to see just what he is getting paid for. On occasion the client gets a whole lot less of the lowdown on a given job than the researcher may care to admit. But, honestly, in their own exclusive society, which is apparently a mutual admiration league without hypocrisy, they do not, in general, observe etiquette with regard to clients and outsiders.

Doubt arises more and more that the research organizations in general are extraordinarily prosperous financially, can plausibly attribute to 'users' the numerous abuses of material in the name of sales promotion, and are not willing to play the game of answering one breach based on fifty days by financing reprisals in kind. Individually, researchers may be men of integrity. Yet collectively they shudderingly refuse to face and improve upon their own trade practices. They serve salesmanship and egoism, and they remove salesmanship and egoism from the easy-go stage of superstitious faith in mere charts and percentages depends upon their colleagues and their own percentages do not inspire universal confidence.

The razzle-dazzle stuff could, perhaps be more readily and more effectively laid to rest for good by a statistical nakedness. Against the ABC figures of the publications, against the market studies and group tests, against the figures of the radio stations, broadcasters needed to sketch their story in terms familiar to reluctant spouses and backed by the authority of those who could pass for disinterested.

Radio stimulated research in many constructive ways. On organizing program popularity checking, for example, the advertising agencies probably made a very real contribution to advertising knowledge generally and has produced better editorial-circulation checks among newspapers. It has also provided quantitative and qualitative analysis of the radio audience. Future program builders will probably not find the findings of all of which still leaves open the subject of this article:

Does radio research lose its respectability when sales promotion is the main player to be used by the advertiser (in the commercial sense) contemporaries as a prime essential to the 'promotion' of self-interest?

Is there any other justification, even if the statistical method is used, for libelous claims by the advertiser (in the commercial sense) contemporaries as a prime essential to the 'promotion' of self-interest?

substantially the same material as the NBC study recently published.

### 9. Study of Station Coverage

All of our clients use mail offers to determine size of audience, as well as to form a more accurate picture of station coverage. This is provided by engineering maps. We

(Continued on page 120)

## READING THE C.A.B.

By A. W. Lehman

(Mgr. Cooperative Analysis of Broadcasting)

Budget-minded radio advertisers, stopped by the question of whether their advertising funds are being fruitfully spent, have discovered that the Cooperative Analysis of Broadcasting is a yardstick, for a few more moments of their success or lack of it. Use of the C.A.B.'s growing number of reports has enabled radio advertisers, for 12 years now, to find out how they have been faring in popular favor. But skilled advertisers and their alert advertising agencies have demonstrated, time and again, that the information collected, sorted, and analyzed by the C.A.B., is of material help in controlling the destiny of their radio programs.

As Lehman, C.A.B. does—what information it gathers and digests—is the all-essential preliminary to its proper use. Given that adequate and accurate knowledge of C.A.B. information, enterprising agencies and sales-seeking advertisers can fashion successful radio offerings—be they news broadcasts or 60-minute dramas. Many have done so.

Full use of the C.A.B. information has been sometimes ignored through the unfortunate tendency to look at only the size of the C.A.B. rating a show—any show—has produced. The rating is truly important. It measures the comparative popularity of the program, each rating is a percentage. For instance, if 20 out of 100 stations were interviewed, and 40 of the 100 stations reported that they heard it, the program is a 40 per cent program report. The number of stations carrying a program does not affect its rating.

Despite its importance as a barometer of popularity and despite the attention that a high rating always attracts, the rating is not by itself the only fragment of the information that C.A.B. places before its subscribers. Backed up by 3,500,000 interviews—the largest number of consumer inquiries ever made by any one organization—dating from March, 1930, C.A.B. now reports its findings semi-monthly, monthly, and semi-annually.

The basic information these reports contain is designed to help radio producers to gauge their programs and, having the few measurements at hand, at the offerings to the exact needs of the advertiser. It is only a fragment of the information fashioned to meet and survive under the strenuous competition of radio advertisers for popular favor. The C.A.B. reports reveal:

1. Theebb and flow of program types and lengths in popular esteem.
2. The time of talent, not only for a season, but for the past dozen years.
3. The advantageous time of day, or of week, or of month, for broadcast of the desired type of program with the desirable talent.

The income groups likely to form the audience of a program of a given type, cast with certain talent, and broadcast at a given time.

The geographical distribution of potential audiences so that the maximum radio effort can be coordinated with the commercial distribution of products and services.

### HOW FIELD STAFF WORKS

A corps of investigators, employed by Crosley, Inc., a private research organization related by the C.A.B. for its field work, interviewed by telephone 68 days out of every year. Eight times a day they make a stated number of telephone interviews. The calls are plotted so that they reach a proportionate number of families in each of the four income levels the C.A.B. uses in its analysis of the public's buying habits. The calls are plotted so that they are instructed to avoid leading questions.

The interviews, made at two-hour intervals beginning at 9:05 in the morning, last for the simple question of whether the radio has been turned on at any time in the past two hours. An answer in the negative ends the interview; a statement that the radio has been on for two hours. But the response that the radio has been operating leads the interviewer to further questions of what the setting family had heard, and what the program was. The program's ability to create a conscious impression on radio listeners is in.

Interviewers aim their reports to New York City except when an outstanding national event, like a Presidential message to the country, has electrified summaries. The findings, received from the thirty-three centers of population where radio competition is keenest, are analyzed, checked and in a separate report, the results of the C.A.B. program published semi-monthly; it is completed within three days after the returns are in.

Each time the field returns enable the program sponsor to tell quickly whether the station is going up or down. Each program report not only lists the current rating of every network program, but also shows the change in the offering earned in the previous two months. The rating a station has moved up or down from its last report is shown in a separate report, which compares the current rating determined and reported enables radio sponsors and producers to give swift first aid to some programs long before the public has had time to desert.

Twice-a-month program reports, long the malady of the C.A.B. information, are now amplified by the monthly C.A.B. Set-User Program Reports, which compare the program with all commercial network programs. The set-user program report places the program rating in its proper perspective in addition to the network rating. The program report gives the percentage of set-users who were listening to the radio at any given time and the percentage of set-users who were listening to the program. The program sponsor and the agency are thereby informed not only of

(Continued on page 120)





## Radio...all out for Victory

*War puts gigantic demands on America's productive capacity and inventive genius. Research and invention have placed radio in the first line of battle.*

**C**OMMUNICATION—rapid communication—is a vital necessity, on land, at sea and in the air. RCA research and engineering developments in both radio and electronics are strengthening—and will further fortify—the bulwarks of our communications system. At Princeton, New Jersey, the new RCA Laboratories—the foremost center of radio research in the world—are under construction.

\*\*\*

International circuits, operating on short and long waves, have made the United States the communication center of the world. Today, R.C.A. Communications, Inc., conducts direct radiotelegraph service with 49 countries.

\*\*\*

Production of radio equipment is essential for news and timely information, for military and naval communications, for dissemination of news among foreign countries. The "arsenal of democracy" has a radio voice unsurpassed in range and efficiency. In the RCA Manufacturing Company's plants, workers have pledged themselves to "beat the promise," in production and delivery dates of radio equipment needed for war and civilian defense.

\*\*\*

American life and property at sea are being safeguarded by ship-and-shore stations. The Radiomarine Corporation of America has equipped more than

1500 American vessels with radio apparatus and is completely engaged in an all-out war effort.

\*\*\*

Radio broadcasting is keeping the American people informed accurately and up-to-the-minute. It is a life-line of communication reaching 55,000,000 radio sets in homes and automobiles. It stands as the very symbol of democracy and is one of the essential freedoms for which America fights. The National Broadcasting Company—a service of RCA—and its associated stations are fully organized for the coordination of wartime broadcasting.

\*\*\*

New radio operators and technicians must be trained for wartime posts. RCA Institutes, the pioneer radio school of its kind in the United States, has more than 1,200 students enrolled and studying in its New York and Chicago classrooms.

\*\*\*

When war came and America took its place on the widespread fighting front, radio was At the Ready... with radio men and radio facilities prepared to answer the call to duty "in the most tremendous undertaking of our national history."

*David Sarnoff*

PRESIDENT



## Radio Corporation of America

RADIO CITY, NEW YORK

The Services of RCA: RCA Manufacturing Co., Inc. • RCA Laboratories • R.C.A. Communications, Inc. National Broadcasting Company, Inc. • Radiomarine Corporation of America • RCA Institutes, Inc.

*Season's Greetings*

JACK BENNY  
AND  
MARY LIVINGSTONE

*Management*  
A. & S. LYONS

"THE ARKANSAS TRAVELER"  
WAS A GREAT MAN,  
I HOPE I AIN'T  
LETTIN' HIM DOWN

BOB BURNS

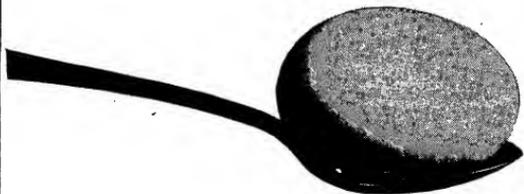
TUESDAY NIGHT  
COLUMBIA NETWORK

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**AIR FEATURES**  
INC.

247 PARK AVENUE  
NEW YORK

# these are eggshell days



THE MORE SUCCESSFUL the business the greater the competition. This is age-old economic law.

It applies to stations.

But never has it been as easy for leaders to crack as it is today.

The kind of selling and programming strategy which has kept WOR a consistent leader year after year is not necessarily the kind that will meet the split-second demands of the present.

WOR is keenly aware of this.

Always a leader in news and news analysis, WOR is now devoting more time, care and man-hours to this increasingly necessary and valuable commodity.

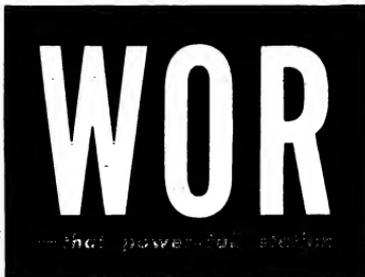
However, as the station to which more New York families — in every income group — listened to most during the day and evening from June through September\*, WOR realizes that news is merely one responsibility.

Its duty, too — now more than ever before — is a morale one. Comedy and the light touch will come in for extra time and attention. No less will be the importance given to the pleasant gabble about shops, sports and life as it is lived. Here, too, will be the voice of a gay satirist, the laughter of children's hours, and music — from Stravinsky to Shaw — will be kept up near the top of the tube.

We believe that this awareness of change and quick adapt-

ability — a quality so unique to radiol — will bring to WOR's advertisers — present and future, institutional and otherwise — the greater interest and response of thousands of listeners who have always displayed an unusually high degree of both qualities.

It will be their acknowledgment of the greater information and pleasure they have every right to expect — and demand. Particularly in days such as these.



\* from first 4-month analysis of 25,000 face-to-face interviews — with all kinds of listeners in all kinds of homes — made for the "WOR Continuing Study of Radio Listening in Greater New York."

## "I'll Think About That Tomorrow"

It would be gratifying indeed if management men in American business could contemplate the prospect of solving tomorrow's problems as lightly as did Scarlett O'Hara in "Gone With the Wind." Planning for the future is difficult, for management's problems of the moment are of prepollent complexity.

Under present circumstances, it is not surprising that the first thought of some business men is to curtail advertising, conserve resources. But business history proves that the man who reasons thus has not "found the philosopher's stone."

Industry's yellow pages turn up scores of forgotten names of honest products—forgotten because their makers failed to realize that the public is fickle only because its memory is short.

Yes, tomorrow's business faces fact—not fiction. Tomorrow's management men will be confronted once more with the problems of a buyer's—not a seller's—market. Tomorrow's salesmen will be

forced to meet the hard-hitting rivalry of small competitors grown rugged and healthy through defense expansion. Tomorrow's advertising must produce, as never before, more effective results from every last penny of the advertising appropriation.

To some, it might not seem the better part of wisdom to sell increased use of WLW when our schedules are so full—when sales of our facilities are the highest in our history.

But we aren't thinking about this month, or next—we're concerned with next year, and the year after that—when we return to the economy of the buyer's market and there is keen competition for the customer's nod of acceptance.

Moreover, we believe that the best time to advertise is when you have all the business you can handle, and that we should never miss an opportunity to leave this cogent thought—when you buy WLW, you buy at what is probably the lowest cost per impression in modern advertising.

"Direct sales  
improve value  
K S O"



Shue L. E. Cohen  
of Davidson's

If you sell furniture, apparel, jewelry, hardware or home equipment of any kind, you know Davidson's of Des Moines, doing a statewide business in all these fields.

And Davidson's knew KSO, through a record of results covering more than four years. Quoting L. E. Cohen, Vice-President and General Manager:

"Since we began using KSO four years ago, we not only have had good results in the form of direct sales, but also have found it an excellent medium for institutional selling. Our experience shows that the use of top flight local talent, such as Andy Westfalia, plus short, well-planned commercial copy, adds up to effective radio selling."

On KSO and KRNT, national advertisers pay the same low rates as do local advertisers. So Mr. Cohen's statement is well worth remembering when you choose a station for air-selling to more than a million people in Iowa's No. 1 market—Des Moines and its extensive trading area.

KSO  
KRNT

DE MOINES

Affiliated with the Des Moines Register  
& Tribune  
Represented by The Kato Agency

WLW

THE NATION'S MOST MERCHANTISABLE STATION

SEASON'S GREETINGS

**GUY  
LOMBARDO**  
AND HIS ROYAL CANADIANS

COLGATE-PALMOLIVE-PEET

SATURDAYS  
8 P.M. EST  
CBS NETWORK

HOTEL ROOSEVELT  
NEW YORK CITY  
NOW

Management—MUSIC CORPORATION OF AMERICA

RAYMOND  
GRAM  
SWING

Congratulations  
**VARIETY**

R  
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"BRIGHT HORIZON"  
The story of Michael West  
CBS

*Holiday Greetings*

*from*

*Eddie Cantor*

*"TIME TO SMILE"*

*each*

*Wednesday Evening*

*NBC Red—9 P.M.*

*"BANJO EYES"*

*Warner Bros.*

*Hollywood Theatre*

*New York City*

*any other night*

**WFCI**  
*in*  
**R.I.**

**PROVIDENCE**

**PAWTUCKET**

**WOONSOCKET**

**BASIC Blue NETWORK IN 1942**

Providence and Pawtucket . . . one vast metropolitan area, plus 145 other cities and towns, gives you access to over 1,000,000 people, in NEW ENGLAND'S 2ND LARGEST MARKET.

**WFCI**

PROVIDENCE: WFCI BROADCASTING COMPANY, INC.  
Woonsocket: WFCI BROADCASTING COMPANY, INC.  
Woonsocket: WFCI BROADCASTING COMPANY, INC.  
Woonsocket: WFCI BROADCASTING COMPANY, INC.

From the Center of  
**NEW YORK**



**10,000 WATTS**

Night and Day

Interstate Broadcasting Co., Inc.  
730 Fifth Avenue, New York

Circle 5-5566

*How Green Is My Valley?*

**PLENTY!**

The Don Lee Broadcasting System has now completed the last important link in the Pacific Coast's only network covering every one of the 32 important Pacific Coast Markets, with the addition of station KFRE in Fresno, the biggest market in the rich agricultural San Joaquin Valley. NOW every important market on the Pacific Coast is

covered by a LOCAL Don Lee station. More than 9 out of every 10 radio homes on the Pacific Coast are within 25 miles of a Don Lee station. If you have a sales message for the radio listeners in Fresno . . . if you have a message for any of the 10,000,000 people on the Pacific Coast, buy the network Pacific Coast advertisers prefer\* . . . Don Lee.

\* Don Lee carries more Pacific Coast network business than the other three networks combined.

Mutual **DON LEE**

Thomas S. Lee, Pres.; Lewis Allen Weiss, Vice-Pres., Gen. Mgr.  
5515 Melrose Avenue, Hollywood, California.

**BENNY BAKER**

(actor)

Because of

Buddy de Sylva

Vinton Freedley

Dorothy and Herbert Fields

Cole Porter

**THANKS**

CHARLES F. STEVENS

joins  
The Earle Ferris Company

as  
Executive Vice-President

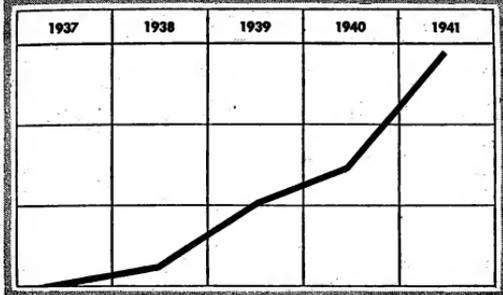
New York

Chicago

Hollywood

# Again the Biggest Radio Year in "R and R" History

**RUTHRAUFF & RYAN RADIO GROWTH 1937-1941**



ONCE again Ruthrauff & Ryan has completed a record year in Radio advertising. Figures for 1941 far exceed those of any previous year in this Agency's history.

But even more significant is the fact that this increased growth has been due in large measure to the increased billing of our old clients—good evidence that Ruthrauff & Ryan methods make themselves felt in Sales.

In achieving this success, Ruthrauff & Ryan has not been wedded to any one formula, nor limited to any particular kind of show. Among our programs are included Comedy, Musical, Dramatic, Variety, Daytime Serials, Audience Participation and "Spot" Broadcasting.

Another important success factor is this Agency's sales-minded attitude toward "commercials." Our "commercial" writers are chosen for their salesmanship—for their ability to sell through the spoken word.

Would you like to know more about the radio background of Ruthrauff & Ryan—one of the few agencies in America with complete radio facilities in the East, Mid-West and West Coast territories? We shall be glad to arrange an interview at your convenience.

## Ruthrauff & Ryan, Inc.

*Advertising*

NEW YORK

CHICAGO

ST. LOUIS

DETROIT

HOLLYWOOD

SAN FRANCISCO

SEATTLE

HOUSTON

### NETWORK PROGRAMS

- MAJOR BOWEN ORIGINAL AMATEUR HOUR**  
Sponsored by Chrysler Corporation for Plymouth, Dodge, DeSoto and Chrysler Trucks, Buick and Chrysler Heavy Cars
- EDWARD G. ROBINSON IN "BIG TOWN"**  
Sponsored by Radio Station Company for NBC
- BOB BURNETT IN "THE ARKANSAS TRAVELER"**  
Sponsored by Campbell Soup Company for Campbell Soups
- "THAT BREWSTER BOY"**  
Sponsored by Quaker Oats Company for Quaker Oats and Minute Tapioca
- "YOK POY" WITH PARKS JOHNSON, WALLY BUTTERWORTH**  
Sponsored by Eversmug Drug Company for Eversmug Tablets
- "GODD WILL HOUR" WITH JOHN J. ANTHONY**  
Sponsored by Goddard Trust Company for Goddard Trust
- LANNY ROSS**  
Sponsored by Campbell Soup Company for Tri-Tone American and Tri-Tone Mexican Macaroni and Cheese Dishes
- "GRAND CENTRAL STATION"**  
Sponsored by Radio Station Company for NBC
- "QUIZ OF TWO CITIES"**  
Sponsored by National Chemical Company for National Sales Cream
- "ALVIN SIMPSON'S REAL LIFE STORIES"**  
Sponsored by Lever Brothers Company for Surf Soap
- "ELDERLY QUEEN"**  
Sponsored by Borden's Dry & Condensed Milk
- "BIG SISTER"**  
Sponsored by Lane-Bowser Company for Milk
- "ARE YOU A MISSING HEART?"**  
Sponsored by National Trust Company for National Trust
- "THE SHARON"**  
Sponsored by Pillsbury, Ltd. for Best & Western Oat Company for Best & Western
- "MEET ME HERE"**  
Sponsored by Radio Station Company for NBC
- "A HELPING HAND" WITH JOHN J. ANTHONY**  
Sponsored by National Food Company for National Food
- "ORPHAN ANNE"**  
Sponsored by Quaker Oats Company for Quaker Oats and Minute Tapioca

### NETWORK PROGRAMS IN CANADA

- BIG TOWN** for NBC
- EDWARD G. ROBINSON** for NBC
- CANADIAN WARRIORS OF THE AIR** for National Trust
- GRAND JOKES** for Radio
- "I'S SECRETS YOU BE MORNINGS"** for National Trust
- EDITH YAMBIT GRANITE** for Radio
- LUCY LINTON'S STORIES FROM LIFE** for Quaker Oats
- NATURE AND SCIENCE** for Pillsbury Oats
- TANK BUNCH** for Quaker Oats

### SPOT PROGRAMS

- AMERICAN CIGARETTE & CIGAR COMPANY, Inc.** for All American Cigarettes
- BENTON OPTICAL COMPANY** Optical Supplies
- BOISE DIVISION OF CHRYSLER CORPORATION** for Dodge, Plymouth, etc.
- DAVID G. RYAN COMPANY** Old Time Cakes
- H. FERRIS, Inc.** for H. Ferris Cakes
- GALVESTON-HOUSTON BREWERIES, Inc.** Beer and Ale
- GARRETT & COMPANY, Inc.** Virginia Cigarettes and Cigarettes
- GILMORE OIL COMPANY** Gasoline and Oil
- GOLDEN STATE COMPANY, Inc.** for Pacific Products
- GODDARD COMPANY** for Goddard Sales and Retail
- HYPER-PARK BOTTLED BEVERAGES, Inc.** Beer and Ale
- JOHNSON CHEMISTS & DRUGGISTS COMPANY** Johnson's Soap
- KIRKLAND COMPANY** Cigarettes and Cigarettes
- LANSING OIL UNITED BROTHERS** for Lansing Oil, etc.
- LYONS BROTHERS COMPANY** for Lyons' Soap, etc.
- POPULAR'S OIL COMPANY** for Popular's Oil
- QUAKER OATS COMPANY** for Quaker Oats, Minute Tapioca and Minute Macaroni
- SACCO SUPPLY BROTHERS, Inc.** for Sacco's Soap, etc.
- SOUTHWESTERN DRUG CO.** for Southwestern Drugs
- STANLEY BREWERIES, Inc.** Beer and Ale

**GREETINGS****RAY and EDDIE DOWLING****"WE THE PEOPLE"****PERCY FAITH**

Management: MCA ARTISTS, LTD.

Greetings

**BETTY  
GARDE**For  
**PHILLIP MORRIS**  
Friday Night  
CBSFor  
**CAVALCADE OF AMERICA**  
Monday Night  
NBCFor  
**MAUDIE'S DIARY**  
Thursday Night  
CBS

Hello Again:

on our Ninth Christmas Together

**VIRGINIA PAYNE**  
and  
**"MA PERKINS"****Don Bernard**

PRODUCER-DIRECTOR

**"Meet Mr. Meek" (1940-'41)****VARIETY** says: "... a national disgrace"

But Crossley says: \_\_\_\_\_ 12.6

Variety also says: "Skillful and excellent direction."  
Winchell says: "An orchid to Don Bernard's deft direction."**Goodkind,  
Joice  
&  
Morgan****PALMOLIVE BUILDING  
CHICAGO**Affiliated with  
Raymond R. Morgan Co.  
Hollywood**FRIENDLY GREETINGS****BOB HANNON**

DECCA RECORDS CBS PROGRAMS

TUMS PROGRAM with  
**FRANK FAY—NBC RED—THURS., 10:30 P.M.**Booking Management: MCA ARTISTS, LTD.  
Personal Management: PAUL KAPP**SEASON'S GREETINGS****DON  
VOORHEES****SEASON'S GREETINGS****PETER VAN STEEDEN**  
"MR DISTRICT ATTORNEY"**JOHANNES STEEL**  
INTERPRETS THE NEWS  
WMCA**"VIVA ROOSEVELT"****XAVIER CUGAT**

*Well I Swan!*

**VARIETY** HAS THE WHOLE TOWN IN A LATHER\*

SAYS

**GEORGE** AND **GRACIE**  
(BURNS) (ALLEN)

\* SO HAS SWAN SOAP

MANAGEMENT  
LESTER HAMMEL  
WILLIAM MORRIS AGENCY

**JOAN EDWARDS**



**YOUR LUCKY STRIKE  
HIT PARADE . . .**

**CBS TELEVISION  
LIBERTY RECORDS**

**MCA Artists Ltd.** 745 FIFTH AVENUE • NEW YORK  
Wicksom 2-8900

*Congratulations to*

**VARIETY**

*Sincerest thanks to*

the manager and staff of each of the  
Theatres in which the Dr. I. Q. radio  
show has played for their splendid co-  
operation in making the Show a suc-  
cess, and in further strengthening the  
bond between the Theatre and Radio.

**Grant Advertising, Inc.**

Chicago • Dallas • New York • Monterey • Mexico City

## Guarantee:

**WXYZ will open Detroit  
food and drug markets to  
YOU.**

***Faster and at a lower  
cost than any other  
Detroit Station.***

**address:**

wxyz — king-trendle broadcasting corporation  
1700 stroh building, detroit, michigan

(or any paul raymer office)

CHICAGO'S AND  
CALUMET AREA'S

most complete . . .

## ... NEWS COVERAGE

|                   |                         |
|-------------------|-------------------------|
| ASSOCIATED PRESS  | DR. GERHARD SCHACHER    |
| TRANSRADIO PRESS  | CAPT. MICHAEL FIELDING  |
| ELMER DAVIS (CBS) | "BULLETINS FOR DEFENSE" |

\*\*\*\*\*

24 REGULAR NEWS BROADCASTS DAILY

\*\*\*\*\*

Ask Us About News Feature Availabilities

\*\*\*\*\*

## W-I-N-D

STUDIOS

In Gary, the Heart of the busy Calumet  
Steel Production Area, and in Chicago  
at 230 North Michigan Avenue

NATIONAL REPRESENTATIVE  
THE FOREMAN COMPANY

5000 WATTS

560 KILOCYCLES

AFFILIATED WITH CBS

AN OUTSTANDING  
AUDIENCE  
BUILDER . . .

## ... PAT FLANAGAN

(ACE CHICAGO SPORTSCASTER)

*again* Broadcasts the Cubs-Sox Games  
exclusively on Station WJJD . . .

Pat Flanagan, who has broadcast sports to  
"sports-conscious Chicagoans since 1923,  
again gives play-by-play descriptions of all  
Cubs-Sox home games in 1942, exclusively  
over WJJD. . . .

And in 1942, as in the past three years, these  
broadcasts will be sponsored by the Walgreen  
Company. . . .

Just another WJJD "showmanship feature"  
that wins listeners for this station. . . .

## WJJD

(20,000 WATTS)

230 NORTH MICHIGAN AVE.  
CHICAGO • ILLINOIS  
TELEPHONE STATE 5466

*The nation's largest independent station*

## *Our task now is*

... to do our part towards contributing to the national morale by assuring that the American people shall continue to be the best informed people in the world.

We have formulated no new policies with regard to the war. It is of the essence of radio broadcasting that it should be swiftly and flexibly responsive to the ever-changing opportunities and ever-changing needs of a democracy.

Many of the patterns of peace will, of course, continue in our broadcasting, but with a new significance. Religious programs will nourish the deepened need for spiritual values in the trying times ahead. Listening to great music will have, for millions, a new and richer meaning in a nation at war. Light and gay music, as well as programs of fun and frolic, will have their place too—perhaps a stronger place than ever, because buoyancy and laughter play a vital part in winning wars.

Columbia will devote itself without stint to this opportunity to serve the nation.

*From the annual statement of  
William S. Paley, President*

THE COLUMBIA BROADCASTING SYSTEM

# The Nation's Hobby

## HOBBY LOBBY

*Dave Elman's*

Medical Direction—HARRY SALTER



ON THE AIR  
FOR PALMOLIVE SHAVE CREAMS

EVERY SATURDAY, 8:30 P.M.  
AND REPEAT 11:30 P.M. EST  
WABC, COLUMBIA BROADCASTING SYSTEM  
ADVERTISING AGENCY  
TED BATES, INC.

WILLIAM MORRIS AGENCY, INC.

NEW YORK • CHICAGO • HOLLYWOOD • LONDON

*Season's Greetings*  
**DAVE ELMAN**

## Gift-Laden Cars At Xmas Time Cue Future Use

Detroit, Jan. 4. — Holiday caravans to the nearby Army camps, sponsored by Station WXYZ here, were such a click that plans probably will be pursued for week-ends and other holidays during the year. Centering the activities originally on obtaining gifts for the soldiers at Great Lakes Naval Training Station, more than 300 miles from here, the station also plugged the idea of donors and friends getting up a motorcade to escort the gift trucks to the camp.

When the round-up was completed more than 100 cars poured out of Detroit on the long trip—in the rain—picking up several hundred other mobile well-wishers on the trip across lower Michigan. The station also shipped along its star entertainers to provide a show because of the public response and the advantages in such tie-ups the studio proposes to sponsor added motor cavalcades to other camps where there are Michigan men.

**CBS PAGE BOY NOW  
AN EDITOR—AT CBS**

Thomas C. Flynn, former CBS page boy, is newly entitled to describe himself as Colleague Editor. He succeeds Walter Murphy, who recently went to Boston as press agent in WEEI.

Holiday Greetings

## MYRTLE VAIL

STARRING IN

MYRT and MARGE

11th Consecutive Year On CBS

*Directed by....*

**CARLO DE ANGELO....**

Wheatena Playhouse

The O'Neills

Mandrake, The Magician

Junior Miss

## JACK MILLER

Musical Director

THE KATE SMITH HOUR

AND

THE ALDRICH FAMILY

*Harry Von Zell*

**KATE McCOMB**

"Mother O'Neill"

of

THE O'NEILLS

8TH YEAR

NBC-CBS

# RALPH EDWARDS

AGAIN IN 1942 MAKES HIS PROGRAM

RADIO'S NO. 1 HALF HOUR PARTICIPATION SHOW



# \* **T**<sup>op</sup> **TRUTH** OR

# *Crossley ... in its field* **CONSEQUENCES**

\* A COPYRIGHTED RADIO PROGRAM

**MCA ARTISTS LTD.**

*Affiliate of*

**MUSIC CORPORATION OF AMERICA**

745 FIFTH AVENUE NEW YORK CITY

LONDON • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

147 American Families Received

**\$801,690.00**Through The Research, Investigations, Administration  
and Dependable Public Service of the**BOARD OF MISSING HEIRS**

(Beginning 3rd consecutive year on the air)

Authors

**JAMES F. WATERS - ALFRED SHEBEL**IRONIZED YEAST  
Sponsor"COURT OF MISSING HEIRS"  
By JAMES F. WATERSRUTHRAUFF & RYAN, Inc.  
Via CBS Network

Published by MODERN AGE BOOKS

First Printing Sold Out  
Second on Press**WILLIAM MORRIS AGENCY, INC.**

NEW YORK

CHICAGO

HOLLYWOOD

LONDON

Congratulations

**VARIETY**

on your 36th Anniversary

from

**GERTRUDE  
BERG**

and Her Beloved Perennials

**"THE GOLDBERGS"***First of radio's script serials, which has  
just celebrated its 12th Anniversary*

Sponsored by

**PROCTER & GAMBLE for "DUZ"**

CBS Network • Mondays thru Fridays

5:15 to 5:30 P.M., EST—CBS

8:15-8:30 A.M., EST—WOR (Transcriptions)

**WNEW NEW BIZ  
VARIED AND  
HEAVY**

Pointing to a record-breaking December as proof that commercial radio will not be untablized by the war, WNEW New York reported the sale of 1,849 quarter-hour periods, 32 half-hour periods and 5,468 spot announcements to 21 sponsors during the year-end month. With a single exception, all advertisers are national accounts.

New business placed at WNEW during December:

Hennatous Shampoo, starting Jan. 19, a total of 312 musical 15-minute periods.

Lucky Strike cigarets, 63 two-minute announcements weekly, 13 weeks.

Martin Razor Blades, three announcements weekly for 13 weeks.

Waxtons, 54 quarter-hour musical programs for 18 weeks.

Fride of the Farm Catsup, 10 announcements weekly starting Jan. 5.

Fall Mall cigarets, 42 announcements weekly for 13 weeks.

Cytex, 156 quarter-hour news programs.

Cascade Laundry, 15-minute musical programs.

Chiclets Gum, for musical programs plus a total of 168 spot announcements.

Simon Ackerman Clothes, 52 half-hour news commentary periods.

Mission Bell Wines, six 15-minute periods a week.

**Massey Repeating****Sherwood's 'Lincoln'**

Raymond Massey does a return guest appearance in the title part in Robert E. Sherwood's 'Lincoln' on DuPont's 'Cavalcade of America' program Feb. 9 on NBC-Red (WEAF). He created the characterization when the same piece was done on the show two years ago.

Acter guests next Friday night (9) on the Philo Morris Playhouse via CBS.

**EASY  
ACES**

What's  
Up?

WATTS  
UP!

# WNEW

## NOW HAS TWICE THE POWER— YET COSTS NO MORE

(on contracts signed before Feb. 15!)

**HURRY! HURRY! HURRY!**

**W**ITH its recent increase in wattage, WNEW comes into *hundreds of thousands* of new homes — *better and stronger*.

Yet—on all contracts signed before February 15, 1942—this tremendously increased audience is *on the house!*

Now—it's doubly true: **MORE PEOPLE**

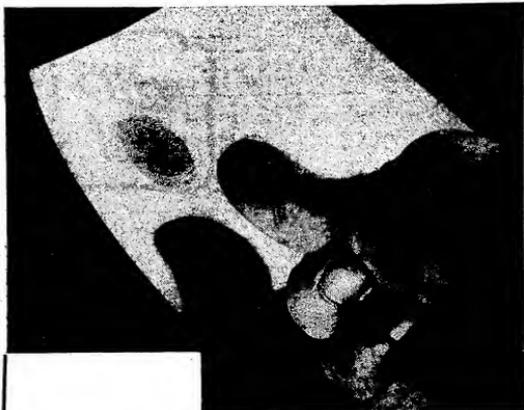
**IN AND AROUND NEW YORK LISTEN TO WNEW THAN ANY OTHER INDEPENDENT STATION!** (according to independent surveys—sent on request).

And now—more than ever—WNEW is your best buy in America's best market — the station that moves *most goods* — *fastest*—and *at the least cost!*

**REPRESENTED NATIONALLY BY JOHN BLAIR & CO. — R. C. FOSTER (NEW ENGLAND)**

**WNEW** NEW YORK  
1130 ON THE DIAL

SERVING NEW YORK AND NEW JERSEY 24 HOURS A DAY—7 DAYS A WEEK



**THERE'S  
NOT  
ANOTHER  
LIKE IT!**

AS distinctive as a fingerprint is the service which WTIC renders to the people of Southern New England. Distinctive, too, is the manner in which the 2,600,000 listeners in this important industrial area rely upon WTIC's facilities for entertainment and information.

Wise national advertisers have found that this audience loyalty makes WTIC a natural advertising medium. So, you're missing a bet if your plans for Southern New England fail to include WTIC. There's not another like it!



**DIRECT ROUTE TO AMERICA'S NO. 1 MARKET**

The largest advertising service in the Northeast  
 The largest advertising service in the Northeast  
 The largest advertising service in the Northeast

## 'THE O'NEILLS'

BY LANE MEET

NOW RADIO'S MOST POPULAR  
 FAMILY BRINGS YOU MORE  
 LAUGHTER, TEARS AND HEARTY WHOOPS  
 Beginning at 7:30 P.M. EST

**LISTEN TWICE DAILY**

NBC Red Network, 12:15 to 12:30 P.M., EST  
**IN** WABC—5:30-5:45 EST—CBS  
 COAST TO COAST  
 SOU. COMPTON ADVERTISING AGENCY  
 MGT. ED WOLF—RKO BLDG., NEW YORK CITY

SEASON'S GREETINGS

**HENRY SOUVAINÉ, INC.**

30 Rockefeller Plaza  
 NEW YORK CITY

## DAVE BACAL

Chicago's Outstanding  
 Radio Organist

CONSOLE  
 HAMMOND  
 NOVACHORD

FREE-LANCING  
 MUSICAL DIRECTOR  
 'LONE JOURNEY'  
 FOR DREFT

# McCANN- ERICKSON

INC.

*offers*  
**Complete Radio Services**  
*in all four major*  
**radio centers**



**IN NEW YORK**  
 50 Rockefeller Plaza

**IN CHICAGO**  
 910 South Michigan Avenue

**IN HOLLYWOOD**  
 448 So. Hill Street, Los Angeles

**IN SAN FRANCISCO**  
 114 Sansome Street

**the EAST**

YOU CAN DEPEND ON THAT

YOU CAN ALSO DEPEND ON

*dependable*

**and GILBERT**  
 RADIO STATION REPRESENTATIVES  
 NEW YORK - DETROIT - CHICAGO - SAN FRANCISCO

# An Old Year Resolution We Are Happy To Renew—In 1942!

Again in 1942 We Pledge Our Continued  
Enthusiastic and Untiring Efforts to Bring  
to Daytime Listeners Radio's Most Interest-  
ing and Absorbing Dramatic Programs—

**WOMEN IN WHITE ROAD TO HAPPINESS  
ROAD OF LIFE**

**IRNA PHILLIPS**  
SCRIPT SUPERVISOR

**CARL WESTER & COMPANY**  
CHICAGO, ILLINOIS

## *1942 Album of Stars*

JESSICA DRAGONETTE  
ELSA MAXWELL  
MARY LEE TAYLOR  
GUS HAENSCHEN  
BILL PERRY  
EMILE COTE  
TOM MIX Straight Shooters  
JOHN B. KENNEDY  
WARREN SWEENEY  
GRAHAM McNAMEE  
MILTON CROSS  
DON GORDON  
PERCY HEMUS  
CURLEY BRADLEY  
RUSSELL THORSON  
BETTY and BOB  
CHECKERBOARD TIME

**GARDNER  
ADVERTISING COMPANY**  
New York St. Louis

## Honored

**"The Voice of the  
Palm Beaches"**

**WINNER**  
*VARIETY* Plaque  
Show-Management

**1941**

**W J N O**  
West Palm Beach, Florida

AFFILIATED WITH THE COLUMBIA BROADCASTING SYSTEM

## Radio Keeps Actor Names Bright

Even Legit Producers (Who Seldom Listen) Are Impressed by Radio Guest Dates

By HOBE MORRISON

What is only beginning to be fully realized in the trade is that by making frequent guest dates on various broadcasts an actor of stellar work on stage and screen is enabled to keep himself in the public eye, thereby maintaining his boxoffice draw and, consequently, his established salary level in his regular medium.

The nightmare of actors has always been the layoffs between parts or jobs. Those inevitable periods have been demoralizing to an actor's morale as well as harmful to his rating with the public and costly financially. In the past, about all an actor could do to shorten the intervals between jobs was to be seen frequently by the "right" people and in the "right" places. Generally, that involved eating in the better theatrical restaurants, going to openings of new plays and attending theatrical parties. Of course those methods are still used by actors to keep themselves in circulation.

However, radio guest dates have become a much more important source of personal attention-getting—more important because the actor

is kept before a vast public audience, is generally presented under complimentary circumstances in his professional capacity and is well paid for it. Thus, there have been many cases in the last few seasons of actors going without legit or screen parts for extended periods, but through radio appearances retaining their public draw and commanding their regular salaries. In addition, there are a number of familiar instances of players who have been out of pictures or legit for some time, but have been able to keep going indefinitely via radio.

Among the dramatic players who have made valuable use of air dates to maintain their boxoffice draw and salary levels between engagements in other media are Walter Hutton, Flora Robson, Burgess Meredith, Ethel Barrymore, Raymond Massey, Lionel Barrymore, Una Merkel, Barbara Stanwyck, Andy Devine, Paul Lukas, Ruth Gordon, Margalo Gillmore and any number of semi-names. Of course, that does not include those who have strengthened their position through regular, continued appearances on specific shows, such as Helen Hayes, Frank Morgan, Basil

Rathbone, Edward G. Robinson, John Barrymore and Eddie Dowling.

### EACH SELF-CENTERED

Curious factor in this vital use of radio as an exploitation lever is that few picture or stage producers are more than vaguely aware of air programs or who appears on them. Each of the show business fields tends to live in a self-centered world of its own, except that radio has shown more awareness of the value of names from the other media than vice versa. At any rate, when an unemployed actor has been active on various guest programs, film producers are only partially aware of why they're willing to pay his former salary, and legit producers are totally unaware of why. However, they sense that the actor's name is alive and that he is an active boxoffice draw. Also, they cannot help but be impressed, no matter how unconsciously, by the confidence and independence of an actor who has been working regularly and is solvent.

Contrary to a few years ago, there are now more guest shows originating in the east than on the Coast. That, coupled with the fact that there is such an abundant supply of names available on the Coast, gives a star in New York the chance to do many more guest appearances than the Coast player can. There is always a shortage of names available in New York and, consequently, a cleanup to be had by any picture star who comes east for vacation, personal appearance or other reason.

In the last few weeks, for instance,

### What's in A Name

Midwaukee, Jan. 4

C. J. Lanphier, manager of WEMP, summoned his staff of six announcers into conference recently and told them they were all fired as 'announcers,' that the name was obsolete so far as this station is concerned and that they were rehired on the spot at "microphone salesman" to continue as such as long as they do a good job of selling. Spies later told them that a fat salary as a speller, but more money gauged by their salesmanship on the air.

'You've got to sell sustainers, too,' said Lanphier.

His New York demand has become so great that in some cases it is profitable for an actor to come east just to do radio guest shows. If a skillfully booked, he can make perhaps a dozen such appearances in a few weeks. It's also true that the appearance of a Hollywood star on a New York-originating program is more of an event than his presence on a Coast show would be. Therefore, he's given more ballyhoo and, frequently, more consideration as a script, billing, publicity, etc.

Principal New York-originating programs using guest names are Philip Morris' "Playhouses," "Captives of America" (which occasionally airs from the Coast), "Penthouse Party" (about to become "Lunch Date With Ika Chase"), "Duffy's Tavern," Helen Hayes (using occasional guest male leads), "We, the People," Gladys Swarthout-Prudential show, Eddie Cantor, Fred Allen, Kate Smith, Kotelanski, Ford Host (from Detroit), "Lincoln Highway," "Inner Sanctum," Dorothy Kilgallen, "Playhouse" (recorded), "Armstrong Theatre of Today," NBC's "Great Plays," "Information, Please" and the Government benefit shows, "Keep 'Em Rolling," "America Preferred" and the just-folded "Millions for Defense."

Guest-name stanzas from the Coast include the Lux Theatre, Kraft Music Hall, "Silver Theatre," "Stars Over Hollywood," Edgar Bergen, Crusty Vallee, Orson Welles, the well-known, Bob Hope and the benefit "Gulf-Stream Guild."

## R. R. BRUNTON HAS BELATED FIRST

By WILLIS WERNER

San Francisco, Jan. 4

Ralph R. Brunton, president of KQW, was having his first taste of network radio this week in nearly 20 years of broadcasting. The veteran indie, with a hook of ether frsts to his credit, doctored up with CBS (1).

Back around 1924 when he operated as KFQU, Brunton had the first transmitter west of Cleveland powered entirely from storage batteries. Shortly after, Brunton installed the country's first police radio, interfering regular KJBS programs to send messages to the cops. A fire alarm was used as a warning. Idea worked fine except that everybody else responded to the calls too. That was before the days of short-wave.

As long ago as 1925 Brunton was operating portable-mobile. Loaded his equipment on a truck and followed the parade celebrating Frisco's diamond jubilee.

Other Brunton firsts include the first broadcast from a polo match, first use of popular music on Sunday in this area (in the teeth of stern rebuffs) and the first attempt at continuous broadcasting in days when stations favored silent periods. He had the first all-night program and wrote one of the first books on radio advertising.

Active in the N.A.B., Frisco's new network personality is also a past prey of the Pacific Radio Institute.

The Fort industry Co., of which he is vice president, operates WSPD, Toledo; WAGA, Atlanta, Ga.; WLOK, Elm Co.; WMMN, Fairmont, W. Va.; WVVVA, Wheeling, W. Va.

Richmond, Va.—Merrit Ruddock is now doing quarter-hour morning news commentaries from WRNL, Richmond, Va., over Mutual network.



Broadcasting, unlike other public services, has no precedent for war. But American Broadcasting has already shown that it has the power, the brains, the facilities for serving the nation in WAR as well as peace.

This nation is proud of its Broadcasting System. The American people look to broadcasting with complete confidence that it will continue to inform, to hearten, and to strengthen the will to win.

Western Electric

**A mark that has made its mark in Baltimore**

**W-I-T-H**

**WBSN GETS RESULTS!**

**EVERY WISE BIRD KNOWS THAT!**

*Ask any Blair man or us!*

**CENTRAL CHINA ONLY CBS OUTLET**

# Greetings from the N. W. Ayer Radio Department

*Hay McClinton  
Herb Sanford*

*Bob Masterson Phil Young Dave Guasanti Nick Keady  
 Jim Hanna Rick Lang Chris Schestel Betty Grech Allen Shaw  
 Jack LaRue Dick Long Anne M. Lawton  
 W. M. Brown Art Daly Jim Peterson Victor Bert Chapman  
 Dick Klum Charles Young Robert Collins Molly Gavin  
 Charlie Young Elizabeth Lisa MacEachern Gene Lewis  
 Rita Sullivan Jack Purvis Tom M. Bennett Barbara Cuharn  
 Jack Henry Wally Magill Alvin Elmer Russ Pierce  
 Jack Rake*



*greetings*

**fred allen  
portland hoffa**



texaco star theatre  
wabc—wednesdays  
9-10 p.m. est

CONGRATULATIONS TO

**VARIETY**

on its

36TH ANNIVERSARY

Rudy Vallee

## Fan Pan Mail Oddities

Some Write: 'I Listen to the Programs Regularly And Just Can't Stand It'

By DON REED

than those used. These are some of the conclusions arrived at by Bob Nichols, who has aided The Listeners Club for Bartell's Drug Stores on Seattle stations for the past two and half years, and who has received thousands of letters containing criticisms, pleas and suggestions on what is wrong, or right, in radio programs.

In the period of time: that The

Listeners Club' has been receiving hundreds of letters each week dissatisfaction with children's programs has declined sharply, as have complaints about too much swing music. Club listeners are chiefly housewives. Comments on serials have always made up the bulk of the correspondence, and those against the heart-tuggers as compared to those for them has usually run about 4 to 1. But as noted above, most of these againers will cite one or more. Point is that they listen to them and usually have a pet one that they never miss. 'Vic and Sade' one of those most often mentioned has a majority of boosters yet a minority of equally fervent panners.

# TRANSAMERICAN

Expresses its sincere appreciation for the confidence of the following advertising agencies by whom we were employed during 1941:

|  |  |
|--|--|
| Aubrey, Moore & Wallace.....             | The Williamson Candy Co.                       |
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| Geyer, Cornell & Newell, Inc.....        | Nash-Kelvinator Corp.                          |
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| Ward Wheelock Company, Inc.....          | Campbell Soup Company                          |
| Young & Rubicam, Inc.....                | General Foods Corp.                            |

Transamerican programs will continue to maintain Transamerican's position of leadership in the field of radio production.

## Programs For Children

Continued from page 110

which has no such responsibility to ward a wide public.

Broadcasting is a public service. No one doubts that the broadcasting company has therefore a serious obligation. No one doubts that this obligation is greater in the matter of children's programs, if adults want to scare themselves to death with a horror program, that may be their business—however, even that is open to some question. Nobody doubts that children may need to be protected from things they have to take. The question becomes, what is the basis for children's programs? This is a question we must look to psychologists and psychiatrists to answer. There is a competent body of psychiatric opinion on this subject, and this would seem to indicate that normal children can take—wholesomely and probably—a great deal more than some adults would allow them, or can take themselves.

### Adult Ideas Often Quite Wrong About Children

What is needed first is an acceptance of children—of their tastes and interests, their standards and their emotional make-up. Adult conceptions of what children like, or ought to like, have proved to be poor guesses indeed, and have brought us nowhere. If the writer of children's scripts, the producer, the director, the agency and the network censor could have access to authentic guidance in these respects there would be security where now there are vague fears and hesitation. There would be no signals in place of stop signals. There would be experimentation, without which no art can flourish. Creative writing could go forward in safety and would be encouraged to do so.

Needed too is a realistic acceptance of radio's special problems. As the radio industry is constituted, it is for the sponsors, agencies and production people that we must look for the best in children's programs. They will do so only if it pays. And it will pay only if the children like the programs. There is no reason why children shouldn't like good programs, if good is defined in their own language—not their parents'. There is no reason why the networks and stations should be forced either to throw out all children's programs or to accept them all as a station expense. Stations can experiment, if sponsors won't. But sponsored children's programs can be

made both profitable and acceptable. To make them so takes knowledge of children, knowledge of radio, creative thinking and a point of view.

When radio was young it was excited about an out of that early experimentation came some of our best programs which have not yet been topped. This certainly is true of children's programs. If claims and codes and restrictions have not impeded the development of children's radio, perhaps it is time we gave children's programs back to the children.

## SEPARATE MUSIC SCALE FOR F-M IN PHILLY

Philadelphia, Jan. 4. Local 77 American Federation of Musicians, will begin negotiations next week with WCAU, WFIL and KYW for contracts for the station's frequency-modulation outlets.

Up to now the union has overlooked the doubling of studio bands on both A-M and F-M stations of WCAU and WFIL. (KYW's F-M outlet has not yet been completed.) But under the new contracts, which go into effect Jan. 16, the union is expected to set a scale for frequency modulation broadcasting. Whether it will press for the hiring of a separate band for the F-M outlet, or make the studios pay extra for the F-M work, has not yet been decided.

Local 77 is expected to follow the lead of the Chicago local and set the scale for F-M stations, roughly at about half the rate for A-M outlets.

## WINS, N. Y., Buys ASCAP

Station WINS, Hearst outlet in New York, has signed with ASCAP and began using the society's catalog again Jan. 1.

Exhilarated discontinued ASCAP music at the time the war against the society broke out.

When you buy **WCAE** set...



### RETAIL STORE DISPLAY

Permanent stands in 130 retail outlets for use of WCAE advertisers. Exclusive display—minimum of 2 weeks.

### PERSONAL CALLS ON DEALERS

Anything from a one-day survey to a full week of intensive merchandising among retailers and wholesalers.



### STEADY NEWSPAPER PROMOTION

30 inch advertisement, or larger, daily and Sunday promoting WCAE programs and sponsors.

Out of these and many other special services available (22 in all) a full-fledged merchandising program can be arranged and executed.

The KATZ Agency - National Representatives  
New York Chicago Detroit Atlanta Kansas City San Francisco Dallas

**WCAE PITTSBURGH, PA.**  
5000 Watts • 1250 K. C.

MUTUAL BROADCASTING SYSTEM

THINKING OF YOU

**KAY KYSER**

ELSA MAXWELL With Graham McNamee Gossip 15 Mins. EX-KRISP Friday, 18 p.m. WJZ-NBC, New York (Gardner)

Elsa Maxwell, who has made herself a name and a living in the last decade by helping the bored and rich to be less so has been contracted to tell the radio audience about the famous ones she knows. For example, Winston Churchill, who elie on the air can speak of the Prime Minister as 'Winston' and reveal his artistic sideline as a painter, his proficiency being an added reason why house-dauber, Adolph, hates him. (Footnote for future historians) It's not unpromising this program of dishing the dirt, babbling on about this and that, slandering great

names. My dear, what about the Duchess of Windsor. Yeah, what about her. Tune in next week.

And next week, too, it's promised Graham McNamee will have a soiree in the radio studio and will publicly weigh Elsa Maxwell, who he described as 'a double for Dumbo'. The program emphasizes Miss Maxwell's bulk while selling Ry-Krisp as an aid to reducing. She is to go on the diet herself and her poundage will be reported week to week by that before-and-after style used in the DuBarry success school. The script was punctuated on this first hearing by many quips of a patriotic genre. Like McNamee hoping something would 'irk' that jerk, meaning Hitler and another one about taking the Jap off the map.

It's a plausible quarter hour of light gab and chit-chat at a nominal cost to the account. Land.

'HEIRS OF LIBERTY' 15 Mins.

WEAF-NBC, New York Weekly series broadcast cooperatively by NBC and the Department of Justice 'repeats again the brave words of our forefathers' and, by comparing conditions then and now, aims to inspire audiences with the glory and dignity of democracy. Thursday evening (1) chapter offered a dramatization of an incident in the fight of Edmund Randolph to have Virginia ratify the U. S. Constitution, with Henry Hall in the leading part.

Second portion of the show was a tale by Edmund Randolph Biddle, a descendant of the patriot and son of the present U. S. Attorney General. Aside from the obviously modest-budget production, the entire program seemed pedestrian in writing. But because of the appeal of the subject matter, it had a few effective moments. Hobe.

Network Premieres

'Great Moments in Music', musical, with Jan Peerce, Robert Merrill, Jean Tompkins, George Shearing. Tuesdays, CBS; Celanese Corp., Union City, N. J.

'Bob Am I Doing?' quiz, with Bob Hawk; 10:30 p.m. Saturdays, CBS; Camel cigarettes, City agency.

'Elery Queen's' dramatic; 7:30-8 p.m. Saturdays, NBC-RED (WEAF); Bromo-Seltzer, Rutherglen & Ryan agency. 'Wife Swap' variety, with Allen Prescott, Ted Stealy, and Fred Allen, NBC-Red, New York; International salt, Mathes agency.

'THE FIRST LINE' Dramatic 30 Mins.

WABC-CBS, New York Thursday, 10:15 p.m.

This is a first rate program idea, topical, inspirational and constructive. It centers about the American Navy, rich in tradition, a historic treasure trove of heroic deeds, pulse quickening sea battles, and colorful personalities. But judging from the initial stanza it was the idea which was good, not the program itself. The best part of the show came when the scene shifted to the Great Lakes Naval Training Center where the marine band and the chorus went to last with 'Anchors Aweigh'. Stout Hearted Men and the march that introduced the pleasant, resonant voice of Rear Admiral John Downs, the Great Lakes commandant.

Aside from the amateurish writing which characterized the entire portion of the program, there was the effort to take in too much history in the time available. Each stanza would deal better with one specific story dramatization, the Great Lakes band and chorus then coming in for, say, five or 10 minutes. Opening shot tried to cover too much ground at once, resulting in threadbare motivation.

First skit had a boy-and-girl dialogue as youngster was about to become an officer. It revolved about the christening of the ring when the Navy—the ring being dubbed, 'the three watery frontiers on which Navy stands guard'. Next came a short sketch of John Paul Jones, born in Scotland, who now lies buried in the tomb under the naval chapel at Annapolis. It told how Jones fought the enemy ship, Cerephus from a floating hulk of a vessel called the Bonhomme Richard. When the enemy, seeing the Jones vessel in desperate straits, asked if he was ready to strike or surrender, Jones uttered those immortal words, I Have Not Yet Begun to Fight.' Then followed a bit explaining

how men are chosen for the service. There's the swearing in process, a speech to apprentices, seaman's telling of the precision instruments and precious tools they will be taught to use, and reference to the 53 different grades the navy schools teach cadets. Also the comfortable scale for those becoming proficient in various trades.

Dialog was then introduced with boy hoping on leaving trying to explain the size of a ship by giving percentage figures. His gun power, weight, speed with which a shell travels, restaurants, films, etc. on board, strength, ability and readiness of the boy hoping on leaving with the men, the tradition, courtesy of the Navy backed by the coal, iron and copper used by the woodmen, tool makers, wool weavers, carpenters, bankers and electricians. In a sentence, 'It's not just the United States Navy, it's the Navy of the United States'.

With great material available and the proffered co-operation of the Navy, commercials were short and pointed, stating that the Navy did not necessarily recommend the sponsor's gum. Mon.

'REFLECTIONS IN RHYTHM' With Faye Parker, Bill Lee, The Kinder Sisters, Dick Slack, Bernie Armstrong 30 Mins.

WEAF-NBC, New York Saturday, 10 a.m.

This musical sustainer originating at KDKA, Pittsburgh, and heard via WEAF-RED (WEAF), is a light, unpretentious, informal and surprisingly agreeable show. It's well planned and skillfully presented. And if budgets for musical shows weren't higher than most sponsors feel like paying for the rating likely to be achieved, 'Reflections in Rhythm' would be a prospect for bankrolling.

Saturday mornings' (27) stanza included an exceptionally tasty arrangement of 'Chattanooga Choo Choo' sung brightly by the Kinder Sisters. They're definitely above average for femme trio harmonizers, have nicely-blending voices, clear delivery and cute style. There was a memorable 'Blue Bird' by Frances, by Bernie Armstrong and Russ. Show is better produced than many musicals originating in Radio City, N. Y. Hobe.



GOES ON AND ON

AND SO DO

FIBBER MCGEE and MOLLY

JUST COMPLETING 7 YEARS

ON THE AIR FOR

JOHNSON'S WAX

N.B.C.-RED—TUESDAY—9:30—E.S.T.

WITH

HARLOW WILCOX

BILL THOMPSON

ISABEL RANDOLPH

GALE GORDON

THE KING'S MEN

BILLY MILLS' ORCHESTRA

PRODUCTION: CECIL UNDERWOOD

WRITING: DON QUINN

AND CRACKING BOX OFFICE RECORDS

with

"LOOK WHO'S LAUGHING"

(RKO)

WBX NEW YORK THE MOST INTERESTING AND EFFECTIVE SALES APPROACH TO AMERICA'S LARGEST MARKET. 5000 WATTS. The Popular Station. SALK LAKE CITY AND COMPANY. N.B.C.

SCHWEITZER & SCOTT ADVERTISING CHICAGO

# CORRECTION, PLEASE

**B**ECAUSE we have 19 network shows on the air—people sometimes say “Oh, yes, Young & Rubicam, the radio agency”

We are glad to be known as leaders in radio, but not glad to have our leadership in other fields overlooked. Our business is not radio (nor is

radio the biggest part of it). Our business is doing the whole advertising job from start to finish. Below are the clients for whom we do it. Study their advertising, wherever you see or hear it, and judge for yourself how well we do the job—in *all* media.

AGFA ANSCO, Binghamton, N. Y.  
Agfa Photographic Materials and Equipment  
AMERICAN CAN COMPANY, New York, N. Y.  
Packers Cans and General Line • Kogel-  
Lined Beer Cans

BENDIX HOME APPLIANCES, INC., South  
Bend, Ind. Bendix Home Laundry

BISSELL CARPET SWEEPER COMPANY  
Grand Rapids, Mich. BisSELL Carpet Sweepers

BORDEN COMPANY, THE, New York, N. Y.  
Institutional • Manufactured Products  
(Evaporated and Condensed Milk, Malted  
Milk, Homo, Nona Such Mince Meat)  
• Cheese Division • Fluid Milk Division  
(New York, Chicago, Detroit, Northern California)  
• Ice Cream Division (New  
York, Chicago, Detroit, Northern California)  
• Powdered Milk Division • Prescription  
Products Division

BRISTOL-MYERS COMPANY, New York, N. Y.  
Sal Hepatica • Minit Rub • Peterman's  
Discovery • Peterman's Roach Food •  
Peterman's Ant Food • Tossaway Hand  
Lotion • Ipana (Radio)

CANNON MILLS, INC., New York, N. Y.  
Cannon Sheets • Pillowcases • Hosiery

CELANESE CORPORATION OF AMERICA  
New York, N. Y. Celanese Yarns and Fabrics

CENTRAL COMPANY, THE, New York, N. Y.  
Fletcher's Cuckoo

CLAPP, HAROLD H., INC., Rochester, N. Y.  
Baby Foods

CLUETT, PEABODY & CO., INC., New York,  
N. Y. Arrow Shirts • Collars • Under-  
wear • Neckwear

CONTINENTAL FOODS, INC., Hoboken, N. J.  
Continental Soups

CUMMER PRODUCTS COMPANY, Bedford,  
Ohio. "Energite" Products

DRACKETT COMPANY, THE, Cincinnati, Ohio  
Drano • Windex

DRAKE BAKERIES, INCORPORATED, New  
York, N. Y. Drake's Cakes

FLORISTS' TELEGRAPH DELIVERY ASSO-  
CIATION, INC., Detroit, Mich.

FRANKFORD DISTILLERIES, INCORPORATED,  
Louisville, Ky. Four Roses • Yaul  
Jones • Old Oscar Pepper Brand • Mist-  
tlingly & Moore • Antique • Old  
Baker • Old Velvet

GENERAL FOODS CORPORATION, New  
York, N. Y. Postum • Grape-Nuts • Grape-  
Nuts Flakes • Grape-Nuts Wheat Meal  
Jell-O • Jell-O Pudding • Jell-O Ice  
Cream Powder and Pressing Mix • Swans  
Down Cake Flour • Sanka Coffee • Kaf-  
fee Hag • La France • Salina • Calumet  
Minute Tapioca • Baker's Coconut  
Minute Tapioca • Birds Eye Fronted  
Foods • Edible Nuts • Institutional

GULF OIL CORPORATION, Pittsburgh, Pa.  
Gulf Products

HOTELS STATLER COMPANY, INC., New  
York, N. Y.

IGLEHEART BROTHERS, INC., Evansville,  
Ind.  
Swans Down Family Flour • Mixed  
Flours

INTERNATIONAL FIBRE BOARD, LTD.,  
Ottawa, Ontario. Ten/Text Insulating  
Board

INTERNATIONAL SILVER COMPANY, Meri-  
den, Conn. Sterling Silver Div. • 1847  
Rogers Bros. • Wm. Rogers & Son

INVESTORS SYNDICATE, Minneapolis, Minn.  
JELKE, JOHN F., COMPANY, Chicago, Ill.  
"Let's-a Good Luck" Mergarine • Hexo-  
nanje

JOHNSON & JOHNSON, New Brunswick, N. J.  
Baby Products Div. • Red Cross Div.

LEVER BROTHERS COMPANY, Cambridge,  
Mass. "Swan" Soap

LIEBMAN BREWERIES, INC., Brooklyn,  
N. Y. Rheingold Beer, etc.

LIFE SAVERS, INC. Port Chester, N. Y.  
Life Savers Candy Mints

LIPTON, THOMAS J., INC., Hoboken, N. J.  
Lipton's Tea

MASONITE COMPANY OF CANADA, Ottawa,  
Ontario. Masonite Products

METROPOLITAN LIFE INSURANCE COM-  
PANY, New York, N. Y.

MOLLE COMPANY, THE, New York, N. Y.  
Molle Brushless Shaving Cream • Kling  
Dental Paste Powder

MOTOR WHEEL CORPORATION, Lansing,  
Mich. Duo-Thema Division

NATIONAL SUGAR REFINING COMPANY,  
THE, New York, N. Y. Jack Frost Sugars

NORTHERN PAPER MILLS, Green Bay, Wis.  
Kullit Tissues

OWENS-CORNING FIBERGLAS CORPORA-  
TION, Toledo, Ohio. Fiberglass

PACKARD MOTOR CAR COMPANY, Detroit,  
Mich.

PARKE, DAVIS & COMPANY, Detroit, Mich.  
Pharmaceutical and Biological Products

PERSONAL PRODUCTS CORPORATION,  
THE, Milltown, N. J. Modess • Meda  
Co-Eds

PHARMA-CRAFT CORP., INC., THE, Louis-  
ville, Ky. "Treat" Deodorant

PULLMAN COMPANY, THE, Chicago, Ill.

RATH PACKING COMPANY, THE, Waterloo,  
Iowa. Black Hawk Meats

ROYAL TYPEWRITER COMPANY, INC.,  
New York, N. Y. Royal Standard Type-  
writers • Royal Portable Typewriters  
Roytype Supplies

SANFORIZING DIV. OF CLUETT, PEABODY  
& CO., INC., New York, N. Y. Shrinking  
Process

7-UP COMPANY, St. Louis, Mo.  
"7-Up" Beverage

SIMMONS COMPANY, New York, N. Y.  
Beautyrest • Dropstep • Slumber  
King Mattresses • Metal Furniture  
Studio Couches • Cribs and Beds

SINGER SEWING MACHINE COMPANY,  
THE, New York, N. Y. Singer Sewing  
Machines and Related Accessories

TRAVELERS INSURANCE CO., THE, Hart-  
ford, Conn.

WALKER-GORDON LABORATORIES CO.,  
INC., Plainboro, N. J.  
Certified Milk and Acidophilus Milk

WESTINGHOUSE ELECTRIC & MFG. CO.,  
East Pittsburgh, Pa.

## YOUNG & RUBICAM, Inc.

### Advertising

NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO

HOLLYWOOD • MONTREAL • TORONTO

# BERT WHEELER

AND

# HANK LADD

OLD GOLD CIGARETTES  
NBC-Blue Network: Coast-to-Coast  
MONDAY NIGHT

## Follow-Up Comment

"Riverboat Revels," variety sustainer late Saturday nights on NBC-Red (WEAF) from WSM, Nashville, is an amusing blend of corny comedy and song numbers. Some of it is pretty hokey, but since hokey is the frank aim, it's generally acceptable and occasionally fun. Penne hot singer is okay, Ophelia Colley's hillbilly standards, Wilds and Biggs are reasonably laughable burnt-corkers, while Joseph MacFarren is a satisfactory baritone. Show is no bonfire, but has an unpretentious quality of its own. Leslie Stern writes and Jack Stupp directs. It's all right.

Gene Lockhart, actor and part-time song writer, guested Thursday night (1) on the Rudy Vallee program via NBC-Red (WEAF), clicking neatly in both categories. He teamed effectively for laughs with Joan Davis and John Barrymore, following which Vallee sang his newest tune, "A Letter from London," with Barrymore reading an affecting recitation part. Entire show was laughable in its customary style of broad buffoonery. As Vallee mentioned in his intro, Lockhart is the composer of "The World Is Waiting for the Sunrise."

"The Breakfast Club," NBC blue show from Chicago, had an oddity as broadcast when Kince Don McNeill, interviewing a man from studio audience, was informed the visitor had been asked to extend greetings to the Denning Sisters (one of the acts) by their brother in Wichita, the one who sell Wheat's Breakfast Club, on weekend shows commercially served Cream of Wheat." McNeill, presumably sur-

prised, cracked, "Every family apparently has at least one salesman." He then made a reference to cereal sponsorship of next morning's broadcast. Visitor said he had "worked with the Denning Sisters a long time ago," but apparently did not identify himself or the station. The glib, versatile McNeill displayed a questionable bit of showmanship when he punned on the name "Sauer," that of a Dayton woman whom he interviewed. Fact he got away with it did not change the fact that kidding people about their monickers is risky business. Too much giggling and talking at the same time by several mikers are other things which the informal Breakfast Clubbers should watch. Makes for foggy reception by listeners.

Victor Borge and Mary Martin newcomers to the Kraft Music Hall show Thursday nights on NBC-Red (WEAF) already mesh well with Bing Crosby, Jerry Lester and John Trotter. Presumably the team-play will become even smoother with more broadcasts. Debating on the series last week (1), Miss Martin paired admirably with Crosby in several dialog comedy bits, but wasn't too becomingly presented in her musical numbers. For instance, her vocal of Irving Berlin's "Tomorrow Is a Lovely Day" failed to take advantage of one of the best tunes of the last couple of seasons. It was given only a single chorus and that too slow for the song's best effect. In a single, lengthy comedy spot, Borge clicked with some highly original, colorful material. It consisted of his explanation and demonstration of his audible punctuation.

## More Directionals'

Washington, Jan. 4. Great rush for directional antennas, to make possible more wattage in most cases, was observed in the last fiscal year. The FCC report recently disclosed the percentage of standard transmitters with arrays shooting their signals toward certain markets jumped from 14 in 1939 to 25 in 1941. Large proportion can be traced to the new rules promulgated to carry out provisions of the Havana Treaty.

## No Complaints in 1941 At Kansas City Stations

Kansas City, Jan. 4. Kansas City enjoyed probably its biggest commercial year in 1941. All of its six stations reported profitable operation, two closed with heaviest volume in history of station operation, three others are happy in the black and the 'sixth' is on a more stable footing than it has been recently.

Dean Fitzler of WDAF, outlet of the Kansas City Star and NBC red base, stated November 1941 brought the largest volume of business in the two decades of station operation, and a preliminary glance at the December balance sheet indicates continuation of this pace. Clarence Brazel, business manager, affirmed a similar

pace for his station, KCMO, where November was the biggest month in profit and volume in history of the station and December bidding to continue steady.

Arthur Church's KMBC, CBS affiliate, likewise was strongly in the swim with a sturdy total for its 12 months of business.

WHD, owned and operated by

Cook, Paint & Varnish Co. and KCKN, air voice of Arthur Capper's Kansas City Kansan, had greater variety of ups and downs in the year's business, but both finished with healthy totals. KITE's year was interrupted by a change in management in the fall with a petition for change in ownership now before the FCC.



Music—to a Sponsor's Ears

## ALLEN ROTH and THE SYMPHONY OF MELODY

The kind of music listeners want—  
wait for—change stations to hear!

DYNAMIC arrangements, running the gamut from nursery rhymes to Tchaikowsky, come to life with dash and spirit under Allen Roth's magic baton—as he directs his orchestra, the Roth Chorus and soloists.

"Symphony of Melody" is just one example of the colorful program variety offered in NBC THESAURUS. Twenty-six top-name recorded shows are scheduled weekly, each complete with sparkling continuity covering 71 program periods (approximately 25 hours weekly).

With such variety, you can sell more advertisers the "something different" that they want at the price they want to pay—if your station has NBC THESAURUS.

Write today for the complete THESAURUS story. Audition samples of Allen Roth and other Theasurus programs available on request.



RADIO-RECORDING DIVISION  
NATIONAL BROADCASTING COMPANY  
A Radio Corporation of America Service

Radio City, New York    Trans-Lux Building, Washington  
Merchandise Mart, Chicago    Sunset & Vine, Hollywood

MARY  
MARGARET  
McBRIDE

WEAF

Monday through

Friday—

One to one-forty-five p.m.



Her books, warm-hearted and heart-warming, filled with the same satisfying understanding which has drawn millions of listeners to her radio periods, now add flesh to bones.

THE MACMILLAN COMPANY



## MEMO TO PROMOTION DEPT.:

Congratulate 'VARIETY' on the splendid manner in which they supported the radio industry in 1941.

Also tell them of the great record made by W-G-N. Not only did we set a new record for total commercial sales for the year but led ALL OTHER MAJOR CHICAGO STATIONS IN LOCAL TIME SALES.

W. A. McGUINEAS,  
Sales Manager.

# W-G-N

THE FIRST STATION IN CHICAGO  
THE FIRST CHICAGO STATION IN THE MIDDLE WEST

A Clear Channel Station — 720 Kilocycles  
MEMBER OF THE MUTUAL BROADCASTING SYSTEM

## Timid Advertising Agencies Help Keep San Francisco An Also-Ran

By WILLIS WERNER

San Francisco, Jan. 4. Financially speaking, Frisco is the radio's key city of the west. It's the radio sales headquarters of the Pacific Coast. And yet production is virtually at a standstill and the town displays little radio consciousness. Why?

In an effort to answer this question, "Variety" put it bluntly to some Frisco agents, because of the most aggressively radio-conscious of Frisco agents heads, and to Arthur J. Kemp, because as coast sales manager for CBS he is in a position to take a broad view from the network standpoint. Both placed the blame squarely on the agencies.

"Lack of incentive," summarizes Kempe's reply.

"A step-child attitude" telescopes Kemp's thought.

### Talks Accounts Away

#### From Medium They Fear

"The average coast agency," amplifies Brincher, "either hasn't the incentive or the courage to gamble on high-budget production. I even know of instances where coast agencies, fearful of this new and unfamiliar medium, have diverted their clients' attention to media with which they feel more at home."

"This has meant that production talent finds no reason to remain here and proceeds to Hollywood at the earliest opportunity. We have never hesitated to take a fighting chance, but we can't carry the load alone. Although talent requirements made Hollywood production necessary, our 'Barrel of Fun' show is probably the most expensive transcribed series ever waxed. We have invested several thousand dollars in its success. 'Standing Room Only,' although we have no assurance of sponsorship other than our own confidence in an idea. We are now actually importing talent to San Francisco; the agency exec adds: 'We brought in Monica Whalen for the current Acme beer series and for a transcribed show to be released in the East early next year. We are planning production of additional Hollywood people for a new 30-minute comedy which we will produce next year and which will be taken out on wax for release in the East.'

### A Time-Buyer Can't Do

#### Radio-Producer's Job

Kemp of CBS answered by contrasting Eastern agency setups with local methods.

"I make about four trips a year to eastern markets, thus giving me opportunity to observe methods throughout the country," he explains. "In the East, major agencies invariably have a specific radio department with a top-ranking executive, usually in vice-president in charge. Under him are at least a program manager and a chief time-buyer. This is not the case in San Francisco. The major agencies here do not possess radio departments or even radio executives. Radio is usually handled by a time-buyer who is primarily a space-buyer."

For three years, ever since he was first transferred here, Kemp has carried the torch for establishment of radio departments in agencies here. "Radio is the most important spear for opening up new business on the coast today," he points out.

"It is an incident that any agency which would really take radio seriously and install a \$15,000 or \$20,000 radio executive as vice president in charge of new business and radio, to work with account executives, would find itself repaid many times over."

Lack of any such approach, however, has created a unique situation which finds the smaller agencies leading the pack so far as radio is concerned. Long Advertising is cited as an example, agency having Hassel Smith who put in several years as sales manager at KFRG and hence has a first-hand acquaintance with radio.

The advertising agencies cannot even share in Frisco's past glory as a radio production center, for the majority of the big-time network shows which once made either his story here were station, not agency, production. And due in large measure to the lack of appreciation

shown here, these shows went south. Examples which might be cited are the two-hour Blue Monday Jamboree (Golden State and later Lipson's Ten), Spotlight Revue (Associated Oil), Carriette Carnival (Now the Signal Carnival out of Hollywood), "The Shell Show," "One Man's Family" (Now in Hollywood), "Happy-Go-Lucky Hour" (now Al Pearce's program), MJB Demi-Taste Revue. The latter, using John P. Medbury, was the product of West Settlement of Brincher, Davis and J. Walter Thompson had a man on the Shell show; but otherwise the stations themselves carried the ball.

Frank Lavejre, regularly on the "Help Male" program, has joined the cast of "Bright Horizon." Both shows are serials.

## LUCKY STRIKE'S GUESTS.

Dorothy Lamour, Judy Garland Follow Kate Smith

Dorothy Lamour guests Saturday night (10) on the Lucky Strike "Hi Parade" over CBS. Judy Garland gets the nod the following week (17). Both come east for the dates.

New guest-cast policy for the show was inaugurated last week (3), with Kate Smith.

## 63 at WJBK Get War Bonds as Yr.-End Bonus

Detroit, Jan. 4. Year-end bonuses were handed around to all members of the staff of Station WJBK here by owner, James F. Hopkins. Instead of the usual check, however, this year's bonus took the new customary form of defense bonds.

In all, 63 employees shared in the bonus with defense bonds ranging from \$25 to \$250 denomination depending on the length of service with the organization.

## Radio Publicity—the Hard Way

By Marie H. Houllahan

Director of Publicity, KSFQ, SAN FRANCISCO

San Francisco, Jan. 4. For the past four years the problem of securing publicity on radio programs in the newspapers of California has been complicated by the metropolitan dailies clearing their columns to news mention of radio programs and personalities. The home community dailies and weeklies followed the lead of the metropolitans. This hostile attitude constituted a discouraging outlook for any publicity department.

Therefore, it became necessary to develop a close personal association with editors and publishers, looking to the time when they might permit, out of considerations of friendship, what they would not permit out of considerations of policy. That course was entered into. Perforce, it was slow to yield results. It means becoming personally acquainted with as many newspaper men as possible... cultivating their friendships, discussing their problems, celebrating their milestones, participating in their civic promotions. This was done by visiting the papers in their home towns, touring their plants, telephoning them when a broadcast of particular interest to them was to take place, or advising them by telephone when a last-minute change in an important broadcast had been made. It was done by encouraging the editors and publishers to drop into the office... when in town, to bring their families and friends for a tour of the station.

It was done by sharing friendships thus made with other networks and independent stations.



BOB HOPE

Here at the NBC Red...

We can't even BLUSH any more!

## Cleveland Plain Dealer Poll Awards 9 out of 11 Top Places to NBC Red

**NBC RED** programs won the following 9 places in the "All-American Radio Personalities Eleven": (1) Bob Hope, (3) Bing Crosby, (4) Edgar Bergen, (5) Fibber McGee, (6) Michael Raffetto as Paul Barbou, (7) Ezra Stott as Henry Aldrich, (8) Don Ameche, (9) Clifton Fadiman, (10) Franklin P. Adams.

In other classifications NBC Red won the following honors: Favorite Program (8 out of 11)... Master of Ceremonies (5 out of 7)... Favorite Male Singer (4 out of 7)... Favorite Feminine Singer (5 out of 9)... Favorite Dance Band (6 out of 11)... Favorite Comedy (7 out of 7)... Variety Show (6 out of 11)... Quiz Program (3 out of 4)... Educational Program (4 out of 7)... Favorite Dramatic Program (4 out of 7)... Light Classical (5 out of 7).

**NBC RED** wins first place in 9 out of 16 groups: Favorite Radio Personality (Bob Hope)... Best Master of Ceremonies (Bing Crosby)... Favorite Popular Male Singer (Bing Crosby)... Favorite Classical Male Singer (Richard Crook)... Favorite Feminine Singer (Margaret Spegall)... Favorite Comedian (Bob Hope)... Favorite Variety Show (Kraft Music Hall)... Best Quiz Show (Information Please)... Favorite Educational Program (University of Chicago Round Table).

Radio Daily Poll:

Favorite Radio Entertainer  
Fame-Motion Picture Daily Poll:  
"Champion of Champions"  
Cleveland Plain Dealer Poll:  
Favorite Radio Personality

## Annual Radio Daily Poll Gives NBC Red Programs Lead over Field

**NBC RED** took 10 out of 18 first places... Favorite Commercial Program (Jack Benny)... Favorite Radio Entertainer (Bob Hope)... Best Dramatic Serial (The Aldrich Family)... Favorite Comedian (Bob Hope)... Best Quiz Show (Information Please)... Best Sports Commentator (Bill Stern)... Favorite News Commentator (H. V. Kaltenborn)... Favorite Popular Male Vocalist (Bing Crosby)... Favorite Classical Male Vocalist (Richard Crook)... Best Educational Series (University of Chicago Round Table).

**NBC RED** wins first, second and third places in "Favorite Commercial Program" (Jack Benny, Bob Hope, Fibber McGee & Molly) and "Favorite Dramatic Serial" (The Aldrich Family, One Man's Family, Vic & Sada) classifications.

**NBC RED** winners in other classifications: 8 out of 12 Favorite Commercial Programs... 10 out of 13 Favorite Radio Entertainers... 10 out of 12 Favorite Comedians... 5 out of the first 8 Quiz Shows... 2 out of first 3 Favorite Popular Male Vocalists... 4 out of first 7 Favorite Popular Feminine Vocalists... 4 out of first 7 Favorite Dance Bands (Sweet and Swing).

# BRISK BUSINESS PACE AT WOAI

San Antonio, Jan. 4. WOAI reports a steady increase in new biz with many renewals of old accounts. There is a steady increase of national spot biz. For example, The Southwestern Drug Co. has renewed its three quarter hours per week of the 7:30 a.m. news, through Rutherford & Ryan. General Foods continues its five quarter-hour waxed programs weekly of 'As the Twig Is Bent', through Young & Rubicam. Southern Select Beer picks up daily quarter-hour news period at noon, through Rutherford & Ryan. Other new accounts at station include: John E. Zoller Co., 26 announcements per week for two weeks, through Payne Advertising Co. California Fruit Growers Assn.

clation, through Lord & Thomas, 135 announcements for Sunkist and Red Bell products. Liston Zander Credit Co., through Marion Johnson, one announcement per day for one year. Maverick - Clarke Co., through Anlo & Auld, spot announcements as selected. Liberty Mills, continuance of Red River Dave, three quarter-hour programs per week, through Coulter, Mueller-Griestead. Frilo Co., renewal of the 1:30 p.m. newscasts four times per week for one year, through Ray K. Glenn. P. Lorillard Co., renewal for Rip-wax for 13 weeks of Ted and his Texas Tumbleweeds, through Lennen & Mitchell. Rik, through Earle Ludgin, 300 one-minute a.s.'s per week from Jan. 12 to May 30, 1942. The Plinkote Co., through Tracy Locke-Jawson, 114 a.s.'s from Dec. 12 to May 30, 1942. Hecker, through Benton & Bowles, 100 one-minute a.s.'s five per week. Allicock Mfg. Co., through Small & Seifer, to April 1, 1942, three one-minute a.s.'s per week.

### WTRY'S WAR CAUTIONS

No Advertising in News-Disc Library is Edited

Troy, N. Y., Jan. 4. WTRY, Troy, has, since the outbreak of war, not only banned the use of songs, sirens and fanfares on its local programs, and removed from its musical file several transcriptions in which sirens figure, but also prohibited advertising during the course of newscasts. The drum beating must be forte and soft only. Midway is not permitted on either five or 15-minute news periods in order to prevent sponsors from using war developments as a springboard for advertising. Attempts to limit the war and war news with sales copy have been hixed. A song which had been employed on a sports commercial was taboed on two transcriptions. Bob Chester's one of 'The Siren Serenade' and 'Our Brave Firefighters', BMI tune, were taken out of circulation.

# Seattle Agency Has Built Up Specialty As Mail-Puller for National Spots

**Polite Mexicans**  
Mexico City, Jan. 4. German, Italian, Hungarian and others racially identified with the Axis are losing radio jobs in Mexico. But being informed in polite Mexican style that it's quite impersonal. Their languages also banned.

**Statistics: 1941**  
Lou Cowan's Quiz Kids, 94 of them in number, answered correctly 89% of the questions asked them during 1941, according to an announcement on show over NBC Blue. Sponsor (Miles Laboratories) presented to listeners in 46 states and the District of Columbia, sending acceptable questions during the same period almost 1,000 portable Zenith radios.

**By Don Reed**

Seattle, Jan. 4. Northwest Radio Advertising Co., which has attracted trade attention for being the largest radio advertising agency in the Northwest, has been ranked of spot radio placement since 1931. One of its most constant accounts is Gardner Nursery Co. of Omege, Iowa, has spent well over a \$1,000,000 on radio since that time, with more than 500,000 campaigns for 1942. The Income Tax book campaign, one of the biggest campaigns ever put for a single book, using almost 600 stations, was also one of the most effective ever from the standpoint of quick direct sales. More than 350,000 books were sold in the six weeks period the programs were on the air, and a resumption is planned after the holiday season.

## The Experts, as well as the Listeners, Give NBC RED Top Honors—and That's no Blushing Matter!

Of course we're happy about winning top honors in the recent radio popularity polls—but the Red's fine showing all along the line means a great deal more from a practical angle than just the annual winning of popularity polls. It demonstrates, primarily, why 36.9% more radio families "listen most" to the NBC Red Network than to any other network by day... and 41.7% more by night... as revealed by the votes of the listeners themselves in the

### All-County Census of Radio Listening Habits.

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In addition to winning the top places in each of the three major polls published so far, NBC Red programs took the lion's share of the remaining honors. In all, NBC Red shows won 33 first places—against 18 for the next network.

\*\*\*

So, to the experts, for doing such a good job of reflecting the vast listening audience's preferences, *thanks*... and to the winning artists and sponsors—*congratulations!*

Edwin A. Kraft, manager of the agency, has maintained for years that the strictest code requirements covering ethical practices could be adhered to with the advertiser still getting direct sales results by mail. The Northwest Radio Advertising organization has grown from a small start to a staff of more than 30 at present, with the business being conducted differently from that of any other agency in the country. Data on over 700 stations, probably unduplicated elsewhere, has been gathered by the agency, and station time is bought purely on the basis of the records of the station's mail-pulling ability. Before the present reasonably high degree of skill in selecting the spots to be used could be attained, hundreds of thousands of dollars were spent on unproductive spots, creating a knowledge of this phase of radio advertising that could not be gained except through practical and sometimes painful experience. In 1942 Northwest Radio will support campaigns for the American Schuster, Blue Ribbon Books, Wm. Wise & Co., Gardner Nursery Co., Compagnie Paristenne, Inc., and Alaska Life magazine. W. L. Paul is assistant manager in charge of time buying and branch offices are maintained in Chicago and San Francisco.

## Spur 'Asks' If Blue Would Okay War Walk-Out

NBC-Blue last week became involved with its first cancellation problem stemming from priority of materials. The J. M. Mathes agency inquired of the network what its policy would be in the event that Canada Dry decided to drop the Michael and Kitty series, which plugs Spur, because of a possible curb on its sugar requirements, and the network answered that it would have to base any decision it made on the nature of the facts. Mathes said that the Blue's policy in such situations would be to take each case on its own merits. Contract for the second 13-week cycle of the Spur show became effective recently. Mathes explained that its agency was based strictly on a somewhat distant contingency and that Spur had not as yet given serious consideration to the question of whether it wanted to continue Spur, a relatively new product. It is understood that sugar allotments to manufacturers will be based on their 1940 purchases.

### Akron Passes Out Bonuses

Akron, Jan. 4. Bonuses and defense bonds have been given staff members of Akron's three radio stations. S. Bernard Berk presented each WJAK employee with a \$25 bond, William O'Neil of WJW gave each worker a cash bonus of half a month's salary. Allen T. Simmons of WADC passed out a cash bonus.



**NBC Red NETWORK**

The network 40,000,000 people listen to most

NATIONAL BROADCASTING COMPANY  
Radio Corporation of America Service

### Fame-Motion Picture Daily Poll Gives 14 "Firsts" to NBC Red Shows

**NBC RED** took "three out of three" (first place, second place and third place) in these 3 classifications: Champion of Champions... Best Comedienne... Best Comedy Team... Best Master of Ceremonies... Best Variety Program.

\*\*\*

**NBC RED** took the "top two" (first place and second place) in these 3 classifications: Best Classical Male Vocalist... Best Comedian... Best Dramatic Series.

\*\*\*

**NBC RED** took first place in these 14 classifications: Champion of Champions (Bob Hope)... Best Popular Male Vocalist (Bing Crosby)... Best Classical Male Vocalist (Richard Crooks)... Best Comedian (Bob Hope)... Best Comedienne (Fanny Brice)... Best Comedy Team (Fibber McGee & Molly)... Best Sports Announcer (Bill Stern)... Best News Commentator (H. V. Kaltenborn)... Best Master of Ceremonies (Bing Crosby)... Best Dramatic Series (One Man's Family)... Best Variety Program (Kraft Music Hall)... Best Quiz Show (Information Please)... Best Daytime Serial (Vic & Sade)... Outstanding New Star (Red Skelton).





# CONCERT-OPERA

## U. S. Maestros Express Views On Why Native Symphonic Works Haven't Attained Full Stature

By Leopold Stokowski

To ask why we have never created a Brahms, Beethoven or Bach is ridiculous. We are inventing a composer akin to the three men because we, as an original nation, do these our own way. We are inventive and will prove it by our own type of compositions rather than through the writings of Europeans, masters though they might be.

What you are not taking into consideration is the magnitude of the task you are setting for American composers in asking them to rival or better the best that Europe has produced. Italy, master in the world of certain types of opera, took 20 centuries of growth before it produced lasting great works. This is true not only of music but of all kinds of art. There are American-born who do not realize what it means to a European to come here. When he lands in America a new tempo of life is already stirring, as European traditions fade into the background and finally into oblivion. He is leaving Europe behind. He will develop his own musical language out of a musical idiom an American composer must create.

It will take time—a long time perhaps. One can grow a small tree which will live a few years in a few dozen years, but the giant oak which lasts centuries is a long quest in its growth. So it is with music. That of a popular nature which has immediate acceptability is turned out rapidly. It will perish.

While the lasting music will take time, it will be with us through generations. One cannot define music—the dictionary cannot express it, for it is a different meaning to each one of us, and if we are in different positions to listen, it takes on a still different meaning. The composer makes for a difference in music. Some selections bear up well, others do not.

We are all of us descendants of Europeans who came here a year or two ago. We are not Americans as yet. The idea America is a young, growing nation cannot be used as an excuse for our traditions. Our own country is here, rich in natural resources, and soaked in the ages of scientific stride and scientific life is young. Eternal youth springs from his loins, not from the earth, but from the air surrounding him. His environment that he receives his creative impulses.

There are three steps to be taken by American composers; first we must realize the three types of music that exist today in our country.

second, and universal. The American composer must first free himself of outside influences.

**The Difficulty**  
This will be difficult since we have become so accustomed to worshipping European traditions. Second, he must stop his national and his personal music. It must be introspective and of his own character, and thirdly he must and will create universal music.

When Bach died, some 15,000 people knew of his music. He gradually disappeared and then gradually came back again.  
Through the medium of radio and records, composers are receiving a hearing. If an American composer produces something important it is seized eagerly and played. But you must remember that if we can create the lasting works in the next 50 years, we will be accomplishing something it took Italy 20 centuries to do. The American composer must write about that theme of life that he knows best. He then creates a feeling of receptivity in his listener or group of listeners, and this growth of feeling is what the composer is seeking.

What goes on in one man's head is transmitted to paper. It is then sent to the American composer must write about that theme of life that he knows best. He then creates a feeling of receptivity in his listener or group of listeners, and this growth of feeling is what the composer is seeking.

I believe in the American composer, but I remember that belief in him comes with a time also will be productive, time is what we needs and time is what he has plenty of. To the American composer you have no fear. He will.

By Eugene Goossens

Up to about 10 years ago American composers had been completely influenced by the idiom of their European colleagues. This was not our tradition, but because it is necessary to acquire a technique before one can express oneself idiosyncratically in the language of music. This technique, and all it connotes, could only be acquired from European masters, and it was necessary a lengthy process, especially as it was radical manifestations—namely the work of Stravinsky, Scriabin and Schoenberg—only appeared just before the last great war. Unquestionably,

## Sounding 'Em Out

It has long been theory that the work of the great composers—that American symphonic works are not popular, that they are not reaching a proper hearing and that the American composer in the last 150 years has been the worst of all importance. 'Variety' has sounded out several of the outstanding composers who have been conducted on the subject. Their views are expressed in these columns.

years the American composer seems to have retained the best features of his European model and eliminated the superfluous of his purpose.

The result is that today we have a group of young men who are well versed in all the technical skills of the Europeans, and in addition, a music colored by the characteristics of American life and the American landscape. In other words, in men like Copland, Piston, Hanson, Thompson Harris, et al., we have the musical equivalent of Steinbeck, Hemingway, Dos Passos among the novelists, and Ford and Benton among painters.

Some time ago I performed a piece of modern Americana, the second symphony of Randall Thompson, which was well received. One of the accepted ones to conductors for hearings. This will give the American composer living or recently deceased where he can send his compositions and be certain they will be looked upon with the same respect.

America has a mission to accomplish, for the sake of the human race. The point where poor, wounded Europe was compensated, and it was not too late. So, I have no doubt whatsoever.

By Artur Rodzinski

I disagree with the contention that America has not produced any symphonic music. Our men such as Copland, Harris, etc., have all contributed vitally to the American musical life.

America is but 150 years old. One fails to realize that symphonic music was first only really extant the last 50 years. The budding composers of Vienna, Paris, Rome, etc., were brought up on symphonic music. America today is producing its symphonic music. Our composers are doing a pioneering job that is really phenomenal. The last 10 years have seen great strides taken by American music is not so far distant when the majority of our orchestra man will be made of native-born Americans, who in turn will be our composers.

The issue arises that melody is not so great. Well, certainly. But the dramatization of a certain period of writing. Melody manifests itself in different periods in different ways.

## All Generally Agree That Yanks Will Succeed, But They Need More Time

Take the 'Rites of Spring,' by Stravinsky. It is not so melodious, but it certainly is great music.

MUSIC that Americans will produce will spring from the soil with which the composer lives. Remember that 70 years ago we were still fighting Indians. America provided a musical renaissance that the world needs. Europe is petering out. After the rain comes the mushrooms. America's talent is beginning to mushroom forth. We have a wonderful orchestra. The Youth Orchestra of Dr. Stokowski proved that, while in the field of composition we will prove it recently.

### Wasting Competitions

So many competitions go to waste. Thousands such clutter up the desk of every symphonic conductor and waste the valuable time that he gives them all a trial. Many and many a good, or even great, work may have perished. My dream would be to have a clearing house for American compositions. A public relations office could devote itself to a weeding out process, with impartial judges on the other hand, who will select the accepted ones to conductors for hearings. This will give the American composer living or recently deceased where he can send his compositions and be certain they will be looked upon with the same respect.

### Setting Own Standard

Don't worry about American composers. They are setting their own standard. Perhaps the future will prove it to be a better standard. America is a modern phase of life than a classic. Artists are sensitive to slight and snubs (not to fair criticism); America has been slighting and snubbing her own artists. This must not continue. I repeat, give them credit; play their music. Since 1915 I have included a complete list of American compositions in every program I have conducted. I may have missed as many as three or four, but I am sure that every American composer a hearing. I wish my colleagues would join me.

By Fabien Sevitzky

I am not willing to say that any American composer at present ranks with Bach, Beethoven or Brahms, or with any of the great masters that—in the space of a century or more—some of the American composers are not having produced acknowledged great composers in her 150 years of existence; most of these years were spent in actually building this great country. Composers and artists do not flourish in general during a pioneering era, but

of a thousand composers only one Beethoven will arise.

You are not being fair to American composers (or artists of any kind) who are creating a new phase of life through the products resulting from centuries of European culture; you are not being fair to the composers who are not listening—in this instance—to the music they write; you are not being fair to them; you are not the conductors with whom you have talked, say that 'while talent is certainly available in this country, it has failed to be pushed into the right channels toward the creation of lasting works.' What are right channels? The old European ones? These men are writing in a new idiom, and their writing is entirely different in environment, which is to say that either environment or either product is the better?

I would rather see an American composer base his work on some of Beethoven's and Brahms' and then to see him try to rival Beethoven in depicting Napoleon Bonaparte. I think that a modern composer, especially correct, must be played and played and played. After all, some of the classic composers have been criticized at their first performance—and their second—and their third.

Personally I cannot suggest any particular method by which American composers should be promoted. I agree with a great deal of Mr. Sevitzky's arguments, but I think that the American composers of this country are much more responsible to the need of giving our composers a hearing in former times.

By Walter Damrosch

Personally I cannot suggest any particular method by which American composers should be promoted. I agree with a great deal of Mr. Sevitzky's arguments, but I think that the American composers of this country are much more responsible to the need of giving our composers a hearing in former times.

**GLAMOUR—NOT PFD.**

Or How Concert and Opera Have Clicked at the Boxoffice Without Benefit of S. A. Values

By Nat Kahn

Boxoffice and Glamour. They've become so irrevocably linked that show business generally has come to regard boxoffice and glamour as not contingent on glamour. Does one hear a dissenting voice? Would it be the cabaret singer who sings in a Hall ticket window? Or the one at the Metropolitan Opera House? It is not he. They're whores in the defense of the concert and opera fields—both of which are relatively unglamorous—at boxoffice power.

The Met Opera box man has a facile memory. He can back 30-40 years, when he was around in piano-played a 'fragile' Violetta in 'La Traviata' at 'Hammerstein's Garden, New York. He has a dead, dead, dead fairy left her lover breathless by her not-so-sizzling tenor. That was a boxoffice hit. It was boxoffice. Tetrazzini always sold out.

Glamour in a Madabout

Who can say that a 19-year-old Morris Rosenthal, one of the great

Pons, Gladys Swarthout and the latest, Lilla Stevens.

Boxoffice and glamour, is limited in its scope. In Hollywood a star can be washed up at the age of three. At the Metropolitan Opera, however, a musician remains a star practically to the end of a ripe old age. Giovanni Cimara, for example, has been a talent commensurate with that which he possessed almost 30 years ago. He has made his debut with the Met. And his earning power goes about the same. That's glamour for you. Or rather the lack of it.

**Boxoffice and Art**  
Hollywood and Broadway are full of glamorous young men and women. They are not. But they are. It's tantamount to being eligible for social security. The boxoffice of the Met is the same. It's the same with the Met and way stations of the classicists, will find most of the youth beauty, a half-dozen the zenith of their boxoffice popularity at 35, if then.

Their manlyship seemingly improves with age. No Max Factors needed there. No massage to pound the muscles and tighten the skin. No genius cameraman who could focus a certain tenor so that his face would be made his debut with the Met. In the finished product, the voice on the instrument is the basic commodity.

Nuts to Glamour!

Dr. Milton Rozsa, musical director for Alexander Korda, scoring 'The Jungle Book.'

**Baccaloni Troupe Starts Tour Feb. 15**

Salvatore Baccaloni's 'Vignettes,' booked and sold out at \$1,750 to \$2,000 for 13 dates by Columbia Concerts Corp., begins this season Feb. 15.

**Atlantic City Sets Symphony Orchestra**

Atlantic City, Jan. 4. Atlantic City, after months of planning, will finally have its symphony orchestra. The program was announced by the Philadelphia Orchestra and for years director of the Women's Philharmonic Orchestra of that city, will be conductor.

Resor's Chamber of Commerce and pro-concert committee has plans for symphony orchestra. First concert will be given Jan. 29, to be followed by a series of four in the next year round. Local musicians largely will comprise company of 50.

Atlantic City, Jan. 4. The Steel Pier symphony orchestra 20 years ago and since then has tried to form civic concert company.

An Klugma recitals at Town Hall, N. Y., Jan. 31.

**Sir Thomas Beecham Sounds Off on Japanese And on Music 'Festivals'**

Detroit, Jan. 4. 'If music festivals would be abolished it would be a good thing for the world. I am not a fan of the world,' Sir Thomas Beecham said here while in Detroit to conduct several of his programs. He is touring the Ford Evening Hour.

Several days of stuffing music down the throats of audiences and then so they don't want to hear any music for another year. . . It's a sign of decadence. . . I am not dragged out and garbed in art to listen of excruciating prices. London and New York are the same. . . That's what I regard. If you could present a hurdy-gurdy concert with monkey, and advertising, it would be a success in a great art, you could fill metropolitan theaters and make \$10 million.

As a musician he contributed a sharp observation as an artist on the music business. . . He can't cast aside its traditions within the brief period of a half-century. . . He has to be a musician who has nothing but superficiality to present to the world. Its attack on the music business is a reaction which borders on madness.'

Jack King cleared 'I Find Love' for the Columbia picture, 'The Lady Is Willing,' scored by Morris W. Stoff and W. Franke Harting.

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Management  
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Concert Division — MARKS LEVINE, Managing Director

**77-Year-Old Chorino**

Marie Savage, 77-year-old soprano, the oldest active chorus girl in the world and the eldest active singer on the roster of the Metropolitan Opera Co., celebrated her birthday Thursday (1), appearing in "Balthazar." The singer joined the Met in 1908, the year Gullio Gattiluzza came to the house. Her debut in opera was in "Aida" in Namur, Belgium, in 1897. A daughter, May, is also a member of the Met chorus. The mother, has sung in every important opera house in the world and next season will be launched as a concert lecturer on opera while continuing at the Met. Columbia Concerts will look her tour.

**Moore-Jagel!**  
**Click in Spotty**  
**Met 'Boheme'**

Metropolitan Opera Co.'s first 'Boheme' of the season Thursday (1) was a triumph that was far from worthy from a vocal and acting standpoint, but will fail to jell. Main reason for the lack of continuity and flow of the melody-studded score was the spotty conducting of Paul Breisch, whose tempi were flouted to the music.

From a vocal standpoint Grace Moore, appearing as Mimì, was the star. Her luscious lyric soprano was at its best, and after a vocal and acting performance that will fail to jell. Main reason for the lack of continuity and flow of the melody-studded score was the spotty conducting of Paul Breisch, whose tempi were flouted to the music.

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John Brownie made an excellent acting and singing Marcello, his vocal standout being the duets with Miss Moore. Mimì is son, and with Jagel in 'Ah Mimì tu più.' Natalie Bodanya, replacing an indisposed Annamary Dickey, was a vocally inadequate Masetta, but one who acted credibly.

Salvatore Baccaloni, appearing in the dual roles of Benoit and Alcide, made both parts live. He was the center of attention when he was on the stage, from both vocal and acting standpoints. Cordova was generally an imposing looking Colline but vocally dull. — Smith.

**De Basil Straightens Out**  
**Mex City Booking Snag**

Mexico City, Jan. 4.  
Immigration regulations, tightened up and slowed down by the war emergency, forced a last-minute switch of dates for Col. W. de Basil's Ballet Russe, scheduled to open a seven-performance engagement Dec. 27 at the Palace of Fine Arts here. Trouble arose because most of the troupe are Russians and Mexico hasn't had diplomatic relations with the Soviet since 1928, when she broke off because of resentment at Communist dealings in her territory, supposedly directed by Moscow. Mexico also hasn't diplomatic dealings with Germany, Italy, Japan and their allies.

However, the tangle was straightened out and the Ballet permitted to enter. Its new opening was Jan. 9, with the dates extending to Jan. 17. Troupe was to have originally concluded its booking here Jan. 9. This will be the Ballet's second quick appearance here. It played the Palace last October for smash box-office results.

C. J. Radolitz, has become director-general of British Ministry of Information, replacing Sir Walter Monckton, who has gone to Cairo as director-general of British propaganda in the middle east. Former is a barrister and has been in turn chief press censor, controller of press and censorship divisions and acting director-general in the absence of Monckton.

**BRUNO LANDI****TENOR**

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Management:  
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METROPOLITAN OPERA ASSOCIATION

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METROPOLITAN OPERA ASSOCIATION

Management National Concert and Artists Corporation  
Concert Division, MARKS LEVINE, Managing Director

**FRANK PERULLI****TENOR**

Management: MICHAEL DE PACE  
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GAETANO MEROLA, General Director

## Story Behind The Scenes

### Civic, Community Concert Services Held Big Factors Back of NBC, CBS Booking Combines

Columbia Concerts Corp. (CBS) and NBC Concert Service do more than four-fifths of all the concert business in the U. S. Yet it is not generally known beyond the trade that the affiliation Columbia has with Community Concerts of NBC's similar cooperation with Civic Concert Service are among the major factors behind this virtual concert-management monopoly.

Close to half the gross business of NBC and Columbia is provided by these branches. They book two-thirds of the actual concert dates for the former.

Civic, headed by O. O. Bottoff, was founded in 1920, and today is the oldest seller of concert talent in the U. S. The concert bureau, like that of Community, was formed un-

der the close of the week no one else can purchase a membership. After the door is counted, the show can be sold as many concerts as it can pay for.

In the beginning Civic had seven towns. Today it operates in over 100 towns in the U. S. An example of the reception work was Worcester, Mass., with 4,500 members at \$5 each and 1,000 on a waiting list for the past six years.

Community was formed in 1928 in New York, with a waiting list of 100,000, and today the organization operates in 325 towns and cities in the U. S. and Canada.

Community presents 1,200 to 1,300 concerts a year in towns being three times as many as \$30 fee. Members are also charged \$5 a year, but a branch of Community, Cooperative Concerts, operates in smaller towns for \$3.50.

The entire growth of Community was the result of the depression and today, with its lowest quoted fee being \$50 per concert for an artist, it does about one-fourth of the gross business of \$25,000,000 done yearly by Columbia. Some 150-175 artists are presented annually, approximately the same number as Civic books.

## Robeson Would Do 'Othello'

Paul Robeson would do a revival of 'Othello' on Broadway this spring, if Margaret Webster will consent to direct the production. She is considering the proposition, but another factor is that Robeson's Negro singer's idea of the show is predicated partially on the click of the Maurice Evans revival of 'Macbeth,' staged, as have been all the Evans productions, by Miss Webster.

Another factor is that Robeson scored a big personal success as the tragic Moor five years ago at the Savoy, London.

Robeson has had the idea of a Broadway presentation of 'Othello' for some time. He was mulling it last spring, when Lawrence Tibbett considered for the lago role. That is one of the Met baritone's most successful parts in opera, but he has never played it or anything else on the left stage. Tibbett, booked for concert and opera for the balance of the season, is not a possibility for a legit show now.

'Othello' was last done on Broadway by Walter Huston, with Brian Aherne as Iago and Nan Sunderland (Mrs. Huston) as Desdemona. President Robeson has had the idea of a production was a failure.

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**TICKETS NOW ON SALE**



**YEHUDI MENUHHIN**

Following a tour of the Pacific Coast Menuhin played recitals and concerts with the Metrop. Op. Assn. at Seattle, Tacoma, Portland, and San Francisco. He will return with the Metrop. Op. Assn. to Carnegie Hall, Monday Evening, Jan. 26. Prices \$1.00 to \$2.00. Boxes of seats \$16 & \$20 (plus tax).

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Returns from a concert tour which is a succession of sensational triumphs for additional appearances at the Metropolitan Opera in late January and February.

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### Met Opera Follow-Up

'Aida' Tuesday afternoon (19) was dominated especially Arthur Carron, who sang Rhadamenes, forced his top notes and lacked acting ability. As Aida, Stella Roman produced some tones of beauty; at other times she was shrill and short of breath. She looked well but her acting was stilted. Credits: Theodor Kullman, an indisposed Karin Brannell for the second time, faltered vocally as Amneris, failing also to look the part. Leonard Warren's singing and acting also were faulty. Lansing Hatfield was an impressive looking and fine-sounding King, while Ezio Pinza was strong vocally and dramatically as Ramfis. Pauritriach led an uninteresting orchestra.

'La Fille Du Regiment,' repeated by the Metropolitan Wednesday evening (31), again scored a hit. Lily Pons was fine vocally and even sang so dramatically. She has developed excellent comic timing. Her act, teamed with Salvatore Baccaloni, kept a packed house in continuous laughter. The basis, as usual, was the show from start to finish. He was in excellent voice and his interrelation of the buff servant was most convincing. Credits: Robert Louis D'Angelo and Ira Petina were also excellent while Frank St. Legier led a virile orchestra.

'Othello' Friday evening (2) was centered around the Iago of Alexander Sverd, making his first Met appearance. The concert heard for the first time in the U. S. in this role. The seriousness of his efforts had much to make up for a lack of spontaneity in his acting. Vocally, he found himself in the second act in the 'Dream.' Giovanni Martelli, in the title role, again was the star. The veteran tenor's acting was stiff, with his vocalizing possessing its usually excellent coordination of phrasing and power. Stella Roman again was a good-looking picture as Desdemona, but vocally insecure. Smith.

### Opera Salaries

Continued from page 148

cost of a Met production of \$12,000, with \$55,000 being required, has as weekly gross to break even. Occasional grosses of \$100,000 will exceed \$100,000 but the failures are too numerous to withstand a net profit for long. The hope, of course, almost seems premeditated by the Met's management since it is the artistic purposes of the troupe that lead it to schedule a number of operas that loom sharply in advance as b.o. killers. For example, listing certain operas that haven't been heard in this country many years.

Three singers are reported presently as receiving top salaries of \$10,000 at the Met. They are Lily Pons, Lawrence Tibbett, and Lauritz Melchior. A number of others hover near that figure. In Prisco, where impresario Gaetano Merola consistently pays the top opera salaries, \$2,000 would go to Miss Pons, \$2,500 to Tibbett and \$1,500 to Melchior. Because of difficulty in getting figures directly from managements, these, of course, are 1937 estimates.

**'The Greatest Singing Actress of Today'**  
—Chicago "Herald Examiner"



**GRACE MOORE**

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Division: Columbia Concerts Corporation  
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**Season's Greetings To You All in 1942**

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**CARNEGIE HALL, NEW YORK**  
DECEMBER 28, 1941

**CHICAGO OPERA COMPANY**  
FORTUNE GALLO, General Manager

## Fruit Cocktail

Metronome Music Co. is credited by the trade as providing the wackiest song title of 1941. A number that it announced last Tuesday (30) for immediate publication was titled, 'I've Found a Peach in Orange, New Jersey, in Apple Blossom Time.' Edward Heyman and Harold Spina are the writers.

### Every Little Customer May Have a Purpose Is Ballroomers New Fear

Lincoln, Jan. 4.  
Gone are the days in Nebraska when every person who walked up to the wicket at ballrooms was regarded as just a customer, because, even though he, or she, lays down the price of admittance, the designation might also be that of a spotter.

Ballroom ops, who have gone to ASCAP's former representatives in Nebraska, have been told that they are to expect it from now on. Reason, of course, is that ASCAP has released its membership so it can protect itself in that state as individuals, since the ASCAP organization, as such, has been outlawed by supreme court approved legislation. Already, there is some talk of repeal of the law—that is, music users are chinning about whether it can be done quickly, painlessly, and a quick revert to the old system of blanket licensing accomplished.

Average ballroomer, and that goes for hotel or theatre, too, feels every-body in the place, when music is being played, is thumbing through a catalogue of copyrights, and making notes which will be producible in court. It might have been the 'amusement biz' once, but it's not that any more.

Several of the hotel men have already indicated they're going to pull all music, except that which seeps in via radio, rather than be bothered with the infringement possibility. Nebraska radio, still largely on a BMI basis, is sitting tight.

Films are still in a fog, and they don't know to what extent they're to be found responsible, or what steps to take in the meantime to protect themselves.

### HAWAIIAN CEREMONY

Jimmy Mackenzie and Hope Dempster Add a Postscript

Detroit, Jan. 4.  
Hawaiian and American wedding ceremonies were both used to make it stick when Jimmy Mackenzie, Scotch-Hawaiian orchestra leader, and Hope Dempster, Irish-Cherokee New York model, were wed here. Couple first said their 'I do's' in St. John's Episcopal church on the evening of Dec. 31. Then to make it over again with a flourish the couple were united in an Hawaiian ceremony performed at midnight New Year's Eve at the Tropic's Hawaiian Village where the Mackenzie orchestra is playing.

Hawaiian ceremony, complete with leis et al. was performed by Andrew PoePoe, a member of the band who came to this country to study to be a missionary but skidded into band work.

### Toledo's 4 Concerts

Toledo, Jan. 4.  
Second concert season to be given by the Toledo Museum of Art in the Peristyle, which seats 8,000, includes four events at the season price of \$2.75.

Scheduled are the Minneapolis Symphony orchestra, Dimitri Mitropoulos conducting, Feb. 8; Cleveland Symph. Arthur Rodzinski conducting, March 17; Glomar Novas, Brazilian pianist, Jan. 16, and Salvatore Baccioni, basso, March 8.

### E-J SIGN MET WINNER

Emery Darcy, Metropolitan Opera secondary tenor and one of the winners of the Met Auditions of the Air in 1940, has signed a managerial contract with Haseen & Jones, division of Columbia Concerts Corp. The same management also signed Virginia Morley and Livingston Graftart, American duo-pianists.

Franz Waxman turned in the final score for 'Woman of the Year' at Metro.

# GLADYS SWARTHOUT

AND

# FRANK CHAPMAN

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# WORK, REMOTE, THE, OF, OUTFOXED, ASCAP

## Society's Own Bad Guessers and Dept. of Justice Gave the Victory to the Networks

### WEBS KEPT TWILIGHT ZONE

By BEN BODEC

That ASCAP came out of its war with radio (Jan. 1-Oct. 23) seriously battered in both pocketbook and prestige there's no gaining. On the question now facing ASCAP is whether or how soon it will be able to recover from the licking it got from radio. The basis of the contracts the Society signed under the peace table is unlikely to recover its dollars and cents within as radio remains the very biggest customer. As for the element of prestige, that will probably depend on how apt ASCAP proves in benefiting from experience, in setting its house in order and adopting policies that are more in harmony with the '40s than the '20s. Judging from what is now going on within ASCAP the process will be slow and grueling.

ASCAP blundered in underestimating the fury with which NBC and Columbia joined local stations during the combat. The reason for this underestimation is not hard to see. The networks had heretofore rendered but lip-service to the anti-ASCAP war, which made sense back then as the rallying M.A.B. convention motivation among independent broadcasters.

But this time as the ASCAP agreement went into its final tests and broadcasters became intensely curious about the new terms ASCAP had up its sleeve, the Society committed what turned out to be a disastrous error—started talking about the principle of payment at the source. Independent stations had been paying on this basis since 1932. ASCAP in 1932, approximately 18 months before the then-current radio agreement was to expire, let it be known that it proposed to apply its fee directly to each business network millions.

#### IGNORED FEELER

The temper of the networks promptly underwent a radical change toward ASCAP. The networks put up their guards. It was strongly intimated at the time from network sources that ASCAP was becoming more and more of a "feeler" business. A feeling that went out by network officials who wanted to know how much more ASCAP wanted per year on a new deal, but all that would have been a waste of time. ASCAP chose to ignore this feeler. It proceeded to promulgate a licensing agreement which tapped the net-

works at the source, with the fee on network business set at 14 1/2%. ASCAP went to bat on this principle of payment at the source. At the heat of the battle the U. S. Government's investigation of radio, instead of this very principle of payment at the source became the keystone of a consent decree.

ASCAP had fought for a principle, plus millions of dollars of additional income. Out of the fray it emerged with that would appear to be at least a moral victory. The networks under a fiat of the Federal court, had no course but to pay at the source.

#### TATTERED VICTORY

Now comes the irony of even this bit of tattered victory. NBC and CBS are paying at the source, in full accordance with the basic principle of the Government consent decree, but ASCAP is hardly any better off than it would be if, after taking a licking, it had again to look exclusively to local stations for its income. ASCAP emerged from the 10-month fray with a principle that extended enormously the realm of its radio licensing application. NBC and CBS may between now and a net turnover of \$80,000,000 in billings but it's still a mirage for ASCAP as far as the direct relation between the networks' exchequer and its own are concerned. NBC and CBS exacted so many deductions in the contracts which they negotiated with ASCAP for the next nine years, if not 18 years, that the money coming out of the networks' pockets will be comparatively negligible. It will be the independent stations that will, as usual, carry the load of the ASCAP payments on network business.

What the two networks have succeeded in doing in preserving the twilight zone on music licensing payments, but at the same time in great part in the 10-month fray, is to reduce the hours which the networks obtained from affiliated stations in return for sustaining services, the present ASCAP-network fee of 2 1/2% applied to \$15. Broken down into percentages, the network's share figured at 55%. Broken down into percentages, the payee's share, ASCAP, at the basis of 2.75%, while the network would be paying its share on the basis of between 1.8 and 2%.

turns over to ASCAP represents little, if anything, above the amount that it took from the station. In the case of the Blue Network, the deductions can amount to as much as 85% of the gross billings so that the amount actually turned over to ASCAP by NBC on a particular program to be even less than the fees that NBC had deducted from the Blue affiliates involved.

#### HOW IT WORKS

Here is how it would work in the case of the Blue Network. This web's frequency discount runs as high as 45%. Another 15% is deductible for ad agency commission. The ASCAP contract allows the deduction of 15% more for "doing business." Also lines charges. A rough figure for such a line deduction per station could be 10%. The total of all these deductions is 85%, so that if the network rate on pay, P.Q.W., is \$100 the Blue would be required to pay ASCAP only 15% on the basis of \$15.

The rate that NBC would pay that same Blue station is \$20. The rate that committed to permit the network to deduct 24% from the \$20 as its share of the fee going to ASCAP. That deduction would amount to \$5. The Blue's residue of taxable money, after taking the total deductions of 85%, figures in this illustrative instance as \$15. The ASCAP network fee of 2 1/2% applied to the \$15 equals \$1. Out of this arithmetical operation there may be derived the observation that whereas NBC has deducted 55% from the station's money the network itself is obligated to pay ASCAP only 15% on that particular bit of business, leaving the network a profit of 14%.

In the case of the NBC-Red and Columbia the results would be somewhat different. With the frequency discount limited to 25%, the most that either network could deduct from the gross billings would be 25%. Assuming that same station, now were on either of these webs and rated at \$100 per hour, the taxable residue would be \$35. The ASCAP network fee of 2 1/2% applied to \$35 is \$1.16. Under circumstances of network's own disbursement for ASCAP music would be \$1.16, while the station's share figured at 55%. Broken down into percentages, the payee's share, ASCAP, at the basis of 2.75%, while the network would be paying its share on the basis of between 1.8 and 2%.

## BMI's Future As An Insurance Policy

### Has Possible \$1,250,000 in Obligations But Saved Its Organizers \$100,000 or More

By BEN BODEC

Even though Broadcast Music, Inc., as a producer of current music, went into rapid eclipse with the entry of ASCAP on the network scene, the radio-owned licensing outfit will be continued in some form or another at least until that time that its contracts with the E. B. Marks Music Co. and other publishers expire. Another factor that may prove a vital determining factor in the fate of BMI is the war. Should the conflict result in a sharp curtailment of advertiser expenditures for broadcasting, it would be natural for station operators, as business men, to seek economies.

BMI is reported to have about \$1,250,000 in contractual obligations. Considering the reference for BMI by the broadcasting industry under the new nine-year agreement with ASCAP and as a result of the fact that it was able to give ASCAP through the instrument of BMI, it is obvious that should the preference for BMI shutdown become general within the radio industry, the latter with millions of dollars in the way of liability, NBC and Columbia estimate what would be the victory over ASCAP accounted for a saving of at least \$100,000,000.

It is indicated even before peace was declared between NBC-CBS and ASCAP that its career as a publisher of current music was over. The war and whatever action it purports in this direction would be through subterfuge. Also that the main reason principally as a licensing channel and encourage production among independent publishers and composers while ASCAP affiliates were blacked out from network participation. BMI's subsidiary Radio, Inc., was limited to Radiotunes, Inc., and partnership of Harry Revel and Mort Greene.

Net Easy Any More  
Within a few weeks after ASCAP's

## 15 Best Sheet Music Sellers

(Week Ending Jan. 3)

- White Cliffs of Dover...Shapiro
- Bobbie's Tune...Robbins
- Chattanooga Choo-choo...Fest
- Rose O'Day...Tobias
- Swing Low Sweet Chariot...Fest
- Shepherd Serenade...Mayfair
- Bells of San Rafael...Peer
- Love of St. Cecilia...Fest
- Madeleine...Santly
- This Love of Mine...Embassy
- Love of St. Cecilia...Fest
- It's Autumn...Witmark
- Why Don't We More Often...Triangle
- Humpty Dumpty Heart/Southern
- Angels of Mercy...Berlin

## SONG OUT OF THE BIG LAST MONTHS

Output of new songs by the popular music business during the two closing months of 1941 (November and December) was perhaps greater than for any like period in the history of the industry. There is no precedent for the combination of incidents which prompted such mass production of new material. The ASCAP faction of the industry was getting back into the business, following a 18-month blackout when the two older radio networks, and when America's entry into the war had ended a war of themes for songwriters.

The indications are that this pace, however, is somewhat diminished production of war songs will continue through the current month of January. Fran Eisher, who headed a Pillsbury war bond for 2 years, has dropped his own outfit to join up with the Clyde Knight, which is now operating at the Rainbow Hall in Denver.

## London Music Publishers Still in Business

### And Nobody's More Surprised Than They Are Themselves

Looking backward over the last 12 months in London, Dec. 25, 1941, it is hard to believe that the London music publishers in London would have dared to predict they would be in business by the end of 1941, but amazing as it may seem all the important music houses have not only stayed the course but many of them are doing quite well. Last year starting Sept. 7 and up to the end of November, London—according to official reports—only had two nights free from air raids culminating on Sunday, Dec. 29, which was one of the worst over the city, in a concentrated attack, mainly by incendiary bombs, which literally wiped out certain districts. But that was not all. There were other difficulties, and somehow or other, the staffs struggling through transport difficulties, managed to reach the office, helped to tidy up places that had suffered from the damage, and the publishers managed to get their printing and dispatching orders. Since last May things have been easier and routine business has got back to nearly normal.

Three major problems of the business now are shortage of staff, restrictions on the supply of paper and excess profit tax. In America the publisher puts the responsibility of getting the paper on to the printer, but it's the opposite in England; the publisher looks after the purchase and supply of this basic material himself. It's an old custom but not so good economically for the reason each publisher has a different quantity of stock in hand. This is in the form of a tonnage and the publisher is free to use it how he likes.

This has led to the cutting out of many jobs and smaller other heavy work which in order to leave as much as possible for the ordinary print shop. The hand leader who comes in today for a supply of paper is doing business as firmly but politely told business is now conducted on a strictly cash-and-carry basis and if there's no cash there'll be nothing to carry.

#### Payoff Evil Feels

One evil which still plagues the payoff to dance-band leaders and artists who have air privileges; in fact it is worse now than at any period in broadcasting history, but curiously enough this does not seem to perturb the publishers and there is no talk of getting together to see if they can do something to help. The publishers are doing well but income tax plus E. P. T. is going to cut down the net to something even below the normal. So many things they might as well pass some of it out to the hand pre-war and work off as future good will much in the same way as cigaret manufacturers and whiskey producers come out of the advertising business are almost entirely unscathed.

The public's savvy is considerable to a certain extent by thinking the dance band director will have to pay some of it—in fact he's quite willing to help the band pay the tax. The public's savvy is considerable to a certain extent by thinking the dance band director will have to pay some of it—in fact he's quite willing to help the band pay the tax. The public's savvy is considerable to a certain extent by thinking the dance band director will have to pay some of it—in fact he's quite willing to help the band pay the tax. (Continued on page 156)



# POP MUSIC UNDER THE INFLUENCE OF 1941

## Bad Habits of 41: First the Publishers' Private War Then Uncle Sam's Engagements

By ABEL GREEN

Some publishers regard as 'unfair trade practices' these customs of 1941: Name names who maintain own music publishing staffs away from, etc. Record companies which entangle royalties, maintain their own subsidiaries for Hawaiian and hillbilly tunes, etc. Music jobs who are also publishers of reprints and originals.

## Screen's Own Music Gains Stature

By Leo Forbstein

(Musical Director for Warner Bros. Pictures)

Hollywood, Jan. 4. Most musically-minded people involved in motion picture realization realized shortly after the talent picture has been launched on its spectacular way by Vitaphone, that the screen had no great music of its own. For a long time we were not able to do much about this, but in recent years the industry has taken on a new importance, musically speaking, and some of the finest composers now devote their talents to providing fine screen scores.

Musically we are rapidly catching up with the progress in other departments made during the early years of talking picture history. The music of the great masters like Max Steiner and Erich Wolfgang Korngold, both of whom are writing music for Warner Bros. pictures, bring their unquenched talents to Hollywood. They have made a notable advance in the attempt to provide the screen with a musical tradition of its own.

Today good music is playing a more important part in audience screen enjoyment with each new picture. In silent picture days in a great theatre, the orchestra could play, at its own volition, the music of the great masters that seemed to fit the occasion. When the musical background of a picture came from the screen itself, not all of the great composers were available for our use. This made the creation of worthy new music for motion pictures a matter of importance both to the producer and the audience.

The very first Vitaphone feature picture, "Don Juan," in which John Barrymore was starred, has a synchronized score but no voices. Long before that, "The Birth of a Nation" had an accompanying orchestration which was used in theatres where it played its long runs, and this was used by the orchestras to enhance the many values of that milestone picture.

Always concerned with the making of the best possible soundtrack for the benefit of the people, the industry has filmed many popular musicals with lyrics. Some have been brought to Hollywood from Tin Pan Alley to give the screen the benefit of their peculiar balladry. The so-called "popular music" will always have its place on the screen.

But special pictures in which the need for better music seemed more than usually important were always coming to the attention of the producers and the departments charged with the proper scoring of these pictures. Such a production was our own "A Midsummer Night's Dream," where Max Steiner, by Warner Bros. under Max Reinhardt's guidance. For that, naturally, we used the Mendelssohn music as arranged by Korngold.

### Some Outstanding

The reception accorded that effort by music lovers everywhere was added weight to the arguments we had heard and given for more adequate screen music for important pictures. Max Korngold remained with the Warner company and Max Steiner added his proven talents a short time later to the list of composers on the company roster. Other masters of harmony and composition were Friedrich Friederich, Ray Heindorf, W. Franke Harling, Friederick Hollander, Herbert Sthotbar, Bronislav Kaper, Meredith Wilson, Adolph Deutsch and Ernest Rombow. All of these have been called upon to go to work for motion pictures. Screen music has taken on added importance because of them and others like them, and it will continue to do so. It is to be expected, therefore, that the consistently improved product which they prepare. There is "good music" on the sets has pretty well lost its usefulness in motion pictures. It is used to the extent of underlayment into the director's idea of the right "frame of mind" for a certain scene. It is still used, but only occasionally.

Screen music now must be of benefit to the audience rather than to the players themselves. It is used to serve as a complement to the story told, and as such it must be allowed to interfere with that story in any way or at any place. The purpose of the proper screen score,

The war of attrition and blockade fought in 1941 between the radio industry—chief sales promotion channel—and the pop-music publishers allied with ASCAP—chief sellers of pop-music—turned up substantial material, something that always happens in a war. It doesn't matter that a lot of the BMI output was strictly ersatz or that since the peace treaty with NBC and CBS the music charts have been re-dominant in short order by ASCAP. All of the BMI stuff wasn't contemptible. A lot of it was first-rate pop stuff. Publication—mostly by the BMI—may be said to have produced three notable song cycles, all reflecting the music's creation of unusual circumstances.

(a) The "Frescos," 'Amalopa,' 'El Rancho Grande,' 'Perfidia' school of Latin-American tunes.

(b) The "Daddy" and 'I Don't Want to Set the World on Fire' songs.

(c) The "Intermezzo," plus the more recent advent by Pete Teichowsky into the Hit Parade, via "Concerto," "Tonight We Love," "Waltz for Patsy" and "The ASCAP fans treated separately, in this issue, since it's a chapter in itself. ASCAP may have had radio on the one hand and Max Steiner and his parlay around the peace table finally dragged into the fall, and the music men were themselves against the ropes, the broadcasters had reversed the field and run the Tin Pan Alleyites ragged. Groggy, punch-drunk and weary from inertia, ASCAP was a pushover for concessions to radio. Which is not in detail in this issue.

The music war brought into being 35—count 'em, 35—different little music firms, hopping on the BMI bandwagon. Some of these firms were, like the BMI, engaged in performing rights payoffs were a subject of chagrin and suspicion. Some, alone or by encouragement, did create a rock minor-league hit—minus so far as the BMI-in-bat publishing firms were concerned—which, however, was a success. These covers the "Hot Set," "Set World on Fire" and kindred category.

### LATIN GOODWILLING

On the Latin-American good will bandwagon Ed Marks and Ray Heindorf were the first. Then they came the RKO and Paramount International's sundry affiliates (Southern Music, etc.) and R. R. Marks Music Corp.—on a separate deal with BMI, but through the same course. ASCA by the end of 1941—found the air channels wide open to their more seasoned exploiters. And they cleaned up.

So much so that perhaps some suspect the overplugging of the Latin theme might work in reverse order, unless, of course, the groups might come to the attention of the press on the conga and rumba, which have been overdone.

### TSCHEAIKOWSKI WOSKEI

The Peter Ilyich Tchaikowsky cycle, set by the smudgy "Concerto" and "Waltz for Patsy" were there at the same time, which is something of a record in itself for a classic source—likewise took the pressure off Chopst and Straus. Ilyich was used in the Hit Parade in a three-way deal with BMI, and the same course. ASCA by the end of 1941—found the air channels wide open to their more seasoned exploiters. And they cleaned up.

"Intermezzo" topped the year's best sellers by far, selling over 500,000 copies. "Tonight We Love," "You and I," "Hot Set," and "I Don't Want to Set the World on Fire" were also in our opinion, to be heightened all legitimate efforts inherent in a picture plot.

Producers as well as directors and those employed in the music departments of the studios, have come, in recent years, to understand more completely the value of this screen music in building up a picture with an audience. It is the result of many of our productions, particularly in such a picture as "They Died With Their Boots On," for which we had a score of 100 songs. It is the result of the music's accessibility to the entertainment and thrill value of that picture.

In these days Hollywood is building screen music of its own. It is not the result of the music's accessibility to the entertainment and thrill value of that picture. It is the result of the music's accessibility to the entertainment and thrill value of that picture.

## Joe E. Howard

Continued from page 156

time. The curtain fell at 8:55 p. m. and the next day wanted to know what the show was all about. "The Music Director Leader" followed in a week. Later, with Mabel Barron, wife No. 3, Howard played "Director Leader" in the west for 251 nights and cleaned up.

### Sponsored New

At 73, Howard, retaining astonishingly and youthfulness, remains active in radio. He made a few weeks ago opened offices of Broadway to embark anew as a song publisher. He is now the publisher of his own house. He has done a radio program for Model Tobacco over

WABC, emanating from Playhouse 5, 750-seater on 45th street. He gives twice two performances for 11:30 p. m. and 8:30 p. m., and rebroadcasts at 11:30 p. m.

Howard is to the rumors that he's about to divorce wife No. 4, Mary Ramo. Howard says: "It's 42 years his junior. He's 71. It's grossly exaggerated. . . . at 82 age"

Howard, who has written 55 songs, says he knows "Variety" before it was born, via acquaintance with Sims from the letter 'N' in "The Music Director Leader." He is one of the photographs ever taken of Rogers and Heindorf. The picture was ended in his death and the only pic-

ture Rogers ever permitted to be taken of himself in a cafe.

The occasion was opening night in Dinty Moore's. Rogers wouldn't let Howard sing his own song "Tonight We Love" as m. c. and warbled the words. He said: "I know Howard's songs better than he does himself." Then Rogers made Howard sing "The Music Director Leader" calling on Edwards to do some of his songs like "Schoolboys."

Howard, who has been dubbed the "John of Chicago," has produced 28 musical comedies, among them the first and last musical in which John Barrymore appeared, "The Schoolboy," presented at the Broadway, N. Y., in 1907.

First Married in 1887

Howard married his first wife, Ida Burd, in 1887. The marriage was

annulled three days later, in Denver. She was 18, the groom 17. He married his second wife, Ida Emerson, in 1892. She was 16, the groom 16. She sang writers. Active and turning out immensely popular tunes were Paul Dresser, Charles K. Harris, Ernest R. Ball, George Evans, Ren Shields, Howard von Tilman.

The members during his marriage to Ida Emerson were "Two Little Girls in Blue," "On the Way Back to the Old South," "Ball," "She May Have Seen Better Days," "Take a Seat, Old Lady," "The Mabel" department in the Palace was in a period of great song-writing. In 1907, John Barrymore, 10 days of Gus Edwards' "Schoolboys" and "Tammany" also "Put On Your Old-Fashioned Hat" and "The Schoolboy." One of the big hits of that decade was Victor Herbert's "Mlle. Modiste." The picture was produced by the same man, incidentally, opened with Howard in

'Daddy,' 'Amalopa' (records mostly), 'Frescos' were also in the big sheet merchandisers of 1941.

### GIN BUMMY REIGN

For 10 months it was bleak year for the established music business in 1940. The boys grew healthy from so much time off for the collection of the royalties. Some of the boys in any industry may perhaps be claimed. But when they got stag-happy and groggy from so much inebriation, only the peerless Government support saved the industry.

On the new with ASCAP publishers back in business, NBC and CBS, the ASCAP publishers have shoved BMI out of the picture. The collection of royalties of struggling, non-ASCAP indie publishers showed up among the ASCAP publishers.

But, while it lasted, it was free-for-all. Meredith Willson, who authored and published "You and I," starting it more or less superficially on his radio program, since he thinks music publishing is a business unit of it, was amazed how fast the 18c net profit per copy of sheet music he realized from his large sales ran into the tens of thousands. That, of course, and the fact that he had a large number of other firms have terrific overhead which only per can be amortized by a spread over a large number of hits per annum.

The film companies with their own music departments or subsidiaries were best able to weather the radio storm. It was due to their stature, along with such strong, old-established firms as Irving Berlin, Inc., Max Dreyfus, Chappell group and Shapiro-Bernstein, that the others looked to for strength.

### THE PAMPO

Panicky boys got into the act. Some songwriters wanted to both ASCAP and some were suspected of boot-legging tunes under non-de-plumes to BMI firms. Even some ASCAP affiliated publishers were suspected of being ready to join the foe. Mack Gordon, for example, typing the Hollywood stance of songsmith who had (1) a peevish attitude toward the ASCAP, (2) a conviction that the radio plug was a means to a stop-contract. In other words, his boss, Darryl Zanuck, at 20th-Fox wanted to get out of the ASCAP. He was o.k. with Gordon.

And then, unfortunately, that its Mutual Broadcasting System deal with the ASCAP, and its deal with NBC and CBS in line. Somehow the latter two major networks were able to get along with BMI and good old Stephen Foster.

### PATRIOTIC

In patriotic duties Irving Berlin remains easily the No. 1 exponent. His now three-year-old "God Bless America"—and the written and recorded by the Boy Scouts of America—has been supplemented by official songs for the War and Government. They included "Arms for the Love of America," "For My Country," "The Love of My Country," "The Treasury Dept.," and even a Red Cross song.

The new twist provided of Dec. 7 for the First Freedom inspired the lyricists and tunesmiths to "You're A Sap, Mr. Sap" and "I'm Realized That I'm Not a Boy Anymore." "A Tale of Two Cities," "My Sister and I," "When That Man Is Dead and Gone," "When This Crazy World Is Sane Again," "The Love of My Country," "The Love of My Country," "Today" written for the Treasury Dept.; and even a Red Cross song.

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That about winds up the season's cobwebs. There were the usual assortment of pop, designed especially for the tavern, and particularly for the night spots and the defense industries where workers of Polish and Magyar background seem partial to this type of tune. The rumba, as above stated, is making a bid.

As for Broadway show tunes there hasn't been much excitement in that field excepting the new Cole Porter score to "Let Us Be Men" and "The New Yorkers." The rest are undistinguished, although Vernon Duke and John Latouche have the Eddie Cantor and Jesse Matthews numbers. The only thing that stands out is "The Music Director Leader" which may mean, that, too, goes for the Sigmund Romberg-Cornelissen Hammerstein II score to "Sunny River," new Max Gordon production.

As has happened consistently since 1934, Shapiro-Bernstein bobs up to head the list—'with a top hit. This time it's "White Christmas" and "The Music Director Leader." It is to be expected, therefore, that the consistently improved product which they prepare.

Economically, the boom was a saving factor. The records enjoyed the boom as well as the current records which are also specially covered in a separate story herewith), and while the picture business got a boost in current records, albums of yesteryear output from ASCAP sources kept the latter publishers in business.

Rose's "Diamond Horseshoe" about three years ago.

Wife No. 4 was Irma Kappel McCane, who was born in 1892. Her fifth was Irma Kappel, whom he wed in the World War I period. The daughter of a Chicago steel magnate, she died about a year later.

Wife No. 6 was Ethelyn Clark, who was born in 1894. Howard then had a flash act called "Exhorts from Him," with 85 songs. He was a headliner at the Palace. George Godfrey, then head of the building department in the Palace was in a period of great song-writing. In 1907, John Barrymore, 10 days of Gus Edwards' "Schoolboys" and "Tammany" also "Put On Your Old-Fashioned Hat" and "The Schoolboy." One of the big hits of that decade was Victor Herbert's "Mlle. Modiste." The picture was produced by the same man, incidentally, opened with Howard in



# Paean in Praise of America

## 1288. AMERICA'S FIRST WAB SONG

Hail Columbia! Joseph Hopkins to the tune of "The President's March," ascribed to Philip Phillips. (This song was written for the Franco-American "Misanthrope" standing. Though user was not actually declared, during this dispute over American singing rights).

## 1289. WAB OF '12

"Star Spangled Banner," by Francis Scott Key, to the tune of "Anchors in Heaven!"

## 1290. (NOT A WAB SONG)

"America" ("My Country 'Tis of Thee"), by Francis Scott Key, to the tune of the American version of "God Save the King."

## CIVIL WAR, 1861

"All Quiet Along the Potomac Tonight," by Lamar Fontaine and John H. Havill.

## "Battle Cry of Freedom," by George F. Root.

"Battle Hymn of the Republic," by Julia Ward Howe, to the tune of "Gloria, Gloria, Hallelujah," ascribed anonymously. Same title but published anonymously.

## "John Brown's Body," author unknown.

"Dixie," by Daniel D. Emmett. "You Before the Battle, Mother," by George F. Root.

## "Marching through Georgia," by Sam R. Taylor.

"Maryland, My Maryland" (African version of the German "O Tannenbaum"), English words by James R. Randall.

## "Tenting Tonight on the Old Camp Ground," by Walter Kiltroe.

"Tramp, Tramp, Tramp, the Boys Are Marching," by George F. Root.

## "We're Coming, General Abraham," 30,000 Strong," by Stephen Foster.

"We're a Million in the Field," by Stephen Foster.

## "Weeping Sand and Lonely," by Charles C. Sawyer and Marching Company.

"When Johnny Comes Marching Home," by Louis Lambert (parody of "Johnnie's Glimmer").

## "When the War is Over, Mary," by George Cooper and Joseph P. Thomas.

"FRANCO-AMERICAN WAR, 1858" "Blue Belle," by Edward Madison and Theodore Morse.

## "Break the News to Mother," by Charles K. Harris.

"We're Home, Dewey, We Won't Do a Thing to You," by Paul Dresser.

## "Our Country, May She Always Be Right," by Paul Dresser.

"Strike Up the Band, Here Comes a Sailor," by Charles B. Ward and Sam R. Taylor.

## "There'll Be a Hot Time in the Old Town Tonight," by Fred C. Metz.

"PEE-WORLD WAR I" "Don't Bite the Hand That's Feeding You," by Thomas Hoier and James Morgan.

## "I Didn't Raise My Boy to Be a Soldier," by Alfred Bryan and Piantadosi.

"The Yankee Doodle Dandy," by George M. Cohan.

## "You're a Grand Old Flag," by George M. Cohan.

"WORLD WAR I, 1918" "America, I Love You," by Edgar Allan Poe and Arthur Young.

## "And Her Side Oo-La-Lee Wee-Wee," by Harry Ruby and George M. Cohan.

"Al Revoir, But Not Goodbye, Soldier Boy," by Lew Brown and Al Jolson.

"Love, Good Night Germany," by Grant Clarke, Howard E. Rogers and George M. Cohan.

"It's a Long Way to Tipperary," by Jack Judge and Harry Williams. "The Home Front," by George M. Cohan.

"Home Fires Burning," "Pick Up Your Troubles in Your Old Kit Bag," and "The Wind," was the top British export, although the latter two were originally American songs.

"Joan of Arc, They Are Calling You," by Alfred Bryan, Willie Weston and Jack Wells.

"Just a Baby's Prayer at Twilight," by Sam F. Lewis, Joe Young and M. K. Jerome.

"Just Like Washington Crossed the Delaware," "General Pershing Will Cross the Rhine," by Howard Johnson and George F. Meyer.

"Keep the Home Fires Burning," by Irving Berlin and Nor Novello.

"Keep Your Head Down, Oritate Boy," by Gita Rice.

"K-K-K-Katy," by Geoffrey O'Hara.

"Lafayette, We Hear You Calling," by Mary Earl (parody of Robert A. Johnson).

"Liberty Bell, It's Time to Ring Again," by Joe Goodwin and Halsey Taylor.

"Madelon" (from the French); music by Camille Saint-Saens; lyrics by Louis L'Amour; English words by Alfred Bryan.

"Mad'niselle" (from Aminteur); lyrics by Louis L'Amour; anonymous.

"My Belian Rags," by George Benoit, Robert Levenson and Ted Gordon.

"My Buddy," by B. C. Hillman.

"Oh, I'd Like to Get Up in the Morning," by Irving Berlin.

"Oh! How I Wish I Could Sleep Under the Stars," by Sam H. Lewis, Joe Young and Pete Wendling.

"Pack Up Your Troubles in Your Old Kit Bag," by George Asaf and Alfred Bryan.

"Rose of No Man's Land," by Joseph A. Brennan and Jack P. Thomas.

"Six Months in the Trenches," Boston firm, was easily the top seller of all war songs; some 5,000,000 copies.

"Six Star Spanglers," Sewing Shifts for Soldiers; by J. Weston and Herman E. Darrowki.

"Smiles," by J. Will Callahan and Louis L'Amour.

"They Were All Out of Step But Jim," by Irving Berlin.

"Three Wonderful Letters from Home," by Joe Goodwin, Ballard MacDonald and James F. Hanley.

"Till We Meet Again," by Richard Whiting and Raymond B. Egan.

"The U. S. Field Artillery Chorus," by John Philip Sousa.

"We Don't Want the Bacon, What We Want is a Piece of the Rhine!" "Well Knock the Heigo-into Hell-out-of-our-Hands," by Theodore F. Morse.

"We're Going Over," by Andrew B. Wright, Eugene Grossman and Arthur Young.

"When Alexander Takes His Rattle," by George M. Cohan and Edgar Lee Nelson.

"When Yankee Doodle Learns to Dance," by William Hart and Ed Nelson.

"When You Come Back," by George M. Cohan.

"Where Do We Go from Here, Boys?" by Percy Wenrich and Howard Johnson.

"Would You Rather Be a Colonel with an Eagle on Your Shoulder?" by Chickie D. Mitchell and Arthur Young.

"You're in the Army Now," A.E.F. Song.

## WORLD WAR II

"Angels of Mercy," by Irving Berlin.

"Any Bonds Today?," by Irving Berlin.

"Arms for the Love of America," by Irving Berlin.

"Ballad for Americans," by John Latouche and Earl Robinson.

"Be Home for the Home of the Country," by George M. Cohan.

"God Bless America," by Irving Berlin.

"Goodbye Mama, I'm Off to Yokohama," by J. Fred Cocks.

"I Am an American," by Paul Cunningham, Al Schuster and Leonard Whiplash.

"I Hear America Singing," by Mitchell Parish and Peter DeRose.

"If He Can Fight Like He Can Fight Goodnight Germany," revival of World War I song, by Edward Clarke, Howard E. Rogers and George F. Meyer; new lyric by George M. Cohan.

"It's a Mighty Fine Country," by Jack Yellen and Sam P. Taylor.

"Kelly Boy," by J. Fred Cocks.

"Let's Put the Axe to the Axle," by William Stephenson and Leo Corday.

"March for Americans," by Ferde Groff.

"Marching Along Together," revival of a song written in 1932 by Edward Pola and Francis X. McGee; new lyric by Mort Dixon.

"My Own America," by Allie Wrubel.

"Remember Pearl Harbor," by Joe Howard.

"Thank Your Lucky Stars and Stripes," by Johnny Burke and Jimmy McHugh.

"The American's Creed," by William Tyler Page and Hugo Frye.

"The Stars and Stripes," by Dan McGray, Robert Sour and Ernest Gold.

"This Is Our Side of the Ocean," by George M. Cohan.

"Thumbs Up," by Moe Jaffe, Jack O'Brien and Bert Lee.

"Uncle Sam Gets Around," by Leo Robin and Ralph Rainger.

"We'll Be Here Before You Can Do It Again," by Cliff Friend and Charles Tobias.

"We're Always Ready," by George M. Cohan.

"We Always Remember Pearl Harbor," by Alfred Bryan, Willie Maslin and Gerald Marks.

"We'll Be Here Before You Can Do It Again," by Cliff Friend and Charles Tobias.

# AS WE WERE SINGING

## Orchestras Require Showmanship Pressure For Distinctive Personalities

Strong

By BERNIE WOODS

It's hardly a discovery of 1941-but the increased opportunities for orchestra conductors' distinctive engagements underscored this maxim: musicianship must be supplemented and embellished with showmanship. Joe Sorce may be sure he's the greatest windmaster since Satorn was a port and can mess around with a horn. But how long can even a high school kid stand the stark, unrelied beauty of a cornet, a clarinet or a kettle drum! It ain't enough.

Sponsored by the bopp devotees of contemporaries whose orchestras were often far less satisfactory, almost every one of the established bands today is hot for ideas, singers, trios and quartets. Anything to add color.

Even the great Tommy Dorsey took on the Fleet Pipers and the super-natural Glenn Miller here and there. Charmie Spiller recently helped his cause considerably by adding the Stardusters to his complement, and Carl Hoff has created sound by mixing with the stars. For a trio, he took on Sean O'Casey, unveiling his new band at Blue Garden City, New York.

Instrumentalists are also much into the spotlight as can double up as vocalists. The "Mr. Jag," by James Cavanaugh, John Redmond and Mai Simon, are ideal for the novelties for

which the public, particularly the college youth, usually have seemed to appreciate. Guys like Ziggy Talent, with Vaughn Monroe, and Buck Stone, with the Four Browns, are invaluable aids in that idiom.

### Just a Lil Different

It all adds up to one aim: To get something different than that which the operation has had. But not too much so. Rarely does a band break out with something radically apart from what's been heard before. It took until the Dorseys and Millers try something and succeed with it before following. The latter was a variation. Since Jimmy Dorsey's good fortune with baritone Bob Eberly, many another musician has been hunting for a voice of that style. Too, several bands equipping themselves with arrangements using boy and girl singers in two different tempos, a formula that proved extremely successful for Dorsey. It was the basis of his most outstanding record hits, "Amaloo," "Don't Eyes," "You're Not In a Party," and "You're Not In a Party."

In trying for something that hasn't been used before, at least not in the way that has been tried, the two bands recently made recordings of pop tunes in blue club style. Numerous "Hot Shots" have been made, but almost always along the lines of Tommy Dorsey's pace-setting, "Marie," and "You're Not In a Party." rhythmically. Lew Brown and Woody King, who have been in the act, however, Brown with a true "blue club" version of "As We Walk Into the Sunsets" and "Herald's" "This Time the Dream 'On Me' similarly, but with rhythm section accompaniment that proved extremely successful. Other crews have revived Dorsey's rhythm chorusing, namely, Johnny Loudermilk, Bob Eberly, Sammy Kaye, Teddy Powell, et al. Lou Breeze is a third band to do it. But he's been doing it long and doesn't record.

### Weak and Shamy

No yarn about showmanly bands and their members of the Lawrence Welk and Sam Kaye, Welk, a midwestern farmer, who grew up on a farm, and Sam Kaye, who grew up, and that a quick one-nighter, has a band that seems to do everything but sell itself. The members of his tricks are trotted out when playing one-nighters. An idea can be seen in the members of his band, his man balances his instrument suspended on his chin. In a chorus, vocal work similar to the above mentioned bands. But he has developed one idea that has proved in the last year a bonanza. It has done a job of increasing his prices all around, particularly in theatres. That's the "So You Want to Lead a Band" contest. It's a contest in which the winner while at the Commodore Hotel, N. Y. It seems youngsters all over the country are flocking to the contest, and Kaye's gag finds wide response from them. Idea is usually shrewdly marketed. The contest group actually follow the beat of a balloon handed by amateurs, most of whom are amateurs.

### Ultimate in Conceal

The word 'showmanship,' of course, doesn't always apply to what one does, but it does apply to the idea as it can be used to sustain interest. It also applies to conduct on the stand and in the orchestra. It's a good thing, make-up, etc. Which is where a lot of name bands and lesser light bands are making their money. Bands laid down by theatres. Many musicians still insist on lazily going on-stage in their own clothes and wearing uniforms, etc. The Paramount theatre, New York, last summer established a new record in making the bandmen playing its stage. Frequently, too, musicians can be spotted on-stage in their own clothes. It's a good thing, but it's a good thing to pay attention to what's going on around them, gaggling privately between themselves, and so on.

Inasmuch as theatre work ranks high in orchestra employment, from the point of view of the musician in contact with the public, etc., the leader that falls to be certain of his own mind, and is certain of his own groove in grooving and conduct and make-up is only hurting himself. He's only hurting himself, because he's suppose they can ignore the rules of the business.

# You Can't Catch All the Dance With 2 Libraries

## Stick To Your Own Style—A Hotel Band Is One Thing, a Ballroom Combination Another

By JOE CREMCHAN

You'd expect musical preference to differ as widely as the climate. Detroit, Jan. 4. We haven't found it so. Kids in Tennessee shied to the same music as the 'sharps' in the Bronx. West coast dance fans like the same numbers as us, but they don't mind the same things. In fact, when you watch your feet it's the same steps. Dancers always ask for your specialty, so let 'em dance any way they please. Just concentrate on playing good music.

Generally, we found that swing is demanded of swing bands, and sweet music is requested of sweet bands. Patrons at hotel grids, for example, will not ask Glenn Miller to play the "Shaver's Waltz," but they will request that tone of Wayne King. Each band attracts a different kind of patronage—it's fans—and must answer to their likes and dislikes. Some masters try to cater all the time with two separate libraries—one styled for intimate hotel dining rooms and one for spacious ballrooms. I tried this system and found it unsuccessful. My experience has led me to believe that a touring band should maintain its identity and its own style. You'll find enough patrons who like your particular style, if you play it well.

Even a band has had a measure of air time, and has put out dozens of records, its style becomes identified with the leader's name. Youngsters who attended the ballroom and dance parties demand a style of music which we presented over the air, and often return to us to switch the style on them.

It was always tried to function as an informal band, and perhaps that accounts for the frequency with which dancers stop at the bandstand to request a favorite tune. Now we've made it an iron-clad rule to comply with these requests as thoroughly as possible. It's a great tribute to your popularity when patrons disturb their dancing to ask for a song or a melody which they hold dear. And it's good business to give customers what they want, as any student of business method will tell you.

### GIVE 'EM WHAT THEY ASK FOR

What do they ask for? Well I've found that most of our requests have been the old favorite ballads or an occasional waltz. As a rule, requests for all-out jump tunes are probably reserved for the type band which operates in that type of environment. We asked to play what we set out to play.

And speaking of the waltz, I find that folks who are eager for that tempo when they may be the majority are the ones who make the most requests for same; however, when we do dim the lights and sneak into the three-quarter time, it is very gratifying to find most anyone entering into the waltz. It's a great feeling to see the couple who has been dancing to this to be a personal satisfaction—might even say triumph.

The slight variation in musical tastes between one section of the country and another, is negligible. Broadly speaking, the music that the dance floor communities go for is the same, while the middle west and deep south does on ballads and novelty numbers. But as I say, these trends are only the vagaries of the moment. The real test is the old-fashioned swing, ballad or corn on the cob.

The only definite trend in requests for Latin-American tunes. Folks are getting into 1-2-3-bump. Maybe the stuff has been over-exploited. Maybe the dance steps are just too hard for a large part of the country to master. Whatever the cause, the cry of Rumba-salsa is definitely on the decrease in every section of the country. And you can quote me!

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**JAMES C. PETRILLO**  
1450 Broadway

New York, N. Y., December 27, 1941

To The President  
and The People of  
The United States

In the face of the present world crisis it seems somewhat naive if not altogether out of place, to extend the Federation's wishes to its members and friends for "a Merry Christmas and a Happy New Year". With the determination, however that this holiday custom, as well as all other facets of the American way of life shall not perish the Federation does take this opportunity to wish its members and friends well, to express the earnest hope that God will give them strength to carry on through the trying days ahead.

But more important than mere sentiment is the Federation's determination to face its new responsibilities to the country which made its existence and its growth possible. Each and every member of the Federation and its officers pledge themselves on this occasion to do everything possible to aid in the fight for Freedom...to fight with every weapon at their command.

In this fight we realize that morale plays a most important part. And in the building of morale the Federation and its members can and will do its share. For music has always been and is today one of the finest media for maintaining high public morale and the business, the profession, the very life work of the Federation and its members is music.

To this new slogan, this new theme for the new year, then, the Federation dedicates itself:

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Sincerely,  
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I'M IN LOVE WITH EMILY (Oscar Straus)  
JUKE BOX ROUNDLAY  
JUST FOR A KISS OR TWO (Oscar Straus)  
KEEP OUR LOVE AS IT IS TODAY (Straus)  
LITTLE BOY IN CORDUROY (Oscar Straus)  
LONG LIVE THE FUTURE  
MY THOUGHTS ARE ROAMIN' TONIGHT (Stolz)

NIGHTINGALE (Cugat)  
NOW IT CAN BE SUNG (Lucuena)  
ON THE DOWNTOWN SIDE OF AN UPTOWN STREET (Oscar Straus)  
ONLY HUMAN (Oscar Straus)  
OR SOMETHING  
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DOWN SOUTH  
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UNDER THE BAMBOO TREE  
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## Band Bookings

**Bobby Byrne**, Feb. 17, week, Tunes Town B. St. Louis.  
**Sonny Dunham**, Feb. 28, Central theatre, Passaic, N. J.  
**Woody Herman**, Jan. 24, Lakeside Park, Dayton, O.; 28, Arena, London, Ontario, Can.; 27, Statler hotel, Buffalo; 28, U. of Maryland, College Park; 30-31, Washington & Lee, U. Lexington, Va.; Feb. 6, Warden Park hotel, Washington, D. C.  
**Carl Hoff**, Feb. 7, three weeks, Netherland-Plaza hotel, Cincinnati.  
**Stan Kenton**, Jan. 18, two weeks,

**Rainbo Bendcu**, Salt Lake City.  
**Johnny Long**, Feb. 6, State theatre, Hartford; 20, 20th-Century theatre, Buffalo; March 6, week, Michigan theatre, Detroit.  
**Wiss Osborne**, Feb. 6, Penn A. C., Philadelphia; 20-March 1, Blue Moon, Wichita.

**Artie Shaw**, Jan. 22, week, Capitol theatre, Washington, D. C.; 30, week, RKO Boston theatre; Feb. 6, four days, Strand theatre, Brooklyn; 13, week, Stanley theatre, Pittsburgh; 20, Arden Gardens, Huntington, W. Va.; 21, Castle Farms, Cincinnati.  
**Charlie Spivak**, Feb. 8, National theatre, Richmond, Va.; 13-14, U. of North Carolina, Chapel Hill.

## Settling Travel Problem For Dance Orchestras At Army Camps on Cliff

Problem of transportation for bands working Army camps without pay, under recent arrangements between Camp Shows, Inc., USO and leaders and booking agencies, has been virtually ironed out. It is estimated that 50% of the 150 bands a month which will eventually be moving in and out of encampments will have to be supplied with means of reaching appointed assignments. To that end a plan is being worked out whereby the CSI-USO will set up a fund of between \$36,000-\$50,000 yearly to pay transportation.

Money will be paid only in cases where an outfit goes far off its scheduled track to cover a camp assignment. For instance, a group travelling between New York and Montreal, and stopping off at Plattsburg training camp, would not need extra transportation since Plattsburg is on its normal course. Naturally an effort will be made to avoid long hops off a prescribed tour. More influential outfits will be left to their own means of movement. It is figured they can afford the cost.

## MUSIC PUBLISHER or PRODUCER

What are the chances of cranking Ed. Pat. Albee's  
 OPM is encouraging songs for morale.  
 There are many patriotic numbers  
 on the market. Tell how about one  
 which I know will

CATCH THE PUBLIC  
 Have a catchy Patriotic Number  
 with exceptional lyrics against our  
 common enemy—let's take a warlike  
 spirit to win the war.  
 Box No. 245, Yorkville, 154 W. 64th St.,  
 New York

## Herman Takes a Train

After winding up his engagement at the Earle, Philly, Thurs. night (1), Woody Herman was skedded to grab a plane for Chicago with his band, enroute for Hollywood, where he's to make picture "Wake Up and Sing."

Zero ceiling grounded all planes, and Herman and his crew were forced to go by train. He was due to start work on Universal lot Monday (5).

Saul Chaplin and Sam Cahn doing two songs for "Blondie's Blessed Event" at Columbia.

## Bonus for MCA Execs

Music Corp. of America executives in New York will get their annual bonuses when J. C. Stein, company prez, arrives from Beverly Hills Jan. 20. The rest of the personnel received theirs at Xmas.

MCA operates a salary-and-bonus system, for years making dividends at the end of each calendar period, and thus equalizing personnel income on the season's performances.

Bronslas Kaper working on the score of "Jackass Mail" at Metro.

Seasons  
 Greetings

'TIS AUTUMN

MAKE LOVE TO ME

We Did It Before and We Can Do It Again

M. WITMARK  
 AND SONS

MCA BLDG. • NORMAN FOLEY, Prof. Mgr. • NEW YORK

Seasons  
 Greetings

From the Warner Bros. Film  
 "Blues in the Night"

Blues in the Night

This Time the Dream's on Me

We Did It Before and We Can Do It Again

REMICK  
 MUSIC CORP.

MCA BLDG. • JOHNNY WHITE, Prof. Mgr. • NEW YORK

THE SEQUEL TO "CARELESS"

# FOOTED

# THE BIG 3' HAS THE 3 BIG SHOW HITS!

from  
BROADWAY'S TOP-MOST  
MUSICAL SUCCESSES

ROBBINS-MUSIC CORPORATION

## EDDIE CANTOR in "Banjo Eyes"

Lyrics by John Latouche Additional Lyrics by Harold Adamson Music by Vernon Duke

A NICKEL TO MY NAME  
NOT A CARE IN THE WORLD  
WE'RE HAVING A BABY  
(My Baby And Me)  
MAKE WITH THE FEET

LEO FEIST, INC.

## OLSEN & JOHNSON in "Sons O' Fun"

Lyrics by Jack Yellen

Music by Sam E. Fein

HAPPY IN LOVE  
LET'S SAY GOODNIGHT WITH A DANCE  
IT'S A MIGHTY FINE COUNTRY  
(We've Got Here)  
MANUELO

MILLER MUSIC, INC.

## GEORGE HALE'S new musical production "The Lady Comes Across"

Lyrics by John Latouche

Music by Vernon Duke

YOU TOOK ME BY SURPRISE  
SUMMER IS A-COMIN' IN  
LADY  
THIS IS WHERE I CAME IN

"Albert Lewis brought Eddie Cantor to the Hollywood theatre in a gay, tuneful and opulent musical comedy . . . It's a handsome gift to Manhattan playgoers and they should embrace it gratefully."

ROBERT COLEMAN, N. Y. MIRROR

"The production is expensive and lavish . . . Vernon Duke has written a vibrant score . . . and John Latouche has done some witty hand-springs for lyrics."

BROOKS ATKINSON, N. Y. TIMES

"A huge audience saluted the return of the native . . . there was all the affectionate and warm applause that has a special sound when Broadway puts its heart in its hands."

JOHN ANDERSON,  
N. Y. JOURNAL-AMERICAN

"Such a whirlwind of daffy, dizzy hilarity, the newspapers agreed, had never hit the land . . ."

LIFE MAGAZINE

"Jack Yellen and Sam E. Fein have written a lively, hummable score . . ."

ROBERT COLEMAN, N. Y. MIRROR

"There are some good songs entrusted to Ella Logan, who got a big hand for 'Happy In Love'."

LOUIS KRONENBERGER, P M

" . . . its chief distinction is the score. Vernon Duke did the music. John Latouche, the lyrics . . . and here are the lads who know something about ball-inging."

PEGGY DOYLE, BOSTON AMERICAN

"Vernon Duke wrote the music for 'The Lady Comes Across' and . . . his melodies had real distinction. In fact . . . he is the show's real benefactor."

ELIOT NORTON, BOSTON POST

"The cast turns out to be mostly super-super, the material is just about the same . . . 'The Lady Comes Across' has a united front."

BOSTON DAILY GLOBE

WE'RE WISHING YOU—

# SEASON'S GREETINGS HARRY JAMES

And His MUSIC MAKERS

HELEN FORREST - SONNY SAUNDERS - CORKY CORCORAN

And an extra special greeting to Maria Kramer and her Lincoln Hotel, New York, for another swell stay!

—AND NOW FOR THEATRES

Personal Manager: FRANK MONTE

COLUMBIA RECORDS

**On the Upbeat**

George Duffy will lose his bass player, Cliff Ramey, who has been ordered to report to the army.

Charlie Laan opened indefinite engagement at Oasis, Pittsburgh, replacing Benny Burton band, which goes out on flock of one-nighters.

Fee Wee Louis and Sonny Faigen

new additions to Barton Elliott band at William Penn Hotel Chatterbox, Pittsburgh.

Bill Barbo at the El Dorado Room of the Commodore Perry Hotel, Toledo, from Jan. 8, replacing George Duffy.

Alyne Mason, who used to sing with Ted Weems' orchestra, is the new girl with Skeeter Palmer's band at the Club Royale, Detroit.

**Sent to 'The Front'**

Lincoln, Jan. 4.

Larry Herman has been booked for a couple of months on the west coast by Reg Marshall's agency, Pacific slope finger of Vic Schroeder's bookery in the Midwest.

Such contractual obligations went now are referred to in the midlands as "the front."

**Band Review**

**CARL HOFF ORCHESTRA (15)**  
With Murphy Sisters, Al Noble  
Top Hat, Union, N. J.

Former radio band leader who gained recognition via Al Pearce's radio programs, Carl Hoff formed this band last summer and molded it during a long stand at Blue Gardens, Armonk, N. Y. Composed of five sax (six with Hoff's alto), three trumpets, two trombones, four rhythm, it's a good band that will continue to improve, as it has since Armonk, and eventually should become a potent box-office bet.

As it stands the outfit does a very capable job of building flowing dance tempo with tunes clean and well played by men that lend full-bodied tones to the various sections. Band's only drawback, and a slight one at this stage, is inconsistent arrangement; many stand out vocally, particularly the writing behind vocals, but a number of them lack the distinctive touch so vitally needed to shine through the horde. It's not that Hoff's stuff, all of which he writes himself, is poorly thought out. It isn't too much of his work captures a spark that sets it off to

draw that comment. But on the other hand a certain percentage loses that ability, sticking to its average and helping to bring down the effect of the bright group. Perhaps an occasional importance would help.

Murphy Sisters are a find. Okay lookers and neat dressers, they sock ballad, novelty or whatever come along. Sell their stuff with a punch in every line and mannerism. Al Noble, young, fresh, is physically saleable to femme audiences, also hits a swell groove on ballads.

Wood.

**HELLO, WALTER WINCHELL;**

Hurry back! The sun was never brighter and that Miami moon was never lovelier. And, as for them horses—you ain't seen nothin' yet. I'll be waiting for you.

AL JOLSON

Me too,  
WALTER JACOBS

*Lord Taalton*  
HOTEL  
MIAMI BEACH

## MUSICIANS ALL HAPPY IN THE SHIPYARDS

San Francisco, Jan. 4.

Carlton Ackley, ork leader last appearing at Club Moderne, is now working in shipyards here. Got a call to return to the Moderne when the spot reopened but turned it down—making more dough building ships.

Club then pleaded for the band—but it seems most of the boys are sitting pretty in the shipyards too.

Toots Camarata Leaves  
Toots Camarata, one of the outstanding arrangers in the business, has been let go by the Jimmy Dorsey orchestra after a disagreement. He'll continue serious music studies he started with Dorsey and may not hook up with anyone else, at the moment, though he's reported to have had several offers.

From the New Mask and Wig Production  
"Out of This World"

"STARS OVER THE SCHOOLHOUSE"  
"FIFTY MILLION SWEETHEARTS CAN'T BE WRONG"  
"THAT SOLID MAN"

MELROSE MUSIC CORP.

1619 BROADWAY NEW YORK

**Season's Greetings**

FROM

**EARL HINES**

At the Piano

The Boys in the Band

Billy Eckstein • Madeline Greene

And the Three Varieties

JAN. 16

ROYAL THEATRE, BALTIMORE

JAN. 23

APOLLO, NEW YORK

CHARLES CARPENTER  
Personal Manager

VICTOR BLUEBIRD RECORDS

Hear

"I GOT IT BAD"  
"YOU DON'T KNOW WHAT  
LOVE IS"

WILLIAM MORRIS AGENCY, INC.  
Direction

**SEASON'S GREETINGS**

With Our RKO Score From

**"Playmates"**

Starring KAY KYSER

"HUMPTY DUMPTY HEART"

"HOW LONG DID I DREAM"

"THANK YOUR LUCKY STARS AND STRIPES"

"ROMEO SMITH AND JULIET JONES"

Current Hit Ballad

"BELLS OF SAN RAQUEL"

SOUTHERN MUSIC PUBLISHING CO., Inc.  
SID LOBBRAINE, General Professional Manager  
1619 BROADWAY NEW YORK

John Kirby  
and his orchestra  
extend greetings  
to their many friends

WATCH—LOOK—LISTEN FOR

**SOMETIMES**



# IF I'D SAID 'NO' IN KANSAS CITY

By Gypsy Rose Lee

We weren't exactly stranded in Kansas City in 1930, but when you're down to \$12 in the grouch bag, an over-the-hill hotel bill and no money left, you are too close for comfort. Being cancelled out of Sedalia, Missouri, was the climax. Our first night had to be cancelled because we were perturbed in for the last half in Joplin. It was to call that morning and confirm the show, but because my one o'clock and the phone had not rung. We doubted that it would. Not after Sedalia.

There were seven of us in the vaudeville party. Although she was getting bilked, 'Madam Rose's Dancing Daughters,' mother didn't appear. It was the usual fish act: seven hanging pieces and eight changes of wardrobe. When we were kids it was a good act. Now that we were 16-17 years old the numbers were dated, even for Sedalia. The scenery was faded and we had outgrown most of the wardrobe.



Gypsy Rose Lee

We opened with a Springtime set. When we could hang the swings it made a pretty picture. The twins did a drunken sailor dance after the opening, then Little May did her 'Lucky Devil' specialty. She wore a red satin suit with a long tail stuffed with cotton. For a finish she jumped over her spear. It was a sure-shot show-stopper. The Farmyard set was next. It featured Bessie, the singing, dancing cow. I led the number wearing a bun and carrying a milk pail. Next was the cow, in and between were milkmaids. They did a two-chorus routine with stools and buckets. Then I did my recitation, 'My Little Boy.'

I taught him how to do some tricks. He could jump as high as the shelf. I didn't teach him to pratfall.

He learned that by himself. We closed with a Military Finale. At the finish the lights blacked out and the name 'Dancing Daughters' was spelled out on our backs in radium letters. For an encore (a set encore) we did a chorus of 'Stars and Stripes Forever,' using a lobster-scope for the slow motion effect on the last 16 bars.

The act went over with a bang in Emporia. Four days back came to be penciled in for Joplin. Aside from the Mainstreet in Kansas City, there were three other shows booked in the circuit. The first was in Sedalia in 1930; it was a season. Then we played Sedalia and everything went wrong. First, we opened the show. When mother told the manager that we were not an opening act, he said he had received a bad report from Emporia. That, of course, was a lie. Because the act was booked in Emporia, we couldn't have had a bad report.

### OFFICE ACT GETS PREFERENCE

There was an office act headlining. As mother said, that was the answer in a nutshell. The office act, which was a new kind of act, was a good one. They had built their scenery there were no batons left for us. We had to hang the tab in three. The farmyard always worked in Emporia, was in full stage. We couldn't hang our act at all.

I still think the orchestra, deliberately rolled up the music. They shouldn't have done it. The tempo was all too fast. Instead of playing 'Pal 'O Mine' piano for my recitation, it was full forte. The drum-

mer missed every rochet cue in my eccentric dance. Naturally the number died.

My light cues all mixed up, too. We did the opening in a green field. They didn't black out for the radium finale, and what happened to the lobster-scope? I never knew.

On the second show the manager cut 11 minutes from the act. The office act was doing a recitation, so we had to cut mother said if I was because my number was so strong no one could follow it. At the time it never occurred to me that I was cutting two minutes waiting for a telephone call confirming the last half of a Sunday, you begin to wonder.

I glanced around the room at the girls, and suddenly I realized why we were always laying off. Nora, with the braces on her teeth. Little May with her long, gawky legs and her red chapped knees. More like candied apples on a stick. Madeline, who had grown so in the last year that her pleated skirt looked like a comedy suit. The twins! Mother always said they had shot up over night like weeds. Mother was quite right.

I looked at myself in the mirror. I didn't have braces on my teeth, but the Dutch bob and my too tall cheeks made up for the lack of them. No one could say I was gay. They would be more apt to say I was going through the 'kid' fast stage. The longer I stared at myself, the more I knew that the manager in Sedalia was right. I was too old to be doing recitations about my little dog. I was too big to be wearing boys' clothes.

### AGES PAST

I combed my hair back behind my ears and fluffed up my hair. I was a little older than I felt, but my mouth, I smiled at myself because I was pleased. I looked sixteen.

Mad, I'd like to wear a dress in the finale! I said. Before she could answer in the phone rang. We all ran towards that side of the room, leaving a path for mother. She her mouth open in a big personality smile and lifted the receiver.

'Helloooooo.' Mother didn't just say it. She sang it. 'Oh, Mr. Middleton! She wasn't surprised. I was sure she like had been waiting four hours for the call. Mr. Middleton talked fast. His voice was shrill and I could hear every word. He was angry about Joplin. We had to do the four weeks including Emporia and Topeka were also out. Mother didn't try to explain. Mr. Middleton wouldn't discuss it.

'Now look, Rose,' he said. 'I got a chance to sell the act. Don't like to see what they're buying.' Show 'em the cow number and the finale, that's all, see? And the finale, let the girls sing and you'll be selling 'em as 'Follies beauties, but I ain't sellin' 'em as a sea circus, either. Oh, yeah, and don't let 'em wear high-heeled shoes. Yeah, I know. So what if they turn an ankle.'

'Just a moment, Mr. Middleton.' Mother had stopped me. I was in a cutesy dialog had been too much. The kiddies were there. . .

'Kiddies?' Sam screamed. 'If they're kiddies, I'm O.K. for Joe. If you want a kiddie show, I'll give you a kiddie business. Now this thing is for four weeks. Consecutive. Right here in town. They even supply the act.'

'What's the money?' Mother had started to smile again. She turned to the Duncing Daughters and held

up four fingers. She mouthed the word, 'Consecutive.'

'Well, Sam was apologetic. 'It's short money, Rose. One'

'ONE HUNDRED AND FIFTY. Mother was agast, 'Look, that's \$50 cut. We couldn't take that. I'm surprised that you offer it to us, Mr. Middleton.'

'Wow, I'll waive my commission.' Sam Middleton must have heard the interest in mother's sigh. 'For the first two weeks,' he added quickly.

Mother hesitated, but for no more than a second. Although she was doing him a favor, she said, 'All right, Sam. I'll be there two-weekly.' Yes, yes. I'll bring the pictures. What's the name of the theatre?' 'The Missouri.'

'The Missouri. . . why, that's the. . . Sam Middleton, are you trying to tell me that you booked this little act in a burlesque theatre.'

### MOTHER'S STUTTERING ANGER

Sam tried to answer, but mother interrupted him. She stuttered, as she always does when she is angry. 'How do you dare? How dare you? Do you think for one minute that I'd let these innocent little children step a foot into a filthy hole like that? Why. . . Why. . . I'd rather starve.'

Mother slammed the receiver on the hook of the wall phone. She leaned her face against the mouth-piece and sighed deeply.

'Little May began to cry. It didn't take much to make her cry. She was a big girl, but she was just this time. 'What are we going to do?' she asked.

Mother turned around and looked at us. She was white as paper. 'The Missouri is a burlesque theatre. About the way she held her shoulders. She tried to hide it.'

Mother blamed the receiver on the hook of the wall phone. She leaned her face against the mouth-piece and sighed deeply.

'Not after what happened in Sedalia,' I said. 'And not after what happened in Emporia. The Missouri is a theatre, either. The hotel bill is more than that. We owe a payment on the car, too.'

'Mother's disapproval was written all over her face. Madeline threw her arms around mother and they both cried. I wanted to join them, but something held me back. Maybe because I had my hair, my bob, my ears.

'Mother, I said, 'I'm going to call Sam Middleton.' Mother's disapproval was written all over her face. Her eyes were red and swollen. She opened her mouth to speak.

'Mother, I said quickly, 'we can do our act in a burlesque theatre just like we do in it a vaudeville theatre. We can get in late; just like we do in it a vaudeville theatre. We can have to associate with those burlesque people. We don't even have to speak to them.'

Mother threw herself on the bed and buried her face in the pillow. Her sobbings made her shoulders move spasmodically. I was afraid to go in and see her. I was the age of a lumber. As I waited for the connection my hand trembled. My mouth felt dry.

'What I'm making a mistake,' I thought. 'Hello? Hello?'

'He's Mr. Middleton, Louise Horvick. Yes, yes. We've changed our mind. We'll be there.' She hung up. I know where the theatre is. Yes, Mr. Middleton. Yes. . .

# SPEAKING OF DANCING

By JOE LAURIE, JR.

The vaudeville dancer has enjoyed the freedom of expression since the beginning of variety. Unlike the actor, who was limited by the stage, the dancer was able to do just what he wanted to do. Of course, there were times when local reformers dipped their hands into the pot and taboos a dance, but it wasn't for long and in a short time it was back off with the 'taboo' and 'no with the dance'.

Dancing holds a tight grip on the vaudeville stage. It is one of the pioneers of the old variety days were booters or started their career as booters. It was the sweet corner cellar door dancers and the concert hall dancers who made up the backbone of the latter day vaudeville.

In Brown's History of the American Theatre, he claims that the first American to attain distinction as a dancer was John Brown who was in 1875 at the St. John theatre. Brown does not say what kind of dancing John did, but in 1880 gold or 'nerve-dancing,' as it was first called, was recognized in variety shows.

By the '70s and '80s there were hundreds of single, duo and trios of the 'female variety' acts. Contests were held in which the winners would sit on the platform for a stage, so that they could not see the contestants and therefore would be in the dark as to the quality or appearance of the contestants, rating them entirely by name.

England gave the name 'Tap dancing,' which was used there

long before clog. Bob Landry of 'Variety' tells about the American booter in the old clog days who, when he had the appearance and look down, had to remove his shoes to prove to the suspicious Britons that they were not Yankee mechanics concealed.

### First Great Clog Dancers

Among the great clog dancers of the early '70s were John Coburn (father of George M.), Patsy Dwyer, Barney Ferguson, Eddie Fox (who was the first great clog dancer), and the Spering his fingers and shoes in rhythm). Barney Page, three German Brothers, Bobby Gaylord, Jeffery Hohn, Jess, George Johnson (blind), Blanche Lamont, Emma and McWhally Sisters, Sam Morton (four Morton) and his wife, Lily Morton, Nedham and Kelly, Mike Scott, Fred Stone, Jim and Pat Rooney, Sr. The 'clog dancers' were mostly Irish. Jim Bradley originated the 'sand jig dance,' and Kitty O'Neill was the first female clog dancer. The 'clog' was the original form of the 'bug' dance. Barlow Brothers and the Grand Brothers were the originators of 'double sand jig dancing.' In 1887, the Poble Brothers did the first 'clog' dance. The 'clog' was the first lady 'young-and-dancers.' That was the 'clog' dance.

Red Randall was the first 'buck and wing' dancer. Dainty Kate Seymour was the first 'buck and wing' dancer. Charles Seymour and O'Neill were the first 'roughhouse' dancers. John and Stannell were the first 'one-

legged' dancers; they wore the same size shoes and would by a pair for the both of them, as one would wear a pair for both.

Delahanty and Hengler were the first 'neat' song and dance men. The 'neat' was the one who sang and danced. Jennie Benson was the first lady to do a 'clog' dance. The first clog act on his shoelace was done by women was done by Addie LeBrun and Helen Smith. The first European clog act was done by the U. S. were Leggett and Allen in 'Federal clog' and James McDonald, who danced on a high pedestal with skates.

Fred Wilson had the distinction of being the first clog dancer in a minstrel show; it was with the Morris Bros. Minstrels in 1870. Little Mack (Ebenzer Nicholson) was the first of the 'essence' dancers in Harrington. Edward Lawrence and Nina Harrington were the first 'clog' dancers. Frank, Charles and Marie, the first Leggonians dancers and first appeared at Niblo's Garden. The first clog dance was first done in 1884 by the Arlington sisters, and Johnson and Bruno were the first clog dancers in the 'clog' men. That was in 1873. Nick Morton, who was the first clog dancer (the latter did a dame) was the first clog dancer in the 'clog' show, while Eddie Horan originated the 'clog' dance, and was the first clog dancer in the 'clog' show (which he is still doing).

### Viel for Novelty

All the dances tried to be a little different than their many competi-

tors, and all sorts of dances and fancy arrangements for attracting individual fame was resorted to.

Mortimer Williams, a specialty that was called 'Hill Bushel Measure Jig,' which was danced inside and outside and over a half bushel measure. Signor Wance Core, a fire-acting jig, finished his act dancing an iron pile red and act dancing on it with his bare feet (the 'hot-foot'). The 'clog' was done by Ravel danced on a tight rope at the Metropolitan Varieties. A. W. Madin was the 'boppe' dancer. He danced with and around a spade. Charles Diamond danced with a hoop around on his shoelace. The first clog dance at the same time. (In 'clog' dance's later years people danced while playing all kinds of instruments and also danced while juggling).

Brothers did a double banjo and dance act. Parker and the 'em a le' impersonators, skipped rope and juggled while playing dancing. Mill Wood did a 'clog' dance on a tight rope. The 'clog' was done by the 'clog' dancers on roller skates; so did the Skatella. The 'clog' was the first 'clog' dance and the Whitney Brothers did a 'musical' stair dance at Hyde and American stage.

Williams did a single, double and triple stair dance. Dan Burke did a 'clog' dance on a tight rope. The 'clog' was done by the 'clog' dancers on roller skates. The 'clog' was done by the 'clog' dancers on roller skates. The 'clog' was done by the 'clog' dancers on roller skates.

Mattie King, a noted toe-dancer, acted as her helper by carrying a child down a flight of stairs. The 'clog' was done by the 'clog' dancers on roller skates. The 'clog' was done by the 'clog' dancers on roller skates. The 'clog' was done by the 'clog' dancers on roller skates.

Building on her toes in 1911. Anything to be different.

### First Strip Dancing

There were many 'crazes' in vaudeville, but there were more 'dance crazes' than any of the others. In 1885 Little Egri and Ayres brought the dance 'Du Venture' into vaudeville. The 'clog' was done by the 'clog' dancers on roller skates. The 'clog' was done by the 'clog' dancers on roller skates. The 'clog' was done by the 'clog' dancers on roller skates.

In 1890 Garmencia appeared at the Metropolitan. The dance in costume, a sort of waltz done with castanets and containing steps similar although not done to the same tempo as the tango. Women were heavily skirted when they came to see her. The 'clog' was done by the 'clog' dancers on roller skates. The 'clog' was done by the 'clog' dancers on roller skates.

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(Continued on page 174)







Good Luck. **VARIETY**--Keep 'em Rolling

# CHARLES V. YATES AGENCY

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30 Rockefeller Plaza, New York City

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AND HIS

MAD MUSICAL MANIACS

AMERICA'S CRAZIEST ORCHESTRA  
in "HELL-A-BELLO" Unit

Management: CHARLES V. YATES

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Holiday Greetings  
To All Our Friends  
Arranger: LEON CARR  
1819 Broadway, New York City  
Personal Manager  
CHARLES V. YATES  
30 Rockefeller Plaza

**GREETINGS FROM**

## LOU PARKER

ON TOUR

ARMY CAMP SHOWS

Management: CHARLES V. YATES

**SEASON'S GREETINGS**

## JIM WONG TROUPE

CURRENTLY DINTY'S TERRACE GARDEN  
COHOES, NEW YORK

**SEASON'S GREETINGS**

## GERALDINE and JOE

CONTRACTED 1942 WITH TED LEWIS  
AND ARE WE HAPPY  
AND IS HE SWELL

**HAPPY NEW YEAR**

## FIVE JUGGLING JEWELS

Management: CHARLES V. YATES

**SEASON'S GREETINGS**

## AL GORDON

and His RACKETEERS

Week of January 2, Orpheum, Omaha  
Week of January 16, Carmen, Phil.  
Week of January 23, Fay's, Phil.  
Week of February 6, Earle, Wash.  
Week of May 14, RAINBOW ROOM for six weeks

**HOLIDAY GREETINGS**

## EVELYN FAHRNEY

DANCE STYLIST

**SEASON'S GREETINGS**

# BERRY BROTHERS

Now Playing Roxy Theatre, New York, and Held Over 3 Weeks  
(Second Personal Appearance in Seven Weeks)

Appeared in Film 'LADY BE GOOD'

Due on Coast for Film 'PANAMA HATTIE'

## SEASON'S GREETINGS

Grace and Paul Hartman

Heartiest Well Wishes  
to VARIETY from The  
Greatest Show On Earth

RINGLING BROS  
AND  
BARNUM & BAILEY

*Holiday Greetings*

**MORT H. SINGER THEATRES**

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*Holiday Greetings*

**TED LEWIS**



*America's most glamorous Star!*

**NAN BLAKSTONE**

*the Naughtiest*

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No other "name" artist can point to or claim the unbroken record belonging to man who, in over a year and a half, has barely had time between engagements to make her next opening!

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First in smart new material,—first as the best dressed woman in nightlife with her dozens of gorgeous gowns. Always AHEAD OF THE TREND,—the last word in super-smart satirical entertainment!

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• Liberty Music Shop, New York

### Season's Greetings

## CLAUDE THORNHILL

and HIS ORCHESTRA

NOW ON THEATRE TOUR

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In May for 3rd Engagement  
COLUMBIA RECORDS

Personal Management: DON W. HAYNES—GAC Direction

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# \$104,000.00 IN SALARIES!!

The World's Most Unique Night Club has Featured the Following Sensational Artists this Past Year:

JOE FRISCO—CONDOS BROS.—AL STONE—VIC HYDE—DeSYLVA TWINS—WALLY VERNON—BOBBY PINCUS—BILLIE & BUSTER BURNELL—LEE BARTEL—DANCING LYNN—DeMAR & DENISE—and JOHNNIE SILVERS BAND held over two consecutive years . . .

To these grand performers and many others—Kitty Davis extends her sincere appreciation.

AND  
NOW

Joyously Celebrating Her First Anniversary With a Sumptuous New Fall Revue.

Featuring  
LENNY KENT  
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the Dyna-mite Queen  
of Swing  
and RAYMOND \* MARTINI \* AND LEE  
AND BILLY YOUNG  
and THE FAMOUS  
POLL MAR DANERS  
and THE EDEN TWINS  
and JOHNNIE SILVERS BAND

Walter Winchell, Cornelius Vanderbilt, Jr., Quentin Reynolds say:  
"World Famous  
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Is the Immediate Click of 1941."

## KITTY DAVIS

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PALMER HOUSE, CHICAGO

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Cafedom's Newest Sensation

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"Gales of Laughter"

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SEASON'S GREETINGS

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Smiling

# BOB EVANS

AND

## JERRY O'LEARY

sincerely appreciate and gratefully thank everyone concerned in making this route possible.

Copacabana, Rio de Janeiro

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(10 weeks)

State, Hartford

Olympia, Miami

Hippodrome, Baltimore

Earle, Philadelphia

Chicago, Chicago  
(2 weeks)

Stanley, Pittsburgh

Palace, Columbus

Palace, Cleveland

Colonial, Dayton

Shubert, Cincinnati

Capitol, Wash., D. C.

Strand, Brooklyn

Loew's State, New York

Miami Beach, Florida  
(6 weeks)

Roosevelt, New Orleans  
(4 weeks)

G. Washington, Jacksonville  
(2 weeks)

Glen's Casino, Cincinnati  
(2 weeks)

Riverside, Milwaukee

Coronado, Rockford

Capitol, Madison

ending June 1, 1942,  
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Holiday Greeting

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INTERNATIONAL  
INCOMPARABLE ACROBATIC DANCERS  
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OUR 16 YEARS OF SUCCESS IN 14 COUNTRIES  
MEANS ABILITY TO PLEASE

PALM ISLAND LATIN QUARTERS, MIAMI  
DEC. 24TH TO JAN. 20TH WITH OPTIONS TO MAR. 19TH

DIRECTION: WM. MORRIS AGENCY

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### Season's Greetings

TO ALL AT REPUBLIC  
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Iridium Room  
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STAR OF MOTION PICTURE  
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PRESENTS HER OWN  
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THANKS TO  
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DIRECTION: MUSIC CORPORATION OF AMERICA

SEASON'S GREETINGS TO ALL

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Now at GREEN HILLS CLUB, Kansas City, Mo.

—BOX OFFICE EVERYWHERE—

# RADIO + THEATRE + CONCERT CAFE + RECORDS



# MAXINE SULLIVAN

"The Enchantress" — Walter Winchell  
Thanks to All—and Season's Greetings

#### Coffee Concert, Museum of Modern Art, New York.

ROBERT BARKER.

New York World-Telegram: "The performance Maxine Sullivan, sophisticated, concert musician, perfect technician (which really matters), delivered a sheaf of English and Irish folk tunes, arranged by Leo Szig, in her own infinitely manner."

#### Concert, P. M. Brooklyn, New York.

MARK KREIBERST.

"The concert's star was stinky, dusky Maxine Sullivan, who was a perfect choice for the role, as she sings, but without singing loud and stagey away without climbing any walls."

#### Cafe Huber Menu, NACOLLA JOHNSON,

New York

"Whether she is singing 'O, John, John,' Noel Coward's 'Just About the Way' or the lovable 'Loch Lomond' Miss Sullivan has the audience pretty securely in the hollow of her knee too captive hand. As always, her rhythmic sense, taste and individuality are formidable assets."

#### Cafe, A. B. CHARLES,

Sun, Baltimore, Md.

"A Columbia favorite is Maxine Sullivan starred in a wifely little ditty whose innocence could easily be scraped off, we felt, with a hair-slice diamond. 'Loch Lomond'—a ribbon song—it let Maxine in a somewhat quiet and feebly that you make a force mental note to speak to the man at the bar—out of order, you never."

#### Theater, New York Herald Tribune,

New York City:

"The actress who is offering in the new State presentation is Maxine Sullivan... who had become quite a figure in the annals of comic music. Miss Sullivan's performance is as unpretentious as her dress, and her voice is like herself in that it is sweet and fragile, but sweetly controlled. Her singing, though, is clear and thrilling and astonishingly accurate."

#### Records, WALTER WINCHELL:

"Her line of a recording while packing at the portables is Maxine Sullivan's version of Curious Miranda singing 'Loch Lomond'."

#### Records, COLUMBIA,

Columbia, Ohio:

"Maxine Sullivan, whose voice has a particular appeal for which her enthusiastic version of 'Loch Lomond' and 'Just Like a Glor' on Decca 2364. I think she recorded 'Loch Lomond' some years ago, but it's well worth a re-listen."

#### Café, JOE BOSTON,

American, Boston, Mass.

"Maxine Sullivan's beautiful delivery of 'Loch Lomond' is another fine at the hits. Her 'Loch Lomond' song her famous piece up there against 'The Blue Bird' story."

#### Cafe, WALTER WINCHELL,

Times, Detroit, Mich.

"The variety of Maxine Sullivan starts over to times her record-making two weeks Monday night. The simplicity and clarity of her singing is well suited to the folk ballads she uses as bases for her original vocal folk."

#### Radio, P. M. Brooklyn, New York:

"'500, WABC, Ford Summer Hour, Percy Faith, conductor, with audience Maxine Sullivan, and division Gifford. Maxine singing 'Loch Lomond' and 'The Blue Bird' in symphony tempo."

#### Cafe, Free Press, Detroit, Mich.:

"MAXINE SINGING THE CLASSICS AT CONCOG" Extension of Maxine Sullivan's stay at the Club Congo has been arranged to accommodate those who have been turned away during a week of capacity crowds, even during early cocktail hours. Anyone who thinks singing is on the way out should watch the recording given her as she puts over her singing version of the classic."

#### Radio, Free Press, Detroit, Mich.:

"Maxine Sullivan, petite Norse singer who has made the Pittsburgher called as popular as it was in Shakespeare's day, will also be the first-time version of 'Loch Lomond' on this Sunday's Ford broadcast." Maxine Sullivan, whose plaintive vocal chords have made her one of America's most popular singers, will be the guest artist on the Ford Summer Hour. The program is broadcast over the CBS network."

Exclusive DECCA  
RECORDING ARTIST

Per. Mgt. MCA ARTISTS, LTD.

Thanks to  
JACK BERTELL

## The New Boom Town of '40s

By DAN GOLDBERG

Chicago, Jan. 7.

With the zooming of war industries has come the new boom towns, the boom towns of the 1940s. For new towns that have sprung up throughout the country, for inert towns that were suddenly given a tremendous shot in the industrial arm, the present decade will be known indeed as the roaring 40s. Overnight a patch of prairie has been transformed into a sprawling,

bustling, scurrying boomtown. In Washington somebody signs a contract order for some vital war machinery or material, and soon a live town springs up out of the ground in some out-of-the-way section in southern Indiana. Some little town for years and years, and suddenly 50,000 men move close up and set up an army camp, and the little Tennessee town becomes a city of movement, of pyramided dollars, of commercial and mercantile activity. The town's single theatre can't accommodate the thousands jamming the few seats, and tent shows, saloon shows, outdoor shows and other types of entertainment spring into being.

There has been a regular cycle for

all of these shows. Carney men hit the boomtowns first and went to work with nude shows, but then these soon were sloughed by the authorities. Then they were toned down to burlesque shows, and these were kicked out as too rough and inimical to public morals and service morale.

These two waves of entertainment for the soldiers passed quickly and today the more solid of the theatre men are coming into the picture. Clean shows, tabloids and units, are taking over. Vaudeville is coming up strong and pictures are proving still the big favorite with the public, whether civilian or military.

But besides the mushroom towns, there are old-line, established cities which have gotten a hype, by war

contracts. This takes in such towns as Peoria, Joliet, Detroit, Flint, Wichita, Davenport, Moline, Baltimore, Birmingham, Birmingham, Louisville, Dubuque, Kanakake, Buffalo.

#### Big Jump in Bill

Joliet a couple of years ago was doing \$4,000-\$5,000 weekly in its big Rialto theatre. Today it's turning in grosses running \$10,000 and better. This is due to the establishment of three war industries in the town within the past few months.

And the story of Joliet's Rialto is repeated in Joliet's various retail establishments. And the story of Joliet is the story of many other towns strung across the nation from the Atlantic to the Pacific. The nation is buzzing and the gigantic war effort is being reflected in the money being flowing through the communities, and show business is getting a share.

## FRISCO AGVA HIKES SALARY STANDARDS

San Francisco, Jan. 4. New American Guild of Variety Artists' code going into effect here Jan. 15 boosts all minimums \$5, with a \$2.50 hike for chorines. Meanwhile, one agent, Doc Manna of Oakland, has been placed on the unfair list, according to Coast Rep Vince Silk, for violation of code provision making all minimums net, with agent fees extra.

New code raises minimum in Class A spots to \$85, scaling down to \$35 in Class B. Casuals after Jan. 15 will be \$15, \$17.50 and \$20 per spot, down to \$25 in D's. Casual dates 20 to 30 miles from Frisco are upped from \$15.00 to \$17.50 and over 30 miles' rate is \$30.

Two-month job of organizing Portland and Seattle is now completed. Silk said, with offices installed in both places and all affiliated crafts cooperating 100%.

## SEASON'S GREETINGS

# COUNT BASIE

AND HIS ORCHESTRA

featuring

JIMMY RUSHING—EARLE WARREN—JO JONES

CURRENTLY ON TOUR

- Theatres
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Startling Success

NILS THOR GRANLUND  
NATION'S TOP GROSSER

Most Unique and Successful Cabaret Showman  
in America Still at

FLORENTINE GARDENS  
in the Heart of Hollywood

Has played to almost 500,000 people during his engagement of 20 months.

He offers grandest combination of lovely girls and laughs ever presented in a cabaret restaurant.

This unique and successful type of entertainment now available for theatres, hotels and cabarets.

Season's Greetings

# COLLETTE AND BARRY

WITH A GROUP OF DANCERS

Presenting  
**THE FIRST LITTLE SHOW**

DIRECTION: MILES INGALLS

Season's Greetings

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| 12 Weeks Palmer House, Chi.   | For, St. Louis | Oriental, Chicago   |  |
| 2 Weeks Lookout House, Ky.    |                | Elmwood, Milwaukee  |  |
| 2 Weeks Bowery, Det.          |                | Golden Gate, Prisco |  |
| 2 Weeks Coconut Grove, Boston |                | Orpheum, L. A.      |  |
| 6 Weeks De Witt Hotels        |                |                     |  |

Direction MILES INGALLS

GREETINGS

# GALI GALI

Currently Earl Carroll Cafe  
Hollywood, Cal.

Booked by  
MILES INGALLS

# LIONEL KAYE

"The Original DAFFY AUCTIONEER"  
NOW

Olsen & Johnson's "SONS O' FUN"  
WINTER GARDEN THEATRE, N. Y.

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**CHEZ PAREE**  
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and many thanks to managers  
of Hotels, Clubs and Theatres  
who have helped our success  
in 1941!

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# SARA ANN McCABE

Management—MILES INGALLS

GREETINGS

# 3 PETERS SISTERS

Direction:—FANCHON & MARCO

# Season's Greetings

# HIPPODROME THEATRE

BALTIMORE, MD.

Booked by EDDIE SHERMAN

IZZY RAPPAPORT  
TED ROUTSON  
BERNIE SEAMAN

GREETINGS

from

MIKE FRITZEL and JOE JACOBSON

# CHEZ PAREE

The Nation's Finest Theatre-Restaurant

610 FAIRBANKS CT. CHICAGO

BOB CURLEY, Advertising and Publicity

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GREETINGS FROM

# PAUL HAAKON

and

# PATRICIA BOWMAN

CURRENTLY

COPACABANA, RIO DE JANEIRO, BRAZIL

45th YEAR  
WORLD-FAMOUS

**STEEL PIER** ATLANTIC CITY

UNIQUE IN ENTERPRISE • TOPS IN AMUSEMENTS

5 Air-conditioned Theaters  
Ballroom for 4000 Dancers  
Audium Seating 5000



FRANK GRAVATT  
President

Season's Greetings  
From  
**"THE MAN ABOUT TUNES"**



**Michael Loring**  
and HIS ORCHESTRA

Featuring the  
**3 Harrison Sisters**  
Personal Management  
**MICHAEL GREENE**  
Direction  
**GENERAL AMUSEMENT CO.**

**CELEBRATE NEW YEAR  
WITH LONDON IN DET.**

Detroit, Jan. 4  
'Celebrate the New Year with London! Salute their courage!'

With that as a slogan, the United Detroit Theaters packed 11 of their key and subsequent run houses at 7 p. m. on Dec. 31—and thus clicked on a doubleheader New Year's Eve show, with the regular one run off at the customary midnight hour.

Since the hour of 7 p. m. here corresponded with midnight in London, the chain took up the idea of using the earlier hour for a salute to the courage of Britain in the war. Detroit, too, has a large Canadian-born population, which feels a close tie to Britain. As a result the 11 outlying houses of the chain had spill-over attendance, and at 7 p. m. played the same music, first singing 'God Save the King' and then 'America' to the tune of 'The Star-Spangled Banner'. Londoners, and earned plenty of goodwill from those eager to help London celebrate.

At midnight the houses came along with their regular shows, again playing to full houses.

Gebe Fereval and Elmer Schallitz will join Ray St. Clair's band, currently playing in the Rainbow Room at the Hotel Wilbur, Toledo.

**S. F. Nite Life  
No Blackout**

San Francisco, Jan. 4  
Frisco is a good niterly town—for good niteries. That goes, war or no. Compact conviviality and ultra-comopolitan atmosphere have long established the city on seven hills as a preferred 'p.m. playground. Clip staff doesn't go here, nor, is it necessary. For Frisco is the home of flexible elbows and industrious bartenders.

Blackouts, war jitters and go-home-early warnings had the niterly operators pretty worried for a time. But the key niteries are staging a rapid comeback and biz is okay. Still staggering from the blow, however, are some of the foreign restaurants, particularly in the colorful North Beach and Italian sectors. Some have been getting along with one waiter where 18 formerly flapped a towel.

**Conventions Important**

Important in Frisco's night club picture at any time are conventions. Gary Kretsch, former KFRZ exploiter now with the Convention and Tourist Bureau, says conclave plans are going ahead on schedule and points out that so far this year some 140 meets have put nearly \$4,000,000 into circulation here, with a sizable chunk going to clubs, bars and cocktaileries.

All of which enables spots to budget as high as \$4,000 for shows. That's about ceiling and would apply to the 550-capacity Bal Tabarin, which is easily Frisco's class club, and has a rep for clean operation.

That it's possible for a 250-capacity situation to spend up to \$2,200 (including band) and still come out has been demonstrated at Club Moderne in brighter moments of its up-and-down career. Closed recently, the Moderne reopened again (24).

Possibly the town's most consistently profitable operation is Bimbo's 385, with a budget averaging \$1,500 (with band), although capacity is only a little over 200. Good

shows and intimate atmosphere have made the 385 a steady-money spot which has successfully weathered all storms to date.

**Duncan Sisters' Niterly**

Most important addition to Frisco's niterly picture this year was the re-lighting of the Music Box, angled for the Duncan Sisters by the Freres Herman. Lavish spending made it one of the most beautiful rooms here, but the final hurdle of war was too much to clear and the spot is now dark.

The Club Lido, neighbor to the Bal, also figured among the toppers. In-and-outer has been the Starway to the Stars, waterfrontier which reopened as a corporation just before war struck. Spot was hit pretty hard, so is marking time for the present with the bar and a jukebox.

Hotel picture is still clouded by strikes. The Mark Hopkins was struck Sept. 15, stranding Herbie Holmer's band on its first Coast date. Pickets appeared at the St. Francis Oct. 2, blacking out Paul Pendarvis. That leaves the Palace the only major hotel with name bands currently unpicketed, giving Henry Busse an exclusive also enjoyed for eight weeks by Paul Whiteeman.

Sir Francis Drake, which signed independently with the unions, has been using Ran Wilde and another band, but hostility has changed hands and rejoined the Hotel Alton, with pickets anticipated momentarily. The Cliff recently reinstated dancing with a small combo, first time here in recent history.

HOLIDAY GREETINGS

**BOB  
DUPONT**  
The Comedy Juggler

Management  
MUSIC CORP. OF AMERICA

*Felices Pascuas or  
Season's Greetings*

from

**MIGUELITO**

**VALES**

with

**XAVIER CUGAT**  
and his orchestra

Greatest  
Exponent  
of Afro-Cuban  
Songs!



Opening January 9th  
FOR EXTENDED ENGAGEMENT  
**PALMER HOUSE**  
CHICAGO  
COLUMBIA RECORDING ARTIST

Greetings



**TAMARA**

GREETINGS

**DAVID P. O'MALLEY**

140 North Dearborn St., Chicago

Associates:

**RAY LYTE** **DORIS HURTIG**  
**JOHN J. MULLANEY**

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..... I believe good entertainment is the greatest force for good, and pledge that

**HARRY'S NEW YORKER**

CHICAGO

will continue to present the best of talent.

Charles Hepp.

**ADELE INGE**

NOW STARRING

In the Ice Show in the Terrace Room of HOTEL NEW YORKER  
SECOND SEASON  
The Greatest Sensation on Ice Skates

SEASON'S GREETINGS

from the  
**VELERO SISTERS**  
and their orchestra

Now appearing at the RAINBOW ROOM, NEW YORK

# ART JARRETT

And His Orchestra

The Coming No. 1 Recording Orchestra  
In America

Recent Record—"BUCKLE DOWN WINSOCKI"

VICTOR NO. 27665A

Acclaimed by Deems Taylor as outstanding popular  
selection for month in February **REDBOOK**

CURRENTLY

## ORIENTAL THEATRE

CHICAGO

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Representation:—MUSIC CORPORATION OF AMERICA

### It's No Longer Free Lunch; 'Cocktail Lounge' is Classier

Chicago, Jan. 4. Entertainment until 4 a.m., and the cost to the customer as little as 10c for a glass of beer; this is the story of the rise of entertainment in cocktail lounges in Chicago, and the spread of this type of show business throughout the country. When repeal came in little bars sprang up around town. They were pre-prohibition in every aspect, except they weren't called saloons. This name was barred by law. In many states even the name 'bar' is banned. Taverns as a name soon fell into disrepute as having the same flavor as 'saloon.' And the tag 'cocktail lounge' came into favor. It came into favor because of its appeal to women. Suddenly it was the femme to whom the operators were catering. The lounges were designed to appeal to the women; dainties were served for femme favor, decorations and color scheme were made for femme approval. Men had been content merely to stand and drink. But with the femmes, the drink became an event.

For the ladies there must be songs, music, entertainment. Strollers First. At first, there were strollers. A couple of instrumentalists who walked around playing soft music for soft lights. But soon all the bars had strollers, and the force of competition drove some operators to place a stage behind their bars. And that was the beginning of the stage-bar. Musicians who had been out of work for years suddenly found themselves in demand by these stagebars, theatres, showbars, or whatever they chose to call themselves. First it was merely that the strollers worked on the stage. But the drive of competition spread the number of musicians working on the bar stage to three, four, five and higher. Today there are many stage cocktail lounges using as many as 10 performers. The same goes for names. At first, it was any accordionist. Today, the joints are all hungry for names as the pressure of competition sends the operators scurrying around for something to outdo the guy next door. And the

customers are getting all this for no admission charge, no cover charge, no minimum. No Food. These bars are not clubs or night spots. They serve no food. They have no set charge for each customer who enters the place. A nice club which has a \$2.50 minimum knows the least money it can get if it plays to 1,000 people a night. This is not the case of a cocktail lounge. But they have worked out to such a pattern in the highly competitive situation that stages are a necessity, and are built into the joint along with the bars and booths. It would be unthinkable today to build a cocktail lounge anywhere in the Midwest unless a stage for entertainment was included in the architect's plans. It has become a set part of the business, and a stage show is expected as gratis portion of the cocktail lounge by every customer who enters the Jimmy. In drawing some sort of analogy, the free stage show has replaced the free lunch counter. 400 Spots in Chi. In Chicago alone there are at least 400 major cocktail lounges, one more gorgeously and lavishly bedecked than the next, and each vying with its neighbor to present a bigger and more expensive free show. They have provided a great outlet for talent. Up to the present, this has been all primarily musical talent; but the trend towards more and more

varied entertainment continues and today the cocktail lounges are opening their stages to all types of variety talent: magicians, fortune-tellers, mind-readers, ventriloquists, comedians, jugglers, harmonica players, and others whose talents may be exhibited in the relatively confined space of a cocktail lounge stage. CHI SHOW BIZ PRESENTS UNITED DEFENSE FRONT. Chicago, Jan. 4. Amusement and Recreation Division of the Chicago Committee of National Defense is now organized to operate as a unit, presenting for the first time a united front by the show business. Setup will cooperate in all patriotic services, no matter what the particular aim of individual patriotic organizations. Whether it be servicemen's entertainments, Red Cross, Defense Bonds, recruiting or civilian morale, the participation of the show business here will be routed through a single channel: the Amusement and Recreation Division. Permanent committee now functions as a unit to handle the patri-

otic activities of such organizations as the International Alliance of Theatrical Stage Employees, Motion Picture Operators, Billposters, cafes, hotels, Chicago Federation of Musicians, International Brotherhood of Electrical Workers, motion picture exhibitors, legit theatres, press agents, American Federation of Radio Artists, vaude and legit agents, sports arenas and sports promoters, outdoors workers, bowling establishments, American Guild of Variety Artists, Actors Equity, Screen Actors Guild, etc. Heading the committee is James Coston of Warner Bros, as chairman. John Balaban (de Katt) and Hal Halperin of 'Variety' are co-chairmen, while Ed Silverman, of Bossness, is secretary-treasurer. PHIL REGAN Season's Greetings Personal Representative: FRANK VINCENT Beverly Hills, Calif.

# HERBIE KAY ORCHESTRA

CURRENTLY

HOTEL CLEVELAND, CLEVELAND

INDEFINITELY

BROADCASTING MUTUAL COAST-TO-COAST

Management MUSIC CORPORATION OF AMERICA

Congratulations **VARIETY**

Season's Greetings

# BILL RUBINSON

## LOPER-BARRAT HEAD NIGHT CLUB DRIVE

Don Loper and Maxine Barrat, dancers, have been named co-chairmen of the Night Club Unit of the American Theatre Wing which is pledged to raise \$100,000 to supply canteens for Army camps.

Cocktail party, first in a series to be held at all the major east side nighteries, given at the Copacabana Saturday (3).

## Hermans, Duncans In Niterly Switch to Nev.

San Francisco, Jan. 4.

Music Box, which enjoyed a short-lived fling, is once again folded. Frank and Clarence Herman, who operated the niterly with the Duncan sisters, have opened a new spot just outside Reno.

Entire staff here, including show, has been transferred to the Nevada layout. Included are Hargar and Mays, Ames and Arno, Eddie Fitzpatrick's band, as well as Vivian and Rosetta Duncan.

## Seattle Builds Up

By DON REED

Seattle, Jan. 4.

Seattle is a boom town, with more than 50,000 new people added to its population in the past year and with more thousands coming in monthly. Conditions are somewhat similar to those during the last war, and with much of the new population made up of young workers in defense industries who receive good wages and spend them, the town is more like Hollywood than any other.

But with all the boom and new money, the amusement industry in Seattle has not boomed as have many other lines in the city. Department store sales have skyrocketed, ditto car sales and real estate, but the nighteries, dancehalls and theatres, while enjoying much better business than a year ago, have not been increased in a like amount.

Film theatre bookies report that business in general is up 10 to 15% over that of a year ago, with full houses and lines out front the regular thing on weekends. Road show attractions get their share, also, with the recent runs of "Hallelujah", "The Man Who Came to Dinner", "Tobacco Road", etc., pulling good grosses. Concerts, recitals and like attractions do not lack for patronage. Theaters, Palomar, city's lone vaude house, runs usually better than straight film houses. This was clearly shown during the blackouts of the week of Dec. 7-13, when the Palomar did not fall off nearly as much as the others.

## Liquor Laws Hurt Niterlies

Seattle is no night club town, with the stringent state liquor laws working against any type of lavish or high-cover charge place, and the town is full of taverns and beer parlors using a juke box or one to three musicians for entertainment. Chief center of night life, outside of the Olympic hotel and the Show Box, downtown cabaret, are two roadhouses north of the city, the Oasis and the Ranch, and the China Pheasant, south of town. A profert crowd frequents these spots, but even so the dope is that the profits are not too big. China Pheasant is the best of the three, possibly, because the orchestra also does the entertaining, with no other act. Ranch and the Oasis use three to four acts in addition to the band. Up until a few months ago there were a number of speakeasies around, some with pretty good entertainment, but since a shooting in one some time ago they have all been closed up tight.

New money in town has resulted in the booking of better talent, with Mike Lyons at the Show Box bringing in Brothers Tucker, Jimmy Durante, Paul Whiteman and band, Donald Novis and others, and the Tritone ballroom has had more name bands, including Henry King, Sam Garber, Russ Moran, Kay Kray, etc.

There is no lack of explanations on why the entertainment field here is not getting as much out of some of the other businesses. One is that the workers now making good wages are paying back bills, buying cars, furniture and homes before they open up for any big amusement spending. Niterly and dancehall operators say that the boys and girls are too tired to dance after a long week of hard work.

## Hotel Biz Good

Hotels have been doing a good business in the past few months. They have raised rates 10% or more, but say they will have to raise again

if they are to profit during the present boom. They also bewail the fact that hotels cannot have cocktail lounges or bars. There is no doubt that if the liquor laws were eased several hotels would use talent in cocktail lounges and supper rooms.

## Merrillo Settles Up

San Francisco, Jan. 4.

Joe Merrillo finally settled obligations against his Club Moderne at 31c on the dollar and is now operating again.

Only talent was paid in full, AGVA forcing the niterly to come across with \$1,150 in back salaries, before relinquishing.

## Rush for More War Copy Dents Film News Paper

Current frenzy for war copy is denting film company publicists breaks in both magazines and newspapers. Current issues of several national publications, hitherto partial to picture material, are devoted almost exclusively to war stuff. Life, for one, recently skipped the "Movie of the Week" feature.

Difficulty in planning cinema copy has been marked in past few weeks. But exploiters do not foresee any permanent trend in this direction, holding that magazines in particular will soon enough realize they must temper war news with material in lighter vein including show developments.

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# Road's Top Grossers in Past 10 Years

## Victoria Regina Best Grosser On Road, Helen Hayes Leading B. O. Star; Lunts Top Money Team

By Jack Pulaski

### All Quiet On Brokers' Front

Season has been marked by the absence of complaints about ticket over-charging. Invariably the ticket takers are the object of criticism and alleged agency practices were charged as constituting the main cause of slow business.

Leading brokers say there has been entirely too much quiet talk by people who think they know what it is all about.

Indications are that high prices for tickets are not being exacted as much as in the past. That could explain the letdown in squawks. It is likely, too, that there are fewer persons willing, or able, to pay the kind of prices formerly exacted, and another possibility is that the brokers are not griping to the same extent as formerly.

How much of either the ticket code, operated by the League of New York Theatres with Equity's nod, is effective in limiting agency prices is not clear. Code's sponsors claim the rules are worded and while it is supposed to be quietly checking up certain brokers by means of ticklers who buy tickets for shows most in demand, there has been no action by the code enforcement board. Latter body has been convened so far this season for the purpose of chastising agencies accused of creating late sales.

#### N. Y. State Law

The existence of New York State's state limiting ticket prices to 75c in the box office price (parallel to the code) is another factor that may be keeping prices in line. That also would explain contested and hearings are few in the court this year. The state commissioner is charged with the enforcement of the statute and while his office was mildly disciplinary in one or two cases, during the baseball season, there has been little pointing from the state. The agency regulations supposed to be imposed by the state's enforcement officer are still on paper and may be that the brokers are obeying the code as it is just as well that the state is waiting for a court decision as to the law's legality before seeking strict enforcement.

Absence of complaints is matched by the apparent inactivity of federal agents, who in the past several years have been diligent in checking up on all persons in the ticket field. That also would indicate that the brokers are obeying the rules or are under wraps. The Government is not concerned with what prices the agencies get, but is getting the full amount obtained. Levy is 10% up to 43 percent, but if more than five auditors prices are obtained, the nick is 11%, which the public pays. Last spring the federal men came down on the brokers for not fully complying with the rule to print all tickets. Ticket men didn't even try but the code plat and all were fined. They objected to the regulations, but complied, but the Government said that the way it was done was wrong.

#### Mrs. Charge Stance

Managers seem to be changing their stance on the matter of ticket centers, whereas years ago they were all hot and bothered and the brokers. Recently some leading showmen have conceded the worth of agencies in getting ticket collection. Formerly they indignantly admitted that agencies were a part of Broadway and were supposed that any person who was a broker had an undercover purpose. Several weeks ago one manager demanded that the ticket agent against ticket buys be suspended. Many sought to prove that any kind of show which is financially made long runs with the aid of agency support. Equity is doing that encouraging long engagements. Was one of its functions and it there-

(Continued on page 264)

- 'Abe Lincoln in Hills' (Raymond Masser)
- 'Alb Wilderness' (George M. Coban)
- 'Arsenio and Old Lace'
- 'As Thousands Cheer'
- 'Barrette of Wimpole Street' (Katharine Cornell)
- 'Boy Meets Girl'
- 'Dedworth' (Walter Huston)
- 'Hallelujah!'
- 'Hello, Hello!'
- 'It's Either Be Right' (George M. Coban)
- 'Life With Father'
- 'Man Who Came to Dinner'
- 'Mary of Scotland' (Helen Hayes)

The 27 attractions listed are rate the most consistently big draws within the past 10 years. Touring success reflected their gross records on Broadway. Some had duplicate road companies where names did not especially figure as magnets.

While the number of shows played to big business is not comparable to the total that formerly toured, these leaders did bring big attendance to out-of-town theatres.

#### Top Funnies Stars

There have been claims and counter-claims of which feminine star was the most favored on the road and it appears to be a dead heat between Helen Hayes and 'The Great Wimpole Street' which grossed around \$2,000,000 on tour, which probably tops the records within the decade. In 1937-'38 'Regina' got \$1,025,000 in 29 weeks for an average of \$35,000 weekly. She followed that with another 39-week tour the next season. In New York, during a total engagement of 76 weeks 'Regina' grossed \$1,600,000. 'Mary of Scotland' was Miss Hay's runner-up attraction, getting \$952,570 in 23½ weeks of touring, and \$361,100 during 29 weeks on Broadway.

'Kid' Cornell, however, toured more often than any other star within 10 years. In 1933 she toured in 'The Barrette of Wimpole Street' for 112 weeks and grossed \$690,000. Following season, with repertory of 'Barrette' and 'The Green Years' she grossed \$1,000,000 for another \$550,000. In 1935 Miss Cornell was out on tour for 10 weeks in 'Juliet' and got over \$233,000. In 1936-37 she was in 'No Time to Complain' for 10 weeks and grossed over \$600,000, while 17 weeks this season in 'The Doctor's Dilemma' got nearly \$374,000. That meant a touring average of \$22,000 a week.

Katharine Hepburn makes it a threesome for female in road popularity. Her stand-out grosser was 'The Green Years' which she garnered \$1,000,000 for 57½ weeks in 32 weeks of touring after the play ran for 103 weeks on Broadway and grossed a total of \$961,665.

#### Lunts' Popularity

Alfred Lunt and Lynn Fontanne have proved the most popular touring team in generation. In 'The Shell Be No Night' they toured 40 weeks for a total around \$600,000 and in the 46 weeks that they have spent on the road, they would have done the show in the

\$1,000,000 class. The Lunts played 'Night' 27½ weeks in New York for a total of \$550,000. Duo drew \$771,900 in 27 weeks with 'Idiot's Delight' on Broadway and \$543,483 in 26½ weeks; in 'Amphitryon 38' they got \$427,160 in 22 road weeks plus \$340,377 in 19 weeks on Broadway.

George M. Coban is very high in the road records with 'Alb Wilderness,' but more so in 'I'd Rather Be Right,' which got \$412 on a limited tour, after garnering a total of \$986,000 on Broadway. Before the curtain rang up on 'Right' at the Alvin, N. Y., the advance was \$284,000, exclusive of agency commissions, a record for show business. 'Show Boat' is said to have had the same advance, and tickets for that show were \$200,000 for 'Right' and \$100,000 for 'Wilderness' grossed \$472,345 in 38½ weeks in New York and \$379,038 in 29½ weeks of touring time. 'Hello, Hello' got \$412 on a limited tour, after garnering a total of \$295,238, while three companies on the road got \$1,427,249. 'The Man Who Came to Dinner' grossed \$1,215,610 in New York, and two road companies got \$1,115,611. Another clean-up road show was 'The Green Years' which in two and one-half seasons got about \$1,000,000.

#### 'Tobacco Road' Record

'Tobacco Road' rates with the exceptional road draw because of its almost regular weekly grosses of three and four times the New York grosses. Latter company was a sort of show case for the touring outfits and 'Hello, Hello' is going to be the next big road draw, drama having amazing vitality, proven by the number of repeat engagements.

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### Trouping—As It Was

The following was written late in 1938, shortly before the writer's death. He was 'Chico' (Clay), long an editorial staff of 'Variety'.

By Epes W. Sargent

Plenty of talk these days on the possibilities of 'the road' as a business, and one-night shows, ammonia stocks, traveling shows, and the like. But it isn't going to be a couple of hours late, to discover that the 'Miser's Millions' troupe is making a jump on the same train. And content in the morning one is affected with players who have not been seen or heard from since. No one's there to swap gossip with the manager of the troupe and find out what the business 'you've been doing. No long jumps to Chicago or St. Louis or Cincinnati with three or four other companies on the same train. Blank faces and blank minds. No one's there with the stove and the station agent both out, pinchee games, imitations, releases, crosses, all right.

Clipper carried ad for half a dozen cars every week, when all we regular stars had their private party cars. The circus men their employees in private cars. And there were a score of minstrel troupes with their own gaudily painted cars, dozens of them. That boarded their players in a 40-foot combination, and more luxuriously with 'Bobby' for the elite.

#### Private Cars

Just half a century ago Adelphi Part ordered three private cars for the trouper, the third for herself. The two regular car cost \$1200 each, she had planned a total around \$70,000. Free agent fees, but know of no other trouper who has an investment. Minstrel cars, like the present circus cars, nearly had three tier berths, with a couple of staterooms for the owner and the star. Charles Frohman owned a step four car with one unit of his minstrel show. The top of the car was provided with 1200 each, she had planned a total around \$70,000. Free agent fees, but know of no other trouper who has an investment. Minstrel cars, like the present circus cars, nearly had three tier berths, with a couple of staterooms for the owner and the star. Charles Frohman owned a step four car with one unit of his minstrel show. The top of the car was provided with 1200 each, she had planned a total around \$70,000. Free agent fees, but know of no other trouper who has an investment. 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# GO TO MUSICAL YEAR

## 5 Broadway Musical Comedies

Current at \$4.40 Top

By Jack Pulaski

Musical shows are Broadway's sure future. They are, of course, difficult to produce and, of course, the most expensive.

As a fan started to pass out, book musicals took the ascendant and most tune show hits now have sturdier production, much more costly to produce and the weekly payoff is within reason, while the gross possibilities are almost as large to those of revues.

Percentage of book musicals that are revues is increasing and the opera-type play appears to be virtually washed up. Reason probably lies in the fact that it is treated, and for the most part operated long, as an audience-impression of being dated.

There are exceptions so far as revues are concerned. "The Bandwagon" being the current example, topping Broadway at the Winter Garden. Its hitbrights is "Hello, Hello," which has played Broadway for more than three years and was the most successful break the boards had seen in a generation. "Hello" was a nutty musical to woo laughter, and "Hello" is a screwball show in spades.

Last year, when it was decided to do a road revival of "Hello," Olsen and Johnson were opposed. The vaudeville duo argued that the "Hello" revival was not in their teamwork. To their chagrin it was proven differently, the road edition drawing better business than the original. Being in on the profits, Olsen and Johnson are mollified and now there are two companies of "Hello" playing the road, the picture that has never been shown on the Broadway version out of town.

"Let's Face It" is Broadway's runaway hit. The Imperial only announced that there has slightly less capacity than the Winter Garden prevents it from assaulting Broadway. "Let's Face It" is the number one book musical on the list.

Next on the new musical arrival, "Edgar, Carter & Banjo Eye," coming into contention at the Hollywood.

"The Best Forward" is Broadway's first book musical to click this season and was a sellout at the Barrymore until the show transferred. The business is still ailing. "High Kickers," at the Broadhurst, is another combination of book show and revue. "Sunny River" at the St. James, was operetta.

### Better Musical Season

Season is much better off musically than last year, artistically and financially. There was a flurry of musical production in autumn, 1940, and three costly musicals went into the discard pronto. In June 1941 stopped in three days. "Crazy With the Heat" lasted two weeks, was recalled, then straggled a couple of months upon reighting. "She Had to Say Yes" never got to Broadway. That trio is estimated to have cost \$300,000. Production of "Ye" is now being used for "The Lady Came Across," which opened this week.

At the same instance, producers were inexperienced and the only thing proven was that some people can make large amounts of outside money for production. This season there was but one similar flop, it being "O'Brien," which also was paid for angels.

As for the success of the musicals, but not generally so rated, is "It Happens On Ice," which with four-week interruption, has been running more than a year at the Center. It is a revue on skates and therefore a musical attraction. Remaining from the rank shows that have been touring the country's arenas successfully. Upon being revived last season the top admission price was lowered from \$10 to \$6 and the top price seems to have turned the trick. Spotted in Radio City it got a natural draw from out-of-town visitors.

There are five musicals having a top of \$4.40, a larger number of high-end shows than New York has had in years. Whether all can keep going as successfully has not been fully proven. Upon being revived last season the top admission price was lowered from \$10 to \$6 and the top price seems to have turned the trick. Spotted in Radio City it got a natural draw from out-of-town visitors.

Still there is now more money in circulation than last winter, when some of the high-priced musicals opened after New Year's "Gone" having no trouble getting \$5.50 on Saturday nights and it opened at \$4.80. "Banjo" came in at \$7.10 and in

both instances the demand was much higher than the supply.

Impact of war affected show business, but the leading musicals stood up better than straight shows. London is proving that theater is a must and it should be the same over here. Musicals especially should be in demand, for the higher forms of entertainment afford escape from the war news.

## Current Road Shows

(Jan. 7-17)

'All In Fave'—Playhouse, Wilmington, Del. (9-10); Ford's Baltimore (12-17).

'Arise' and Old Lace'—Cass, Detroit (7-10); Palace, South Bend, Ind. (12); Coronado, Rockford, Ill. (13); Davidson, Milwaukee (14-18).

'The Split'—Playhouse, Wilmington, Del. (16-17).

'Blossom Time'—Memorial Hall, Salina, Kans. (7); Grand, Topeka, Kans. (8); Memorial Hall, Independence, Kans. (9); Convention Hall, Tulsa, Okla. (10); Auditorium, Memphis (12-13); Auditorium, Shreveport, La. (14); Auditorium, New Orleans (15-16); Auditorium, Beaumont, Texas (17).

'Candle in the Wind'—Locust, Philadelphia (12-17).

'Claudia' (2d Co.)—Selwyn, Chicago (7-17).

'Claudia' (3d Co.)—Hartman, Columbus, O. (7-10); English, Indianapolis (11-14); Victory, Dayton, O. (15); Memorial Auditorium, Louisville (16-17).

Gilbert and Sullivan—Erlanger, Buffalo, N. Y. (10); Hanna, Cleveland (12-17).

'Hellopeppie' (N.Y. Co.)—Forsyth, Philadelphia (7-17).

'Hellopeppie' (2d Co.)—National, Washington (7-17).

'Jason'—Maryland, Baltimore (12-17).

'Life with Father' (2d Co.)—Grand, St. Louis (7-17).

'Life with Father' (3d Co.)—Municipal Auditorium, Memphis (7-9); Robinson Auditorium, Little Rock, Ark. (10); College, Natchitoches, La. (12); Strand, Shreveport, La. (13); New Auditorium, Tyler, Texas (14); Music Hall, Houston, Texas (15-17).

'Loulaina Purchase'—Erlanger, Chicago (7-17).

'Mr. and Mrs. North'—Plymouth, Boston (7-17).

'My Sister Elteen' (2d Co.)—Metro-

politan, Seattle (7-10); Mayfair, Portland, Ore. (12-14); Senior High school, Sacramento, Cal. (18); Geary, San Francisco (17).

'My Sister Elteen' (3d Co.)—Wilbur, Boston (7-17).

'Nativity'—Sudabaker, Chicago (7-10); Lyceum-Minneapolis (12-14); Auditorium, St. Paul (15); Parkway, Madison, Wis. (16-17).

'Pat Jee'—Nixon, Pittsburgh (7-10); Grand Opera House, Chicago (12-17).

'Panna Mattie's'—Ford's, Baltimore (7-10); Nixon, Pittsburgh (12-17).

'Pony and Bear'—Suburb; Boston (7-17).

'Rivals of a Lady' (Ruth Gordon)—Metropolitan, Boston (7-10).

'Rivals' (Ruth Chatterton)—English, Indianapolis (7); Faber, Milwaukee (8-10).

'Separate Rooms'—Palmer, Flint, Mich. (9-10); Manning, Lansing, Mich. (8); Michigan, Ann Arbor, Mich. (9); Keith's, Grand Rapids, Mich. (10); Parkway, Madison, Wis. (12); Orpheum, Dubuque, Ia. (13); Orpheum, Waterloo, Ia. (14); Orpheum, Davenport (16).

'Springtime for Henry'—E. Kaplan, Hollywood (7-10).

'Stained Princes'—Grand Opera House, Chicago (7-10); Cass, Detroit (11-17).

'Theatre' Metropolitan, Providence (12); Clark, Universal City, Worcester, Mass. (13); Court Square, Springfield, Mass. (14); Babson Auditorium, Hartford (15); Shubert, New Haven (16-17).

'They Can't Get You Down'—Musical, Hollywood (7-17).

'Tobacco Road'—Hanna, Cleveland (7-10); Palace, Lorraine, O. (12); Ohio, Lima, O. (13); Madison, Mansfield, O. (14); Welser, Zanesville, O. (15); Fairbanks, Springfield, O. (16); Memorial Hall, Dayton, O. (17); Capitol, Toledo (18).

'To Live Again'—Belasco, Los Angeles (7-17).

'Vezio and Yolanda'—Court Square, Springfield, Mass. (7); Bushnell Auditorium, Hartford, Conn. (8); Erie, Schenectady, N. Y. (9-10); His Majesty's, Montreal (12-17).

'White Cargo'—Walnut, Philadelphia (7-17).

## Flack Clacks Along

Henry Seifer, advance man for the tour of 'The Corn Is Green,' is traveling by station wagon, the first leg a p. to do his road road-bum-bang by motor. He's traveling with his wife, Genevieve, and their dog. He bought the car last summer to get to and from a place he rented at Redding Ridge, Conn.

Seifer's first stop is Chicago. Entire tour of 'Corn' is scheduled to extend to June, 1943, and cover 300-mile circuit of one-episode shows. It is the reason Seifer elected to travel by car.

## Don't Belittle the Amateur

Little Theatre and Community Groups Doing Fine Job in Keeping Drama Alive

By Barrett H. Clark  
(Executive Director, Dramatists Play Service)

I don't suppose it will ever be possible to change the viewpoint of the old-time professional actor, expressed by a distinguished American player in his address to a national convention of directors of non-professional theatres. The point of his patronizing address was that there was no doubt that the speaker believed every syllable of what he said.

It is too bad that the delegates to the convention lacked the speaker's sense of humor, because they passed a resolution almost as stupid as the speaker's sweeping and absurd statement. They thought they could turn their exaggeration off to the exaggeration which had so deeply offended them. To this day there exists I think, the same gulf of misunderstanding that I have just pointed out, that necessarily and for all time will remain inferior to the professional theatre. The professional actor feels very much like the practitioner of that other, and older, profession who wistfully declared that it was being ruined by amateurs.

### Pros Help Non-Pros

For many years I have been in a position to observe the effects both of the professional and the non-professional theatre on a rather large number of theatregoers throughout this country, and I have come to the conclusion that each complements the other. By this I don't mean that the millions of amateurs constitute a source of supply for the professional theatre, but rather, that they perform a function quite independent of that of other theatre which at its best represents, of course, the highest and finest our theatre has to offer.

It is absurd and unnecessary to say that every professional was once an amateur. The fact is that professional actors are in the main recruited from the ranks of the great amateur acting public. What is more important to the theatre at large is that a relatively large number of theatres have become part and parcel of the communities where they exist, that these are social rather than esthetic in their functions, and that what they contribute to their communities is not so much

a number of samples of dramatic art every season, but an active and living center of communal activity. It is common knowledge that the best of these theatres are doing conspicuously good work. I am sure that a fair estimate of the average production we see in any one of our theatrical centers that I could name is distinctly better than the average production we see on Broadway. I am sure that the great majority of us must take all Broadway production into account and not exclusively the outstanding successes. But even if the best of our community theatres were not turning out the good work they do, their importance would still be almost as great as it is.

### Amateurs Carry On

We must keep in mind that the old theatre company has disappeared, and that during the past 25 years, if it had not been for the local amateurs, we would have had nothing outside a few large cities to take the place of stock or road.

I would like to clarify things if I may. When one says "amateur" one thinks of the kind of foolishness that is done in the name of a delightful farce, "The Torch-Bearer." But it is not so. It is to anyone who has seen a good amateur production as idiotically as they do in the name of a good amateur production since he has ceased to exist. While anyone can easily find stupidity and silliness in the work of an amateur he will be grievously disappointed, if that is what he is looking for, that he will find a better community or so-called little theatre.

Now the essential difference between a community group and let alone a professional theatre, is that to have signed Equity contracts is not that the former are less competent than the latter. The latter is often the case, but that they are engaged in dramatic work primarily of the type like to do is not the matter, nor matter how much they may enjoy their work, do it because they are doing it for the sake of support.

It is not that saying that the attitude of the amateur is more commendable, or less so, than that of the professional actor. The two are different, and so fundamentally different as to make comparison of the two groups almost useless. The local town symphony-orchestra, the members of which are not even asked to play for their own pleasure, is one thing, and a national symphony orchestra, like the Toscanini, is another. If I say that the Toscanini orchestra plays a Mozart throughout the country, the local orchestra can do, I state only the obvious. The fact remains that the local orchestra gets a peculiar and striking kind of pleasure, which it would not get if it listened to the professional orchestra. Besides, the local orchestra is performing a social and civic function which, particularly in the case of something for which no exact substitute has yet been found, is another thing. It is the most important business of every non-professional theater group is support of the democratic way of doing things. It is the doing together that counts.

It is, however, what we do together on the tens of thousands of local and community theatres were merely tens of thousands of bungling and incompetent performances, it could not exert very much influence. Our local community theaters here and there have achieved a skill in performance which is sufficient to keep most of these institutions alive. If an amateur continues to pay good money for shows that are not worth seeing, if an amateur production in this country were limited to a few women's club groups and schools and let us say Masonic lodges, and if hardly be expected to loom very large on the horizon of our national life. The extent to which it is being produced all the time from coast to coast is surprising. It is not as if you don't happen to have the facts. In offering statistics I read of a number of times, even by the taken, and besides I am unwilling to give figures of a too specific nature, since they might be considered trade secrets. Nevertheless, it can be freely told that of all the

(Continued on page 190)

HOLIDAY GREETINGS

ALFRED LUNT and LYNN FONTANNE

# LEGIT'S BRIGHTER FUTURE

## The Road's the Thing

By Lawrence Langner

The road has always been the backbone of the American theatre. Although only a few of our more able and intelligent actors and managers recognized the truth of this today, yet going back to the early days of the 19th century, it was what is known as a New York actor or actress who was what is known as a New York actor or actress. Alfred Lunt, Lynn Fontanne, and Helen Hayes, while they have received the greater part of their support in the past 10 years and you will learn unhesitatingly that this has come from outside New York.

The taste of the theatre-going public in other American cities has, in my opinion, been steadily improving during the last 20 years. It was "The Road" that first gave wholehearted support to the plays of Shakespeare. It was only after such stars as Katharine Cornell and Lunt and Fontanne presented, respectively, "Romeo and Juliet" and "The Taming of the Shrew" in New York, that the latter became anything but extremely inhospitable to Shakespeare. Gilbert and Sullivan were bested by the road, and the road took them up. Operettas which good music and good singing, can always find an enthusiastic audience outside New York. They do not fail.

### Difference in Taste

Managers, actors, and playwrights are beginning to ask themselves whether they wish to produce for the "New York taste," or for the far greater American public which lies beyond the mouth of the Hudson.

This great variation in taste has become more and more apparent as New York audiences become more blasé, more spoiled and more unselective in their choice. Of course, there are some exceptions which do prove the rule. Unfortunately for the rest of the country, it suffers from an artistic complex. It is still possible to think that it will like the so-called "smurf" New York success, although figures on certain effete attractions which succeeded in New York, show that New York success will not necessarily ensure road success.

Fifteen years ago the Theatre Guild recognized that the foundation of its policy to build the future lay by including "The Road" among its activities. At a time when second-rate and third-rate companies were being sent out by Broadway managers, the Guild's policy was to send out the best. Actors who refused to play on the road were not engaged by the Guild for New York. Alfred Lunt and Lynn Fontanne played in 12 different subscription cities, so did the other stars who played for the Guild.

### Road Helped Through Depression

The policy started so many years ago has reaped handsome dividends in support of the American theatre through some of the darkest periods of its history. It was the road which kept the theatre going during the depression years. Throughout the large cities savings banks were being closed—right and left. The Guild took over the theatre subscription system and formed The American Theatre Society, supplying six good plays each season. In spite of this, the Guild had to draw in its horns. Some subscription cities at Detroit, Chicago, and New York closed. The Theatre Guild-American Theatre Society preserved its main strongholds—Boston, Chicago, Washington, Philadelphia and Buffalo.

Three years ago, when Theresa Helburn and I took over the active management of "The Theatre Guild," we realized the greater role which the road is destined to play in the future of the American theatre. We began with the city of Baltimore. It had received six plays the season before. The Theatre Guild-American Theatre Society introduced its subscription to Baltimore audiences the following season. Twenty-two plays in the first season, the next season 32 plays came to Baltimore. The following year the TG-ATS installed a subscription program in Detroit, Columbus, Cincinnati and Buffalo. The story is generally the same. Once a nucleus of subscription goateers was established in a town, the same congregation got into the theatre-going habit season after season in that city.

### Subscriptions Upbeat

This season the towns of Toronto, Indianapolis, and Milwaukee were added to the list, and an arrangement made for cooperation with St. Louis' local Players' Association. Subscriptions in many of the cities have increased by between 20% to 35%, bringing the total membership to nearly 80,000 subscribers. Any play which plays the TG-ATS circuit has had an advance sale of \$200,000 for that season anywhere between \$90,000 to \$130,000 advance sale, the difference between minimum and maximum depending on the particular size of the particular attraction. When the war broke out, San Francisco and Los Angeles had been added to the list, and Warren P. Munsell, who serves as business manager for the TG-ATS, is now in charge of the Pacific coast to initiate the membership campaign. Notwithstanding the war, two cities which will be organized at the first favorable opportunity.

The TG-ATS does not operate exclusively for the benefit of the theatre Guild. Other managers are invited to send their plays out on subscription circuit. When the road is further opened, the TG-ATS gets behind worthwhile plays which are sent out on subscription circuit. The road is being various cities to be circulated, changing only the cost of circulation for this service. In one recent instance, when the TG-ATS was asked to circulate "The Road" to circulate its members, the advance sale in Boston alone to 10 members was over \$8,000.

It is not the road to emphasize rather than reduce the importance of the road to the American theatre. They will undoubtedly be a temporary lull in supporting the road in initial years. It is not the road to emphasize rather than reduce the importance of the road to the American theatre, just as the provinces have done in England.

No, it is only in good taste that the road is becoming

## Theatre Has Its Place In Defense

### Of Democracy—Better 'Road'

#### Understanding

By Marcus Heiman

(President of the United Booking Office and League of New York Theatres)

Because the theatre is an institution of, by and for the people, the source of its inspiration and the strength of its support come from the masses—not the few.

It is such a premise in fact, there is a bright future awaiting the legitimate theatre than the record of the past decade would indicate. Nearly everyone will agree that the cross currents of opinion on countless material issues have created confusion in the public consciousness. Events of the past few weeks, however, have swept away discord and hesitancy. When we think of America today, we visualize a mighty nation of many millions, united and driven by a single resolve.

From such unity the theatre will gain strength, not merely as the source of entertainment, important as that factor might be. History bears out the prediction that the theatre also will articulate for the thoughts and emotions of the people.

The reason I refer to the theatre of the past dozen years, as distinct from the period which started with the turn of the century and carried through the first World War, is because the legitimate theatre, the stage of living actors, first felt the force of the economic depression, and the competition in the late '20s. For more than a decade the theatre had withstood the silent motion pictures. Very few stars of the theatre had capitalized entirely to the films. Dramatists also were active in creating works for the stage, leaving the film scenario to specially trained screen writers.

### Sound Fix and Depression

The period of greatest change, of course, came with the sound, or dialog film, fanned by the economic depression, which threw the commercial theatre, and business generally, into a chaotic condition. Public spending was greatly curtailed, and the theatre was left to its own devices.

It is to the lasting credit of men and women of the theatre that, in the face of many discouraging obstacles, they have kept alive and viable the commercial theatre of the drama. The theatre has been able to survive the battle for survival.

Not only splendid cooperation does not tell the whole story. Throughout the country, in hundreds of cities and towns, representing substantial communities, have been theatres, which comprise the foundation of the drama's commercial structure. It is impossible to properly evaluate the service of these operators who have performed in the determination and enthusiasm that the legitimate theatre shall continue as a potent and constructive force in American life. The theatre has been going on in dozens of cities for generations and has been going on in the past few years. It is true there have not been too many of them and many theatres, representing substantial communities, have had periods when no plays have been available at all. That is the crux and problem of the present—the rehabilitation of the stage theatre of quality, as well as quantity. The theatre is about continuity of bookings to the theatres situated outside the Broadway belt.

### Subscription Help

There are signs and indications that the problems can be solved. In many of the groups organized in dozens of cities for subscription seasons, it is no longer necessary that every play sent on tour should have the hallmark of an extended Broadway run in order to meet paying requirements. It has been proved practical also to scale attractions at the boxoffice consistent with their entertainment value. By the adoption of arrangements between producers and players, it has been possible for a number of plays to continue on tour profitably to both cities and provinces.

The collection, Actors' Equity has displayed business foresight, and a grasp of the essentials of the situation, by conforming to realistic requirements and encouraging tours, which have enhanced the morale of the members. If we were to point to a single happening that is most heartening, it is the understanding and the cooperation of the theatre of the problems of the out of town—the "road"—manager is hastening a return of better conditions.

increasingly important. It is a pleasure to attend an opening night of a play in a city where the subscription season is New York. Out-of-town audiences on opening night are intelligent members of human society; in New York the openings are made up of the out-of-town operators. It is made up of an assorted potpourri of picture stars, ticket agents, talent agents, actors out-of-town, Cafe Society, and a bevy of animated corps attracted in evening dress who are present because it is the 'thing' to be there. Small wonder that it is that important actors and actresses find it a pleasure to play in the out-of-town openings. They are able to give their best performances, which they find new and fresh. The support of the audience is also in the Broadway. Good performances are given only when there is some contact between the audience and the theatre. The TG-ATS has 1500 members at 1500 theatres, 75% of the audience are present for some commercial reason. As a result the New York "Death Walk" has not seen a single play in the past few years. We of the theatre know this, but nobody else does.

My advice to any manager, or actor, or playwright not to be afraid to play in the out-of-town openings. It would be, paraphrasing Horace Greely, "Go North, South, East, or West! There lies the future of The American Theatre!"

## Theatre's Salvation

By Brock Pemberton

Something is happening to the road. Given up for dead in the early 1890s, when all industry was taking the count at the hands of the depression, the road is now so sturdy it may prove the salvation of the theatre in the perilous day ahead.

This is the picture: New York is just getting over the shock of continued talk about the possibility of atomic bombings, and while the holidays have brought a mild upswing in business, the increase has not been sufficient to date to bring about the weaker attractions continuing. Accordingly, there will be wholesale closings on Broadway during the holidays, while the new attractions out to be installed, begin Brock Pemberton's obligatio, with or without benefit of money played, Broadway will undergo a temporary eclipse with a half-dozen or more plays protected by advance sales in a position to carry on. An actual right might even close them, just as the London theatre was blasted shut by the first fury of the Blitzkrieg.

If and when this should happen, the far-flung road, safe through distance from the Jap German plane, will constitute the American theatre. It is inconceivable that such a Broadway blackout would last indefinitely. In London, which is far more vulnerable, the theatre has fished back until now approximately 20 shows are playing. But it can happen here and if it does a similar result will be a disaster with the road once more the dog in the tail.

But even if Hitler isn't as smart as he is thought to be, the road is doing better than it has done in years. Throughout the year the provincial theatre has felt the effect of the billions spent for war material, and while Broadway would be hit indirectly, in London, which is far more vulnerable, the theatre has fished back until now approximately 20 shows are playing. But it can happen here and if it does a similar result will be a disaster with the road once more the dog in the tail.

### Some Examples

For instance, Little Rock, Ark., was a pretty good town for the right attraction; now it is a honey because a large camp is nearby. Buffalo, N. Y., has a number of new factories and three days at the Statler is now to be prized rather than dodged. In Detroit there is no longer such a thing as an unemployed man. In Chicago, where there is a run of several weeks is tried for. The record there to date shows that the road is doing better than it has done in years. In 1941, played over 13 spring and summer weeks.

The vast army of Government employees, first recruited to administer the war effort, has now become a steady stream of Washington a boom town in which many a new production on its tryout week has turned a handsome profit. One new play, "The Sign of the Cross," opened in its second week in the capital city and duplicated the first week's take of \$25,000. Toronto reflected Canada's participation last season and Montreal, for years a city that is now work visiting.

### Road Retailer in Name

Heads cross at the rate of the operation when a stage meets the cast, while in some of the best attraction when one-night stands a standard attraction without a name player, some have easily been bought and sold. The road is a name to names, however, and certain cities refuse to patronize the standard Broadway success unless there is a star. Better, as usually is thought about, an increase in the number of theatres. In Chicago, Detroit and Boston, closed playhouses have been reclaimed, while picture circuits have gladly opened up time. Not only have several success proved welcome, but a change of diet from film fare has been beneficial.

But the road is suffering from the same blight that has afflicted Broadway for years, a lack of material. Only a scarcity of good plays is the main reason for the lack of industry. With the world at war the mere trickle of foreign scripts, mostly from England, comes through and America has seen the best of the best. The road is suffering from a lack of material, and the road operating at capacity. The result is dark houses for consecutive weeks in cities which would have gladly patronized the road if only a new work visiting in key cities then in sports. With them it is feast or famine.

### Organizing Audiences

This condition can be remedied by organizing audiences since theatre-going is a habit easily broken when not regularly practiced, and at this business of enticing the customer, some have easily been bought and sold. The road is a name to names, however, and certain cities refuse to patronize the standard Broadway success unless there is a star. Better, as usually is thought about, an increase in the number of theatres. In Chicago, Detroit and Boston, closed playhouses have been reclaimed, while picture circuits have gladly opened up time. Not only have several success proved welcome, but a change of diet from film fare has been beneficial.

Nashville would be worth visiting just to talk to Mrs. L. C. Naff, one of the outstanding personalities of show. Mrs. L. C. but she has a firm hold on the neighbors and when she commands them to fill the theatre, they do. In Tulsa, Okla., Mrs. George F. Clark goes to work on her audience. Mrs. Frank Houghton, in Tulsa, Mrs. Robert C. Houghton, in Tulsa, Mrs. Uncle Sam has made a name for herself in the theatre with soliders.

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### Theatre Guild's Road Trend

A trend which packs tremendous significance and may conceivably bring about the decentralizing of the American theatre to its provincial roots is a play which has been made public that the public shall see received a great impact of past year. This was the shifting of the emphasis of its activity from picture to play. The Theatre Guild, active from its inception in 1915, has been a steady dwindling at the increasingly deadly barrage the critics have

# MEDICINE SHOWS

## By Epes W. Sargent

(The following was written late in 1938, shortly before the writer's death.)

Between the medical societies and the Pure Foods and Drugs act, the good medicine was left very little room to be used to cure. It has been robbed of its glamour and romance and tied to the scientist whose only hope for progress. No longer is it possible for the "doctor" to milk the more affluent of the owners for a few dollars for special remedies. No longer will flavored with root extract and possum as medicine. It is not even allowed to make extravagant claims for the nostrums offered for sale and ingrowing toenails and cirrhosis of the liver are no longer cured out of the same bottle.

It was fine while it lasted, but some of the more ambitious pirates went too far and the medical societies clamped down. They even required that the "doctor," who was the opinion of more than one state and a diploma from some state medical authority permitting him to practice, and what was the old timer going to do about that?

If you really want to know, he promptly quit the business and started out for himself, setting up in the resort towns; Florida in the winter, and the medical societies much as they dare. Just for example, there was one of these medics in North Carolina who, after he had conducted a beauty parlor, but let a client complain of ill health and the doctor was called in, or her (mostly her) to the doctor, who (mostly he) claimed was "Dr. Koch's Elixir." He offered the best treatment guaranteed to cure whatever illness he diagnosed, within six months.

Koch's elixir was originally offered by the noted German scientist as a cure for consumption. It was found useful in the early stages of pulmonary troubles, but of no value whatever in the later stages of tuberculosis. There is nothing to be gained in this fake, actually dispensed the Koch remedy, but it might have, in order to play safe. Some of the old timers got a good value for a time, but the effects wore off and—well, the doctor is not in this year, and the medicine is no guarantee. That's where the doctors went. The med shows carry little or no medicinal value, but they are profitable to take a chance of losing their wares, but they can, and do, make the sales of their wares, and most of which will pass the scrutiny of the inspectors, though they may not win their approval.

**Percy Williams Pioneered 'Em**  
The medicine show was started, or at least developed, by the late Percy G. Williams, who later was to become one of the foremost figures in American vaudeville. He invented a tubular belt and flannel, stuffed with aromatic leaves and designed to be worn around the abdomen. The text of the medicine show probably had some slight therapeutic value as an irritant.

Percy G. Williams, who was then an actor, headed his own show, giving light vaudeville program and selling his belts in between the acts. He traveled with a tent, which was pitched in the most desirable location in the business district. It was a good show. It had to be for the time to pull in an audience into a good humor, breaking down the sales resistance. It was a good show. The belts must be good, too.

Williams did so well that he shortly retired from the stage to form and direct a dozen or more troupes in various parts of the country. Some of these he backed himself, others worked on shares. In the early end of 1880 Williams took an advertisement in the Clapper to attract new companies, and he gave a resume of the profits of some of his last seasons shows, some of which ran as high as \$25,000.

Of course, this was too good a thing to pass unnoted and the Indian Saga Co. was formed to promote the sale of an herbal remedy, actually discovered by a trapper on the Indian country. To serve as a guarantee of good faith a couple of Indians were assigned each, through arrangement with the Government. They did their allegedly tribal dances in the show and on off hours constituted a powerful balhoo as they strutted around town in full

tribal costume. In time Sagwa had more than 100 companies out, some working in tents and large troupes in halls and school houses. The profits were being enormous.

Sagwa, like Williams, worked legitimately, content with the profits from sales, but the graft was too good to escape the eagle eyes of the fakers, and all sorts of shows sprung up. One favorite genre was a soap supposed to be a cure for rheumatism. As a matter of fact the suds were brought to the user by the vigorous massage which got the blood circulating and, for a time, brought relief to the user. But the pain came right back as soon as the message was discontinued.

It may seem absurd that even the semi-intelligent would fall for the banks, but they did, and in a big way. In one instance, the Professor, who was developing a new graft, announced at one of his shows that he was retiring from business. He had just enough soap to make one more town and then he was through. The troupe consisted of about a dozen people. They traveled by rail and stopped at the cheaper hotels.

That night the landlord came to the doctor's room with a troubled ment. He had been helped by the soap. He offered to buy the remaining supply. The professor chose him for seeking to withhold from the people of the next town the benefits he had enjoyed, but as an extra special favor he offered to give the instructor a six month's supply in return for a receipted bill. For about \$2 worth of soap he obtained a week's board for the entire troupe, and he did not even reveal that his credulous customer could have obtained all the soap he wanted from the Cincinnati house which supplied him.

Probably half a hundred others were selling the same soap, but most of them bought in sufficiently large quantities to have their own names put on the packages. Only the very little fellows, buying from hand to mouth, used the Cincinnati concern's wrapper. In small quantities the soap cost about a cent. In large lots it sold for half that price and it paid the maker a handsome profit, for the same concern supplied a dozen different nostrums, all gurgled-up labeled.

But the real blowoff was the business the doctor did in his private consultations. Those in the audience were urged to consult the doctor during the afternoon "absolutely free" and all afternoon there was a line of hypochondriacs waiting their turns.

Most of these were given short

shrill and small attention, but in every town there were some of the more affluent who enjoyed the luxury of being ill, and the Doctor was a shrewd judge. He would advise them to come into the belief they were dangerously ill, and fees of from \$50 to as high as \$500 were not uncommon.

But the monetary side was less important than the impression created on the susceptible neurotic who intrusted in using dangerous drugs to cure imaginary ills, and it was this phase which gave the medical societies a chance to intervene.

### The Mefless Step In

It was a long uphill fight, but the local physicians, seeing the other raised, were apt to sidestep and leave the fight to the more powerful county and state organizations. They sensed the local opposition, for oddly enough the most protest came from the very people the bills were designed to protect—the yokels.

To them the medicine show was an unjustified and often the only entertainment offered from one New Year's day to the next. Most of the towns were too small to support a tent rop show at a 10-20c admission. There were not a sufficient number of persons who could, or would, pay their two thin dimes for "Ten Nights in a Bar Room" or "East Lynne." They saw no reason why they should pay when the medicine show would presently come along with a brightly entertained absolutely free—if they bought no medicine. Their resentment was chiefly directed against the local man, and sometimes his hurt.

But the evil was too palpable, and eventually the various states fell in line. Real physicians replaced the long-haired imitations and much of the excitement was lost, for the old timers could work an audience into a ferment with their vivid stories of the dangers of diseases which only their pet nostrums could cure.

Many of the companies worked the same route year after year and became real folks to the localities. One old timer spent several summers on the lower peninsula of Maryland. He was able to sell a number of really good acts the idea it was a fine task. It was for the little troupe was received everywhere with open arms and some of them played every summer, royally entertained and living off the fat of a land long famous for its food and cookery. The coming of the company was a distinct social event, and the tent was not up before the townsmen gathered to greet their favorites. Only once was opposition encountered. In one spot a local minister was wroth over the poker games that were played after the show in the back room of the local saloon. He determined to invade

# Don't Belittle The Amateur

Continued from page 188

more than 30,000 public and private secondary schools, considerably less than one percent fail to make one or more public dramatic performances a year. The same thing is true of nearly 3,000 colleges, universities, normal schools, and junior colleges. Of the half a million Catholic and Protestant churches in the country, it is probable that over 75 per cent are without any public dramatic production. There is no need of going into further detail at this point, though I may add that there are no less than half a million other dramatic groups that function more or less regularly and produce at least one play publicly per season.

While the majority of plays produced by the smaller groups is written in order for unsophisticated audiences, it is likewise true that practically all contemporary plays procurable in published form are used to a greater or lesser extent by amateurs.

It is also gratifying to note that certain fine plays which for one reason

or another happened not to succeed according to Broadway standards have in many cases proved themselves to be of such high quality as to be produced constantly throughout this country and Canada. Sixty-four of these groups, for example, has received far more productions at the hands of amateurs and touring companies than Broadway and Robert Ardrey's Thunder Run, which ran just three weeks in New York in 1934, and which had a total of only a few months—had over 400 major productions.

### The "Amateur" Theater

has played a week, but when such its days on Broadway or perhaps failed a week, but when such its days are based upon human tenacity and are treated with sufficient skill they have a far greater value than lives. There are at least 200 Broadway plays that are, after 25 years, good good business among the amateurs. Without naming titles, there are at least half a dozen plays each of which has been produced in New York since 1925, that have had no less than 3,000 productions by non-professionals.

### 599-1000 Community Groups

The so-called little or community theatre is in a category by itself. Despite the usual definition of the term "Little or Community" theatre, there are somewhere between 500 and 600 of these groups, many of which have their own well-equipped playhouses and all of which give somewhere between 200 and 400 productions annually. These theatres are scattered all over the country. They appear in the most remote spots of the total population that attend professional productions in the large cities. A few of them have no endowment, are forced to depend largely on the sales of their own productions, though there are conspicuous examples among them of directors who occasionally tour the colleges and universities there are perhaps 300 to 400—into a part-time basis—a planned course of typical amateur production of original manuscripts. The production of such plays is experimental not only in the sense that the results are unknown, but in its effects on the concerned. It stands to reason that the amateur theatre, particularly in the professional production, which is being carried on by amateurs, will pay to see "What a Life" or "Stage Door." Nevertheless, some of the best amateur theatre directors have begun to realize that unless they, who are partly subsidized against their own interests, are given young playwrights a chance to see their work actually produced, they will ultimately run short of new material.

### the den of vice and denounce the prodigies.

Unknown to him, his wife was seized with the same bright idea. Armed with a stout cane, she sought the back door and sent a kid in to call out the manager. The kid tipped off the idea and instead of answering the summons himself, the manager told the parson his wife wanted to see him outside. In the shadow she did not realize that it was the sharer of her joys and sorrows, and as he thought she socked him with the cane for a 10-minute court. That ended that crusade. It was laughed out of existence.

The pure food bill put the final kink into the graft. If they had to sell medicine reasonably calculated to relieve the ills listed on the label, it required too varied and too costly a stock. Most of them went back to first principles and offered a tonic, a little penance, a dash of sarsaparilla, plenty of water, and some coloring matter. But the graft was not the same.

The medicine show still flourishes in the smaller spots; but they are less important than they used to be because now even the small towns offer picture shows and the automobile places the more important picture offerings at the disposal of the most rustic. The only angle the medicine show now enjoys is that it still is the only live show to make these smaller strikes.

And—there's—still—something—to that

**KATHARINE CORNELL and GUTHRIE McCLINTIC**  
IN THEIR BECKMAN PLACE STUDY, NEW YORK CITY

## Mary Boland Will

Mary Boland was taken ill in St. Louis last week and forced out of "The Rivals." An attack of pneumonia was feared. Eva Le Gallienne, who staged the revival for the Theatre Guild, stepped into Miss Boland's part.

"Rivals" is advertised to open at the Shubert, N. Y., next Monday, but unless Boland recovers the date may be set back.





## CORNELIA OTIS SKINNER

IN JOHN GOLDBER'S PRODUCTION OF THE SOMERSET MAUGHAM-GUY BOLTON PLAY, "THEATRE"

MANAGEMENT  
WILLIAM FIELDS, 630 FIFTH AVENUE  
NEW YORK CITY

RED  
**MARSHALL**

PAT  
**HARRINGTON**

"Panama Hattie"

## Greetings

FROM

# B. G. DeSYLVA

PRESENTING

'PANAMA HATTIE'  
ON TOUR

'LOUISIANA PURCHASE'  
ON TOUR

1942

### Theatre Guild Productions

OPENS TUESDAY EVE. JAN. 6th

## PAPA IS ALL!

Patterson Green's Ribcous Comedy with

**JESSIE ROYCE LANDIS**  
**CARL BENTON REID**

GUILD Theatre, 52d St. W. of B'way. CO. 5-8229

OPENS TUESDAY EVE. JAN. 13th

★ **MARY BOLAND!**  
★ **BOBBY CLARK!**  
★ **WALTER HAMPDEN!**  
In *SHERIDAN'S GREATEST COMEDY*

## THE RIVALS

SHUBERT Thea., 44th St. W. of B'way. CI. 6-5990

THE THEATRE GUILD and THE PLAYWRIGHTS' Company present

## HELEN HAYES

in *MAXWELL ANDERSON'S Play*

## CANDLE IN THE WIND

(OPENS IN PHILADELPHIA JANUARY 12th)

SHUBERT Theatre, 44th St. W. of B'way. CI. 6-5990

# Albin Theatre

New York

Sunday, December 7th, 1941.

Dear "Variety"

And so once more comes another Christmas and another "incident" in our world's history. That I should be writing this to you today is most fitting. Americans will never forget this date—this peaceful, clear, clean, Sunday which has been defiled by disaster and destruction. While awaiting the words of my Prime Minister in which he will state the staunchness of my country's Pledge to America against all aggressors, I can ask you to please publish this letter of gratitude to all those beloved artists of stage, screen, and radio who have so generously given their services to me as President of Britain's "E.N.S.A.", which is the Government-recognized Entertainment National Services Association.

"E.N.S.A." provides all the entertainment for the Services (both fighting and civilian) all through Britain; and as President in America of this organization, I have been working on transcribed radio programs which are sent to the British Broadcasting Company and then re-broadcast throughout the British Isles, the Colonies, the Orient and most of the outposts of the British Empire.

We have had no spotlight on this work being done here in America—so there were no bouquets publicly thrown at the artists who have given me their services as guest stars on our programs which have been called "Broadway Calling."

For the first six months these programs were personally sponsored by me — and now I have the cooperation of the British War Relief Society.

"Broadway Calling" has been reaching Britain for two years now and is a popular regular weekly half-hour in the dark, watchful days of war. It is with great personal pride that I can tell you that "Broadway Calling" now goes to the Panama Canal Zone—and to other far-flung bases of the AMERICAN armed forces.

So I want to thank and wish a good, safe Christmas to these splendid people who worked with me when "Broadway Calling" was a mere trial balloon, but which, with their generous help, has become an institution!!

Mr. Basil Dean, who is the Director of "E.N.S.A." in England, stationed in the famous Theatre of Drury Lane, will join me, I know, in this Christmas salute to these American Ambassadors of Goodwill to Great Britain:

|                 |                   |              |
|-----------------|-------------------|--------------|
| ADRIENNE        | GRACIE FIELDS     | ALLAN BOTH   |
| BAILY SISTERS   | REGINALD GARDINER | JEAN SABLON  |
| SHELLA BARRETT  | BILLY GAXTON      | ELLA SHIELDS |
| JACK BENNY      | RICHARD HAYDN     | TAMARA       |
| BEN BERNIE      | HILDEGARDE        | KAY THOMPSON |
| IBENE BORDONI   | LANDT TRIO        | VASS FAMILY  |
| MAJOR BOWES     | VICTOR MOORE      | CY WALTER    |
| KITTY CARLISLE  | DICK POWELL       | JACK WHITING |
| ALEXANDER CLARK | AL and LEE REISER | PEGGY WOOD   |
| MAURICE EVANS   | HARRY RICHMAN     |              |

We are all in it now, right up to our necks, so here's to a United New Year.  
God Bless America.



GERTRUDE LAWRENCE.

P.S.: I also wish to express separately my deep gratitude to the National Broadcasting Company and to Mr. George Lowther and Jack Potter for their splendid cooperation, which has made it possible for me to make these programs.



Season's Greetings

CHIC  
**YORK** AND **ROSE**  
**KING**

AT HOME  
**NOW**

**"HIGH KICKERS"**

**BROADHURST  
NEW YORK**



IN 1924

WALTER WINCHELL SAID:

"Rose King has been 'struggling for recognition' in her own U.S. for a decade, and has appeared at the Palace ever so many times, so the producers who squawk for talent are respectfully urged to look her over before some English producer discovers her."

IN 1941

WALTER WINCHELL SAYS:

"In 'High Kickers' Rose King is funnier than ever."



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*For a Bright and Prosperous 1942*

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OSCAR SERLIN *presents*

CLARENCE DAY'S

**LIFE WITH FATHER**

*Made into a play by*

**HOWARD LINDSAY and RUSSEL CROUSE**

*Staged by Brelaigne Windust—Settings by Stewart Chaney*



**PERCY WARAM**  
*and*  
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**HOWARD LINDSAY**  
*and*  
**DOROTHY STICKNEY**

**DOROTHY GISH**  
*and*  
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CAST OF 100

In Her 1942

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MADISON SQUARE GARDEN, N. Y., OPENING JAN. 19

In It's Second Year and Still Going Strong

SAM H. HARRIS

presents

GERTRUDE LAWRENCE

in

"LADY IN THE DARK"

The Sensational Musical Play by

MOSS HART

Music by

KURT WEILL

Lyrics by

IRA GERSHWIN

Production by

HASSARD SHORT

with

PAUL McGRATH

WALTER COY

WILLARD PARKER

ERIC BROTHERRSON

ALVN THEATRE—New York

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"LILY OF  
THE  
VALLEY"

By

BEN HECHT

"HEART  
OF A  
CITY"

By

LESLEY STORM



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Imperial Theatre,  
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**"Kitchen Kabinet"**

SYLVIA FINE (Mrs. D. Kaye) } Material and Direction  
MAX LIEBMAN }

LOUIS MANDEL—Attorney

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Season's Greetings  
**RODGERS and HART**

GREETINGS

**ANN CORIO**

Now Starring in  
**"WHITE CARGO"**

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GREETINGS TO OUR FRIENDS



**MAX GORDON**  
 PRESENTS

**JUNIOR MISS**

By **JEROME CHODOROV** and **JOSEPH FIELDS**  
 Based on the Stories by **SALLY BENSON**  
 Staged by **MOSS HART**

**MY SISTER EILEEN**

By **JOSEPH FIELDS** and **JEROME CHODOROV**  
 Based on the Stories by **RUTH MCKENNEY**  
 Staged by **GEORGE S. KAUFMAN**

TOURING—2 COMPANIES OF "MY SISTER EILEEN"

**BETTY BRUCE**

"HIGH KICKERS"

Broadhurst Theatre, New York

Direction **JACK DAVIES**

**JACK WILLIAMS**

Thanks To  
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 Imperial, New York

**HERBERT and DOROTHY FIELDS**

9 ★ 4 ★ 1

**Herman Shumlin**

*Presents*

**WATCH ON THE RHINE**

*by*

LILLIAN HELLMAN

*with*

LUCILE WATSON · PAUL LUKAS · MADY CHRISTIANS

GEORGE COULOURIS · JOHN LODGE

{ Voted Best American Play of  
1940-41 Season by New York  
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Evenings 8:40. Matinee Wednesday and Saturday 2:40

**ETHEL BARRYMORE**

*in*

**THE CORN IS GREEN**

*by* EMLYN WILLIAMS

{ Voted Best Foreign Play of  
1940-41 Season by New York  
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ROYALE THEATRE, 45th St., West of B'way

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Los Angeles, Jan. 4.  
Holiday trade spurred for the three legit shows in town. "Springtime For Henry" is continuing its profitable run with approximately \$10,000 for "teen-holiday week, and anticipated \$8,000 for New Year's stanza.

The musical, "They Can't Get You Down," revived at the Music Box after two weeks layoff, chalked up estimated \$2,500 gross for the holiday week. Myron Fagan's "To Live Again" at the re-lighted Belasco, is picking up momentum after a slow start.

**Congratulations Again!**ALDRICH & MYERS  
IN ASSOCIATION WITH  
HUGHES and EWING

present

RUTH GORDON

IN

**"PORTRAIT OF A LADY"**

by

Alexander King &amp; Chester Erskin

with

Frederic Worlock - Nicholas Joy - Lloyd Gough

Staged by MR. ERSKIN

Setting by DONALD OENSLAGER

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**PAL JOEY**Book by JOHN O'HARA • RODGERS & HART Songs  
Best Musical Comedy—"Whipple, World-Telegram."

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**'A HONEY FOR YOUR MONEY'**—WALTER WINCHELL"Bright, breezy,  
Brash."—Anderson,  
Journal-Amer."Something to be  
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JOHN CECIL HOLM  
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RALPH BLANE**BEST  
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BILL WOOLFENDEN

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IRVING N. BECKER

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"MY SISTER EILEEN"

BILTMORE THEATRE, NEW YORK

Daily Mirror, Dec. 31, 1941  
**Walter Winchell** \*  
**On Broadway**  
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"The Big Parade... Olsen and Johnson, the showmen, whose only competitor is the U. S. Mint!"

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 Through May, 1942!

"Hellzapoppin' on B'way  
 As Grosses Soar!"—says  
 Motion Picture Daily



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**\$105,000 Advance Sale**  
**at the Forrest Theatre!**  
Hellzapoppin' Road Show No. 1

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 Walter—  
 We're glad  
 you weren't  
 on the train  
 for Florida  
 that night of  
 Sept. 22, 1938.



**\$25,000 Advance Sale for**  
**Repeat Engagement at the**  
**Nixon Theatre!**  
Hellzapoppin' Road Show No. 2

**OLSEN & JOHNSON**

*Two Grateful Sons o' Fun*

HOWARD LINDSAY and RUSSEL CROUSE present

**ARSENIC AND OLD LACE**

by JOSEPH KESSELRING

**NOW PLAYING**  
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"Arsénico y encaje Antiquo" es de gran efecto comico, a veces hilarante. Terrorificos!"

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not more ACADEMYS."  
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## Trouping As Was

Continued from page 187

Philadelphia, Morn Rosberry's in Washington, or resorts such as Charley Purcell's Dizzy Cafe in Kansas City. Nor even such places as William J. Marlett, now of the Schenectady Union-Star, recalls in a recent letter. There was no Elk's club in Schenectady when he was a theatre manager, so he used to throw his parties at Mrs. Helm's. She ran a saloon with a private dining room upstairs and Marlette writes: "I have frequently entertained 10 or 12 at Mrs. Helm's with a roast pig supper or roast duck dinner, with all the drinks, cigars and cigarettes thrown in for as little as a dollar a head."

There are still some of those places, though not at that price schedule, but not strictly theatrical resorts, either, for there have not been enough actors in these towns the last 10 years to create a demand. Maybe they'll come back, but in the old days every actor knew all the spots between here and the Rockies. The Elk's clubs will help in some places, but there are no longer the old places on the road, since there has been no road. An entire complement of hosts and landladies must be rallied and educated before the road will be what it used to be. Steps at dog stands at bus halts won't be the same thing, but they're what plenty of actors will have to be content with.

No more places like Ben Lovvitt's hotel in the Opera house in Paterson, where the gas jet in the parlor had to be turned off carefully because there was no stop in one of the jets and the waiter, urged to hasten on behalf of a belated diner, bawled through the chute "One soup. Let it come sudden."

## All Quiet

Continued from page 187

fore was wrong in helping to prevent buys. Actors' association listened and referred the matter to the managers (League). There was taken under advisement.

Contention is that buys will mean high prices, the main preventive objective of the code. As far as the managers are concerned at this time, they appear to be concentrating on putting on successes. The ticket men are saying little about buys, but it is claimed that if such deals are again allowed, they would have a better chance to knock out the state's price limitation law. Argued that the statute is based on the fact that the agents are giving tickets on commission and therefore subject to price control, but that if the brokers actually bought the tickets, the state might rule out the law on the grounds of property confiscation. However, there is little doubt that in recent months there has been a de-emphasis of the ticket situation.

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Congratulations and Good Wishes

# EDMUND GINNEN

"THE WOOKEY"

PLYMOUTH THEATRE, NEW YORK

Management  
HAYWARD-DEVERICH, INC.

## Jessie Matthews' Illness Defers 'Lady'; May Open Friday (9)

Illness of Jessie Matthews caused a postponement of "Lady Comes Across" in which she was to have opened at the 44th Street, New York, Friday (2). Joe E. Louis and Mitcha Auer were feared to co-star with her.

Musical, which opened out of town under the management of Charles R. Rogers, George Hale and Nelson Seabra, is slated to light this Friday (9), but that depends on whether Evelyn Wyckoff, who replaces, will be ready. Mizil Green was considered to take over but she is said to be committed to "My Dear Public" which Irving Caesar is finally readying for production. Miss Wyckoff was in "Lady in the Dark".

Miss Matthews is said to have been reluctant to open in "Lady" in Providence recently. Among the things that worried her were the N. Y. critics, fearing what they might have written about her.

"Lady" has been a hard luck attraction. Last season it was known as "She Had to Say Yes" which Dennis King opened out of town, but it

never came to N. Y. Same production is used for "Lady"; but a new book and score were obtained. Estimates are that the original show cost as high as \$100,000. Though the settings were taken over by the present management, it is understood a further investment of \$100,000 was made.

## 700 LEGION POSTS 'REMEMBER' COHAN

Amazing demonstration of regards and good wishes was tendered George M. Cohan at Christmas time. At the suggestion of a midwest American Legion commander, letters were sent him from over 700 Legion posts, expressing good wishes and the hope he would fully recover from the operation performed early in November.

Response to the man who wrote "Over There" was nationwide and Cohan responded with letters to each post, which were sent copies of his new patriotic song, "For The Flag, For The Home, For The Family". Many of the legionaire letters had been blessed in local churches before being mailed.

The Town Criers of Providence, R. I., sent a special greeting to Cohan in the form of a Christmas

tree, adorned with the signatures of 100 leading citizens of that city. The tree was delivered to his home on Fifth avenue, but, when it was discovered that he was in the country, a messenger took it to him at Monroe, N. Y.

Cohan's mother, his sister, Josephine, and himself were born in Providence. There his father, Jerry, met his mother in a church and they were wed soon afterwards. Cohan is expected back from the country this week.

## Chatter

### Broadway

Al Tolson laughs off reports he'll take a slyer into a Royal Palm nightery engagement in Miami. He's just resting there, pending a radio deal.

N. Y. mixies examining their wine cellars as possible air-raid shelters. Kirk Alyn, dancer who gave up a Hollywood picture to come east for a part in the recent Broadway flop, "He in the Sky" goes into the Versailles, N. Y., tomorrow night (Thursday).

Monte Proser worrying what he's going to follow Joe E. Lewis with at Copacabana. Letter, in at \$1,500, doing socko; two shows nightly only on Fridays.

S. K. Russell, songsmith, now Bob Russell because there's a post of the former name. To the Coast on Bismarck chere with Jimmy McHugh.

Moya Olsen of the Olsen & Johnson clan weds Bill Lear, of Lear Aviation in Greenwich soon.

### Pittsburgh

By Hal Cohen

Two WCAE announcers got themselves engaged last week—Joe Mulvihill to Anne Walsh, and Bob Cochran to Betty Conover.

Gang of local musicians have built themselves a hunting and fishing lodge at Lionier, Pa., for weekends. No. 2 company of "Angie Street" booked into Nixon for week of Feb. 23, doubling back "Tobacco Road".

Ted Blake pulled out of Al Mercier's Nut House Saturday (3) after record run for spot at Brother Lew Mercier's screwball emporium in Miami.

Doubling from "Hellzapoppin'" into Yacht Club too much for Head Sisters, so they pulled out of alley after one week.

Despite brutal notices, Ann Corlio's "Swamp Woman" has been held over for fourth week at Art Cinema. Best Xmas present Sid Jacobus got was their first letter from their

son, Lieut. Bob Jacobs, in Honolulu, initial word from him since the Jap attack.

Film Row moved en masse to Cleveland Monday (5) for testimonial dinner to Bert Stern.

Wilma Horner visiting parents with her husband, Mack Davis, who has quit conducting show orchi to go into business with his father in N. Y.

Captain Cy Bartlett in town for a short time on his way back to Washington by plane from Hollywood.

Gabe Rubin, art theatre impresario, getting affairs straightened out for probable induction into service soon.

Benny Burton band went into Oasts for two-week engagement and stayed more than three months.

### Hollywood

Leroy Prinz granted a short deferment to complete "Yankee Doodle Dandy" at Warners before reporting for active duty as captain in U. S. Army Air Corps.

Jack Darrow in from New York for studio kiddies on Fox-Movietone News.

Edward Blackburn appointed coordinator between the motion picture industry and the Red Cross in Hollywood.

Capt. James Roosevelt reported for active duty with the Marines in San Diego.

Jimmy Durante back in town after entertaining sailors and soldiers in England.

Dorothy Lamour is on a cross-country tour to stimulate the sale of Defense Bonds.

Darryl F. Zanuck, previously a reserve officer, was sworn in as an

active lieutenant-colonel in U. S. Army Signal Corps.

Vaughan Glaser celebrating his 40th year as an actor.

Carol Bruce back from an easternjette tour to resume film work at Universal.

Diana Barrymore due next week for her film debut in Walter Wanger's "Eagle Squadron".

Robert Ruckin back from London to resume film writing.

Edward Arnold to Washington for 10 days on defense business.

Darryl F. Zanuck on his monthly visit to the War Department in Washington.

William Perleberg bedded by su. Jerry Brandt back from New York to start another "Scattergood" picture.

Feggy Drake seriously ill with pneumonia.

Nicholas M. Schenck appointed Charles F. Skouras and Robert Foote chairman of the March of Dimes campaign in California.

Frank Vincent agency bought Missy Martin's managerial contract from Ken Dolan for \$20,000.

Bradbury Foote bought off the unexpired part of his scripting contract with Metro.

Ma'ian Marsh, screen actress, granted \$200 monthly alimony pend-

(Continued on page 208)

## SAMUEL FRENCH

SINCE 1899

AUTHORS REPRESENTATIVE  
Please be sure, please send checks  
25 West 52nd Street, New York  
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## Season's Greetings

# MARTY MAY

"BEST FOOT FORWARD"

Barrymore Theatre

NEW YORK

## Hope You Had a Good Year Too

|   |                         |
|---|-------------------------|
| Ballet Theatre                                    | Panama Hattie           |
| Best Foot Forward                                 | Ringling Bros. Circus   |
| High Kickers                                      | Roller Folies           |
| Lady Comes Across                                 | Sonja Henie's Ice Revue |
| Let's Face It                                     | Sons o' Fun             |
| Metropolitan Operas                               | Sunny River             |
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## Lucy Monroe

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(Fortitude For Forty-Two)



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**AUTHORS** *Are Lauded—*

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**YOU WILL** *after you read this:*

**LISTEN—!** A handful of Managers who are listed below:

GEORGE ABBOTT

ALDRICH & MYERS

WILLIAM A. BRADY

JOE BERNHARDT

HARRY BRANDT

B. C. DeSYLVA

ALFRED de LIAGRE, JR.

VINTON FREEDLEY

JAMES FINNEY

MAX GORDON

LUTHER GREENE

MARCUS HEIMAN

S. HUOK

HARRY KAUFMAN

COL. JOHN REED KILPATRICK

LINDSAY & CROUSE

IRVING LESSER

ARTHUR MAYER

GUTHRIE McCLINTIC

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--through cooperation with the Mayor's Defense Recreation Committee, have in the last few months shown their patriotism by entertaining

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enlisted men of the Army, Navy, Marine Corps and Coast Guard, while on leave in New York City.

I have taken this space to show my appreciation to the New York Managers for their loyal co-operation and their 100% front. Thanks Gentlemen and a Happy New Year.

JOHN GOLDEN.

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**GEORGE JESSEL**

SAM CARLTON

LEW COOPER

M. J. DESMONI, ATTY.

3RD MONTH AT BROADHURST THEATRE, NEW YORK  
**GEORGE JESSEL'S**  
**"HIGH KICKERS"**

WITH

**SOPHIE TUCKER**

AND

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EDITED BY SAM CARLTON

I LOVE TO LISTEN TO HIM—  
GEORGE JESSEL IS AMERICA'S GREATEST CONVERSATIONALIST.

BEN HECHT.

**Chatter**

Continued from page 196

ing trial of her divorce suit against Albert Scott.

Barney Ruditsky, who formerly covered New York's theatrical district as a city detective, making his home here.

Gene Aury to Houston to arrange for opening of his Flying A Ranch rodeo Feb. 6.

**London**

Donald Stewart American playing lead with Richard Greene, and Frank Lawton in Warner's 'Flying Fortresses', being ditched for further pictures.

Phil Raphael just getting over heart attack.

Vera Lynn to tour the sticks two weeks in each month, and getting guarantee of \$2,000 per week.

Maurice Ostrer a flu victim. The Dolinoffs and Ray Sisters turned down offer to play in pantomime for Tom Arnold at Birmingham for 12 weeks, but compromised by playing for same engagement in pantomime at Wimbledon, London suburb.

Michael Balcon has signed Max

Miller for picture which starts shooting at Ealing shortly. Contract calls for option for two more.

Jack Hulbert, wartime cop, writing musical play based on his adventures in Leicester Square, where he is stationed.

Before departing for America, Carroll Lewis handed over half interest in his discoveries act to Eddie Lee, who is touring and emceeing show in the sticks.

Max Bacon on reducing diet at Tring.

Africa taking leading role in pantomime for George Black at the Empire, Liverpool, for eight weeks.

Gino Arbù, a refugee from France engaged by Jack Bloom to stage vaudeville shows at the Phoenix theatre.

New George Formby picture, second he is going for Columbia, starts shooting March 5 at Rock studios, Elstree, with Max Varnel directing.

Harry Buxton out of hospital.

Vic Oliver buying more racehorses; one threatens to train 'em himself.

Collie Knox recovering from appendicitis operation.

Everyman theatre, Hampstead shut some time, to reopen as a reper-

tory theatre, with weekly changes of bill, under direction of Joseph Shears and Joanna Leighton.

Louis Dreyfus finally got away from Lisbon and arrived here, but was unable to bring his family with him. They returned to the U. S.

**Mexico City**

By Douglas L. Graubme

Gloria Marin has playing in 11 film features since April, a record for any film star in this country.

Max Gomez, the RKO rep, back from a business trip to Guadalajara.

Fernando Fernandez and Amparo Trevino, two of Mexico's ace radio singers, married each other. Nuptials had to be postponed for a month while the groom recovered from hurts suffered in an automobile crash that killed three of his relatives while he was speeding to the originally set wedding.

All mike stars and announcers of XEQ featured in the big Christmas Party (22) aired at El Patio, No. 1 local nitery.

Austin Lara, ace romantic song writer, back from a long tour of South America.

F. Fernandez Aldama, for some time ace announcer for XEQ, is now

on the announcing staff of WRUL, Boston.

Maria Teresa Montoya, dramatic actress, who has done well with a city-substituted season at the Teatro Fabregas, re-riding road tour.

Juan Bustillo Oro, recently awarded a newspaper certificate for outstanding pic work during the past 10 years, signed by producers Jesus Grovas for a reported \$30,000 (Mex.).

\$15000 "12-3" tops in Mexico, per pic he meg, plus a percentage of the pic's gross.

Maria Elena de la Fuente, staff singer of XEW, around again after appendicitis operation.

Alfredo Gomez de la Vega, Mexican dramatic actor, returns to the stage Jan. 10, after a long absence, with presentations at the Palace of Fine Arts.

Paulette Goddard back to Hollywood.

Carlos Pickering, announcer at XEQ, a proud pop. A boy.

Robert (Bob) Allen, local NBC newscaster, a benedict: 'Bride's a Mexican socialite.

Daniel ('Chino') Herrera, lead comedian and stage manager of the Cantinara-Ramon Reschi revue at the Folies, re-arriving during Christmas when a bus killed his four-year-old son.

Morton Downey visiting.

Enrique Herrera, stage actor, a lieutenant in the Cuban army reserves.

defense drills at the Newman theatre.

Bob Haley back at his publicity desk at the Orpheum after a holiday in Chicago.

Nick Lucas and Ruth Daye heading the new show at the Green Hills Club north of town.

Drizaly and freezing weather took the tip out of New Year's Eve crowds, but, failed to dent theatre, bit.

**Literati Chatter**

Vera Caspary finished the final draft on 'Laura', a new novel for spring publication.

Stan Rubin and Jerry Schwartz are doing a rewrite on their novel, 'Who Wants to be Born These Days', to be published by George Palmer Putman.

James S. Pooler, Detroit Free Press staffer and 'Variety' muzz there, is co-author of 'The Cop is The Friend' in the current issue of the Saturday Evening Post.

Joseph D. Ravotto, UP correspondent in Madrid and Lisbon last, now in N. Y., after 12 years' European assignment. On foreign deskment which first took her to London.

NANA papers want Hollywood stuff from Sheila Graham, so she returns to the Coast the end of January to pick up where she left off last summer, when she started a roving political reporter's assign-

**Kansas City**

By John Qui n

Jerry Zigmond now putting his service force through blackout and

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PRICE 25 CENTS

# 'HEELS' AND 'ROLLS'

## 'Roller Follies' New Type of Rink Show, Is Promising Despite Break-In Faults

Baltimore, Jan. 13. 'Roller Follies' looks like it may be developed into a money-maker with gusto and showmanly handling. The possibilities for spectacular presentation of a roller-skating extravaganza are inherent in the first attempt. Somewhat slower in actual movement than the kindred efforts on ice, the makings are nevertheless here and Gas Foster has done nobly with the material on hand. There is a crying need for the injection of a few more jocko spots by way of sight specialties and the inclusion of color in the lighting would aid considerably. Pace will no doubt pick up with playing following its date at the Coliseum here.

Following a collegiate routine by the skillful ensemble of 10 boys and 24 girl skaters, appropriately costumed, Jay Edwards and Loraine Bell contribute a nicely handled dance. Gordon Elmgren, and Walter Eubank follow with a comedy routine which holds pace, followed by a session of spinning by several of the (Continued on page 8)

## Otis Skinner's Estate May Total \$500,000; Was Sagacious Actor

Death of Otis Skinner, one of the great actors of another generation, will probably reveal an estate valued at over \$500,000, rating him one of the wealthiest men of the profession. Skinner at the peak of his career earned as high as \$75,000 in one year, augmenting his stage salary and percentage of plays in which he starred with writings.

Sidelines included radio and picture appearances. Skinner gave goodly portion of his earnings and made solid investments. Although born in Massachusetts, by way of Vermont stock, he was friendly with famous New Englanders. He was an intimate of the late President Calvin Coolidge and often visited the latter's country home.

Skinner remained aloof from some fellow players over a period of years. (Continued on page 64)

## Peruvian Senate Bans Axis Films

Lima, Peru, Jan. 4. Peruvian senate in special session has approved a resolution introduced by Senator Pedro Ruiz-Bravo which will prohibit showing of Axis films and close all newspapers, theatres, and educational institutions run by totalitarian powers.

German and Italian pictures have been receiving particular play here, and more recently films showing Japanese strength have been brought

## The Military Touch

Hollywood, Jan. 13. At least one soldier or sailor in uniform for each of the pictures must be visible in the background of every modern screen-play at Republic.

New ruling is based on the average number of service men in city crowds.

## FACTS-FIGURES TO BOOK ALL U. S. RADIO?

Washington, Jan. 13. Successful consummation at long last of the proposal to have a new, unified central clearing house and booking office of all Washington radio programs is expected to go through this week. It will also probably mean that there will be a system of priorities as between the various war effort agencies. This, again, is another proposal made long ago but until now impossible to set up.

Washington expects the office of facts and figures to get the nod. This would put the responsibility under Archibald MacLachlan, the Librarian in Congress, and two former radio men, W. B. Lewis (CBS) and Douglas Mervsey (NBC).

## Say Mrs. F. D. Peglerized At Request of Performer In Picketed Wilson Play

Savage attacks against Mrs. Roosevelt by Westbrook Pegler in his column in the N. Y. World-Telegram last Thursday and Friday (8-9) were repeatedly inspired by a member of the cast of 'Time to Come,' at the Eltham, N. Y. First Lady's refusal to cross a musicians' union picket line to attend a performance of the play was the basis of the columnist's criticism.

Understood that the management and cast of the play, which deals with the life of Woodrow Wilson, had been advised of Mrs. Roosevelt's intention of seeing the show and had planned to pose backstage with her for publicity purposes. However, when she arrived at the theatre and found a picket line over her tickets, she refused to enter the house and refunds were made on her front. Next day, a member of the cast. (Continued on page 64)

## CANTOR NEEDS COMICS

### Tonic Effect of Humor Necessary to Health of Free Peoples—Tyrants Always a Bunch of Scurpusses

#### CHURCHILL'S GAGS

By EDDIE CANTOR

Editor, 'Variety': Maybe it is going a little too far to say that an army travels on its belly laughs. You can't stop a stuka with a well-acted farce. A panzer division has no ribs that can be tickled with anything but the T.N.T. But, given an equal weight in armaments, pin your faith on the nation that can pick up its 10,000,000 lives as well as its battles!

Have you ever seen pictures of a laughing Nazi, Fascist or Japanese? I haven't. The Nazi supermen, no matter whether they are marching forward or back, are always pictured as grim, forbidding and humorless. Just a lot of scurpusses. They are all imitation huns, patterned after the prize porcines of their all-Hitler and his end-men, Mussolini and Hirohito. That trio is awful funny, only they don't realize it! If there (Continued on page 22)

## LAUD U. S. ACTORS' AID IN BRIT. WAR RELIEF

British war relief organizations quartered in New York have expressed appreciation to the American stage for its varied efforts to aid the United Kingdom. A special message was sent weekly by aid of the entire profession, the message:

'We the undersigned wish to express our sincere thanks for their never-ending contributions to every worthwhile and humanitarian cause. (Continued on page 53)

## U. S. Asks Extension On Lamour Bond Touring

Uncle Sam has asked Paramount for a loanout of Dorothy Lamour, currently touring the country in the Defense Bond campaign. Star is Hollywood's best traveling saleswoman and the U. S. Treasury Department wants her to continue two weeks beyond her present selling tour, stated to end Feb. 1.

Y. Frank Freeman and other Paramount execs are rearranging the shooting schedule on 'Road to Morocco' to permit the actress to spend two extra weeks on the road. She is paying her own traveling expenses.

## 15 Pages of Show Business Advertising Reveal Vigor of British Entertainment

### Knockdown Tie-Up

When punch-dizzy Buddy Bear picked himself up, brushed himself off and spoke into a radio mike at the Louis-Breizek prize-fighting ring last week he uttered these words: "I've just had a post-—great words."

I'll explain everything next Wednesday night on the Allen program.

## GARBO ON AIR AS SALUTE TO ROOSEVELT

Hollywood, Jan. 13. 'Troupe of all-star performers is being rounded up by Arch Oboler for Hollywood's salute to the President on his 60th birthday Jan. 24. Biggest guest of the Oboler sortie into the ranks of untouchables is his flagging down of Greta Garbo, to whom a mile is something out of this world. She will sound the appeal for funds for the paralysis fund unless she bolts from.

Garbo will be surrounded by such as Deanna Durbin, Tibber and Molly, Charles Chaplin, Mary Martin, Marlene Dietrich, Ronald Colman. (Continued on page 54)

## Theatre Chain Assigns One Night For Weekly Defense Bond Rallies

Nashville, Jan. 13. Weekly rallies to bolster sale of defense bonds and stamps will be held for the duration at Crescent Amusement Co. theatres. Decision to hold a weekly rally at one of the chain's theatres came after the overwhelming success of the first one held Wednesday (11) at the Madison, where over \$4,000 in stamps and bonds was realized.

Tony Sudekum, president of Crescent, expressed the wish that theatres throughout the nation would copy the Crescent plan and contribute their part to defense. Admission on rally nights is gained by purchase of a 25c defense stamp.

Crescent employees in theatres where rallies are held donate their services, and chain donates films and use of buildings. Community groups plan the speaking part of program and direct raffling of bonds during session. At conclusion of rally, Crescent presents picture for entertainment of audience.

Since the appearance last week of the 36th Anniversary edition of 'Variety' reader comment throughout the United States has echoed the impression of the editors of this publication that the amount and kind of advertising from British show business in that issue was remarkable, no matter how looked at. It bespoke, first of all, the fighting spirit of the light life. After that it revealed how showmen carry on under adversity and war difficulties. This was, remember, Britain's third Christmas season under the blackouts. Through the advertising columns of a trade paper 3,000 miles away Britain's show business gave Yanks, probably without realizing they were, a fine example of what it takes.

British film producers, theatre circuit managers, and the aggregate, extended themselves over 15 full pages of type, and illustrations, the announcements from overseas reflecting a showmanship both vigorous and defiant.

Dominant position was snagged by (Continued on page 20)

## Ex-Actor Leonard York Among Wounded Yanks In Pearl Harbor Attack

Apparently the first person from show business to become a casualty in action with the U. S. armed forces is Leonard York, former legit and film actor. He's in Ward 15, Tripler General Hospital, Honolulu, recovering from bullet wounds of the stomach and shoulder. A machine gunner at Ft. Weaver, Pearl Harbor, York was hit early on the morning of Dec. 7, at the start of the Jap attack on Pearl Harbor. His machine gun crew brought down two enemy planes and was firing at another when he was wounded.

After playing minor juvenile parts in pictures for a time, York was in legit stock on the Coast and then came cast for Broadway theatre engagements, appearing mostly at Southampton, L. I.

## Picture House Woos Horse 'n' Buggy Trade

Detroit, Jan. 13. Joe LaRose, manager of Wisper & Weinstein's Eastown theatre here, has put up a string of hitching posts in front of the big name board. Idea is that the tire bars at the end of automobile production may even see Detroit's return to the horse and buggy age.

He's even hung a banner out on the Easttowns' Eastown theatre, hitching your horse here and enjoy the bill at the Easttowns'.

# Army May Soon Take Over Par's L. I. Studios for Production of Training Pix

Deal, in negotiation for several months, by which the Army will take over Paramount's Eastern Service Studios in Astoria, Oregon, is understood to be virtually set. Signal Corps' Training Film Production Laboratory is expected to move in a couple of weeks, expanding the facilities of its headquarters at Fort Monmouth, N. J.

Huddles by the Army with executives of Paramount and Western Electric, which operates the studio, started before active participation in the war by the United States. They have been speeded up since Dec. 7, however, with prospects of a greatly expanded Army requiring many more of the studio's training reels which the TFPU makes.

The War Department is also said to be eyeing the old Warner Bros. studios in Brooklyn. Whether there is a possibility of taking that property over in addition to that in Astoria, or whether it is being viewed as an alternative working place, isn't clear. WB studios are completely unused. Eastern Service is occasionally used for making or making over and frequently employed for filming commercial and 16 mm. product. The Army takes over the deal may be made for Par to continue occupancy of one studio, or two, or it may be required to move its activities to Fox-Movietone in Manhattan or some other nearby location.

## Escaping Death at Sea a Habit with Jimmy Foy

Jimmy Foy, The Young Man Who is taking time out from the job he is helping out in the British merchant marine, has had the narrow escape from death within a year. He was prepared to return to the sea. His most recent escapade took him drifting about in an open lifeboat for 22 days. He was one of the 11 men who later a torpedoed steamer in mid-Atlantic died. "Joy" was rescued by a British ship and recuperate. He lost all his clothing and money, yet, when he was rescued, he had \$22 in his pocket. An account of his experiences, he donated half the sum to a fund for the war. He is now in the States. He spent on a tour for his company. A collection had to be made to provide him with a presentable clothing and some money to help him until he joined another crew for another tour.

Foy, whose real name is Sidney Walker, was once captured with the Gracie Fields in a revue which toured the British provinces. He has appeared in many revues and also in vaude in England, Wales, Scotland and Ireland.

## O'Brien, Donlevy, Raft Set for Morris 'Playhouse'

Pat O'Brien, due by train from the Coast tomorrow (Cleveland), will appear Friday night (16) on the Philip Morris 'Playhouse', then goes to Boston for Morris' theater, then opening Jan. 22. He'll then return immediately to Hollywood.

Bob Ferris, who recently left Columbia Artists to head the new radio department of Myron Selznick's eastern office, will appear in "The Great McGinty," Preston Sturges' film hit of two seasons ago, which opens on the Coast tomorrow (15) on the Jan. 23 edition of the Philip Morris 'Playhouse' on the Coast. Donlevy will play his original title part, coming east for the show. Another producer Charles Martin is doing the adaptation.

George Raft will plane east to head the Jan. 24 edition of the same series, probably playing the title part created by Paul Muni in "Scarface." Merle Oberon is set for the Feb. 6 edition of the show, which is no vehicle so far set.

O'Brien, Donlevy and Raft, another picture adaptation, will appear in "City for Conquest," another picture adaptation.

## Say, He IS Growing Up

Hollywood, Jan. 13. New team at Metro is Hedy Lamarr and Mickey Rooney in "Her Name Was Love." Rooney plays the bell boy, with Miss Lamarr Her Highness.

## Marines Get Their Due

Hollywood, Jan. 13. Wallace Beery comes a hard-to-the-point story by the noted American sergeant in "The Marines," a story by Robert D. Andrews, bought for early production by Metro.

Talk is produced by John Considine, Jr., tells about an American contingent of Filipino fighting Japs in the invasion of a Luzon village.

## Talk of Easing Fla. Gambling Ban Next Month

By ABEL GREEN  
Miami, Jan. 13. Prospect that the gambling taboo may be eased next month and the unfavorable weather are chief topics of conversation down here this month. Despite the post-holiday let-down, tourist trade is not bad despite the rainy and cold weather which has chased some folk north. The inclement weather has aided store business but it's not making out-of-town visitors happy. Many are sticking, however, because of the abnormally frigid weather up north.

The gambling situation still is mighty problematical although the prospect from Jacksonville is that there may be an easing of the ban next month. There also talk of probable legalization of gambling next year since hoteliers, restaurants, merchants, etc., all are clamoring that this always has been the major Florida attraction—and that its absence is killing business. Campaign to legalize also is bolstered by the theory that income tax sources would be further stimulated by the elimination of laws against gambling. Gambling and abortive attempts at sneak gambling brought on quick clampdowns despite the grapevine talk about eventual liberalization. Handbooks and pin games also are tabu.

Lou Wallers and Harry Heller's Latin Quarter and Bejumboer are doing the major cat's business here this season. Hialeah opening Wednesday brought an influx of visitors and revived reports that Bing Crosby's and other famous blags will appear here in view of the Santa Anita blockade.

Real Palm fived following the pre-Xmas premiere, new show opening on Jan. 16, when competition was keen.

Blackout here last Sunday night was an indifferent success but it showed yesterday, when Attorney General Smith TV announced that the Society has filed a list of its copyrighted pieces with the secretary of state, complying fully with the law.

## Take It Easy, Pard

Hollywood, Jan. 13. They used to pull a shootin' iron out of the holster in a split second, but now it takes from one to two days, under war regulations covering the San Pedro district area and territory adjacent to the Southern California beaches.

Police officers on the beaches requires an advance notice of 24 hours to the Navy, and shooting in San Pedro district calls for 48 hours advance information to the Army, with an officer in uniform supervising all action.

## H'wood Sending 15 To FDR Wash. Ball, No Go on the Others

Hollywood, Jan. 13. Film industry is concentrating 15 stars on the President's Birthday Ball in Washington, Jan. 30, and is turning down all requests for male and femme luminaries to appear at similar functions in other cities. Decision was made here at a conference between the Studio, Publicity Directors Committee and Edward Arnold, who recently returned from the national capital with a report on plans for the annual event to aid the Infants Paralysis Fund.

Ideas to go to the utmost for the Fund without disrupting film schedules throughout wholesale demands for stars in all parts of the country.

## Chico Marx Finding Out

Chico Marx, who opens with his band at the Flatbush, Brooklyn, tomorrow (15), will give the orchestra a trial for two and a half weeks to determine whether demand for a picture name in front of band is strong enough to warrant continuing papers for it.

Marx orchestra goes into the Windsor for a week, following the Flatbush, and winds up in Passaic, N. J.

## ASCAP Clears the Way

Seattle, Jan. 13. Last legal obstacle that might work against the use of ASCAP on radio stations in this state was removed yesterday, when Attorney General Smith TV announced that the Society has filed a list of its copyrighted pieces with the secretary of state, complying fully with the law.



ABBOTT and COSTELLO  
"Abbott and Costello are a wonderful pair of mountebanks—offering some of the best musical clowning of our time."  
—Brooklyn Daily World  
Universal Pictures  
Chase & Sanborn Hour, NBC-Red Under Personal Management of EDWARD SHERMAN

# THE BERLING POINT

By Milton Berle

Hollywood, Jan. 13. Started work on my new picture, "Whispering Ghosts," and the first scene, Darryl Zanuck said, 'Berle, I'm going to make you a star!' And he did, out of an old newspaper with a pair of scissors. The studio accorded me a great honor. They printed my dialog on a bedsheet.

Brenda Joyce plays the love interest, and in this picture I finally get to whisper. "Whispering Ghosts" is full of excitement. All through it you see haunted and empty houses—like the kind I worked in vaudeville. I got to see a very nice picture. I get to wear a double-breasted shirt with bell-bottom legs.

Things are so bad for a certain night club, the proprietor only slips you half a Mickey. With Ann Corio working in a legitimate show and Gypsy Rose Lee despoiling her time to writing books, the only strip left on Broadway is Sophie Tucker. George Jessel felt very bad last week. A whole day passed without him announcing or acquiring a new business.

Hollywoodiana  
Laird Cregar met a fellow who does so much 'ghost'-writing for a certain theater he walks around with a haunted look on his face. Jack Oakie says he had to fire his Japanese gardener the other day because he caught the fellow trimming his trees with a knife. Met a mild actor who had a very strong desire to kick over the traces and let his hair down—so, he went out and bought a toupee! Anthony Quinn says he knows an actress who is so wealthy, whenever she is frightened she gets drunk—simple. Maxie Rosenbloom had an accident the other day. A hungry extra bit into his cauliflower ear.

Veronica Lake doesn't know it, but she put 300 gag writers out of work when she changed the style of her hair dress.

Must Dept.  
Wrote a new song called "Pardon Me While I Dream," and sent it to my publisher. Next day I received a telegram which said, "Stop smoking tonight!"

There's a certain composer who always gets in the mood to write a 'jumpy' tune by first leaping over 20 hurdles. Veronica Lake has drunk so much milk in an effort to gain weight that every now and then he moos.

Bill Goodwin, the announcer who has a haunted look of his life when his new baby, instead of uttering "da-da," spouts a commercial. A certain radio comedian punished one of his writers who had gotten out of line by making him do a commercial.

There's No Truth to the Rumor  
That "Arthur Murray is taking dancing lessons from Fred Astaire... That Paul Small's suits have been taken over by the government for puppets... That "Marlene Dietrich is broken-hearted because Mickey Rooney is marrying someone else... That Rudy Vallee has sprained his foot jumping over his ankles... The... Joe Frisco's clear are made out of old caking forms.

Handful Descriptions  
Dancehall: Jive-Hive. Club: Jive-Horn... Tommy Manville Wife-Strife... Betty Gracie: Raft-Dog.  
Observation Dept.  
Went to the closed Santa Anita Crack-look-see and a horse stopped and asked me if I could spare a nickel for a cup of oats.  
Eva Gabor at Moscow: 'Her past fiancé her present and future'—Eva Gabor at Moscow: 'He laid the law! He hired someone to carry the torch for him!'  
Middie at Circus: 'She's a great reader of books—bankbooks!'  
Middie at Circus: 'She's a great reader of books—bankbooks!'  
My Mother (the one who played the almonds in "The Chocolate Soldier") has turned blue. He's working on the Case of the Vanishing Cream!

Eddie Lambert and Minnie Fish  
20 Pink-Tops  
Lang and Haley  
Altepiece  
To help secure the peace and liberty of which Americans are fond—Buy a Bond!

## N. E. Theatres Prepared for Air Raids; Each House Has 2 to 10 Wardens

Stretching Their Own  
Hollywood, Jan. 13. Wartime rubber shortage is resulting in a new type of arrangement in film studios, particularly on location trips. To save on passenger charges, studios are ordered that taxicabs, instead of studio cars, be used whenever possible on passenger trips.

Other studios are expected to adopt the same method within the next few weeks.

FDR Talks to Be Piped Into Coast Theatres  
Los Angeles, Jan. 13. Every film house and other places of amusement in the Los Angeles area will carry broadcasts of President Roosevelt and any other important government announcements, under a ruling adopted by the local Theater Defense Bureau. Theatre programs are to be rearranged so that presidential broadcasts will be heard between shows. In case of emergency news from the Government the pictures will be interrupted, if necessary, for such broadcast, the National Anthem must be played before resuming the performance.

Lombardo's Pic, Mebbe  
Guy Lombardo, currently at the Roosevelt Hotel, N. Y., may go to the Coast in the spring for another picture deal. Julius Silverstein, president of Music Corp. of America, is dickering such a contract. Lombardo's last picture was "Many Happy Returns" for Paramount in 1934.  
Lombardo and when Lombardo goes to the Coast he would originate his Saturday night radio series for Colgate from there.

# PRICE-FIXING BILL, AS IT NOW STANDS, EXEMPTS PRESS, RADIO, FILM INDUSTRIES

## Price-Fixing Bill, As It Now Stands, Exempts Press, Radio, Film Industries

Washington, Jan. 13. In regulating prices of a suggested against inflation, the Federal Price Administrator must keep hands off the press, radio and the screen, under terms of the hedge-podge bill passed by the Senate Saturday (10), but which will be perfected in conference with the House.

Protection against government interference with rentals, time charges and circulation rates was provided by specific provisions circumscribing the price-fixers' authority. The measure, which may yet be materially altered before conflicts between House and Senate versions are adjusted, stipulates that nothing shall be construed as providing legal basis for regulating the rates charged by any persons engaged in newspaper or magazine publishing, broadcasting, motion picture production or exhibition.

Though the press and radio had been taken care of by the Senate, House and Currence Committee, no safeguards were thrown around the film business until Senator Stephen Docket, of California, brought the subject up on the Senate floor Thursday (6). He, too, won the acceptance of three amendments placing motion pictures in the same category with the other media. The California Democrat commented "It just seems that in the principal bill applied to broadcasting and publishing ought to extend to films."

Limiting of advertising is expressly forbidden, in addition. So there can be no interference with free speech, within the limits fixed by the Federal Censorship Director, if the Senate agreed the head of the Price Administrator and specifically denied him the power of life or limb over newspaper magazines, radio, or pictures. While general licensing is not contemplated, the permit system is regarded as a club in the closet with which the Government can whip recalcitrants in other business lines. Revocation of a ticket would make a violator shut up shop.

How far the Price Administrator will go in setting ceilings hinges in part on contending circumstances. The priority and allocation system may tend to reduce the number of commodities on which maximums are decreed, but it is certain that many raw materials and finished products consumed by radio, the press and pictures will be covered. Preliminary steps already have been taken to impose a ceiling on newspaper; control has been exercised over various chemicals, and it is likely that all electrical and mechanical goods will be regulated.

## War Plays Hob With Hair Imported For Wigs of Pic 'Jives'

Hollywood, Jan. 13. Peace is hair-raising and war is exactly the opposite, according to a war supply department spokesman in Hollywood studios, which are suffering a famine of wigs once imported from Czechoslovakia and Japan.

Early in the present war the blonde tresses of Czech maidens, cut off and sent to America, were used for wedding garments, were cut off by the Hitler invasion. For a third crop of Japanese hair was sent to Hollywood and bleached, but Dec. 31 cut and to Hollywood film 'Jives' are reported buying gallons of glue to keep their toupees intact of center.

## Over It Like a Hawk

For the first time, Jan. 13, the Hawks brothers, Howard and William, are working together, as producer and director, on 'They Sings at Rico'. William is producing and Howard is not only directing but doing the story treatment.

## Patriotic Spelling

New York. Editor 'Variety': "Taking a leaf from the practice recently inaugurated by the Chicago Public Library, I have arranged that the telephone operators in the Hotel Forest use patriotic spelling. The girls now say: A for America, F for freedom, L for liberty, D for democracy, J for justice, E for equality, P for Pearl Harbor, R for Roosevelt, and V for victory."

Ray H. Potter, Managing Director.

## Lambs Club Honors Warfield on 75th Birthday 2 Mos. Late

David Warfield, 68th active member of the Lambs Club, was honored last Thursday (6) on his supposed 75th birthday. His natal day, according to the club, was decided to prepare a leather embossed scroll the event was set back. After he listened to eulogies by Fred Waring, Lambs' Shepherd; A. O. Brown, head of the New York Academy; and Austin Strang, Warfield arose and said:

"I'm anything else said about me is true and he got the expected guffaw. He then repeated his favorite story of an acquitted horse thief, one of his reprobary."

Warfield was presented with the gold medal of the academy. Later is an organization formed by the late Augustus Thomas in 1221 which is only occasionally heard about. Every two or three years the academy awards medals to men of letters or of the stage.

Warfield gave to the club every year with his name by himself and plays pinocchio for a couple of hours.

## HEAVY FLOW OF WAR PIX FROM WARNERS

Hollywood, Jan. 13. War is the first allyable of Warners, and the studio is keeping up with its name by leading the film field in pictures with a timely martial stain. Six are in release and three are going into circulation two months.

Releases are 'Sergeant York', Columbia's best-seller maker; 'Navy Blues', 'International Squadron', 'You're in the Army Now', 'Target for Tonight' and 'They Died with Their Boots On'. Completed and aimed for release are 'Captains of the Clouds', 'Dangerously They Live' and 'All Through the Night'.

## FILMS HELP POLICE

Det. Coppers Use Camera to Catch Evidence Against Gamblers

Detroit, Jan. 13. Numbers game collectors here have unwittingly been playing picture actors for the police, who turned picture cameras on them when up a ring of gamblers. The cops set up cameras with telescopic lenses near a suspected headquarters and in three days photographed 25 suspects who tossed their tickets and money into a bin, then walked or drove away. "Cops 'doublet' for some of the actors, hiding in the headquarters and grabbing the evidence as they tossed their tickets and money in the policy men, garnering 38 in three hours.

## AIR DINGING OFF: 8% C.A.B. FINDS

## Final Quarter of 1941 Shows Slide-Off of Radio Audiences—Reasons Not Clear but Lack of New Radio Personalities Is Thought Probable Cause

PIC GROSSES UP 10%

Radio listening was down about 8%, while attendance at film shows was up about 10% during the final quarter of 1941. The radio data is the C.A.B.'s. The film comparison is 'Variety's'. Basis of comparison is to 1940's final three quarters.

The 8% drop of radio listening is not necessarily either permanent or ominous. Nor are the causes completely clear. However, it is thought the size of the radio audience is off just now because:

1. War dislocations together with more spending money produce a yen to get out of the home and into the distraction spots.

2. There has been a prolonged period of dullness in radio entertainment due to the advertiser policy of buying only proven.

(Continued on page 53)

## 'Abie's Irish Rose' On Radio For Procter & Gamble

## 20TH SETS SCHOLARSHIP FOR COLUMBIA U SCRIBE

Hollywood, Jan. 13. First academic scholarship in the history of the motion picture industry is the one endowed by 20th-Fox to be awarded to a student of the Columbia University School of Journalism. Winner will be selected by Morris Ryskind, special instructor of the Columbia in this year's class of 66 writers. Ryskind is a Columbia graduate.

Glitch scholars get transportation to Hollywood and \$75 a week for six months, with an option for another half-year at \$75 a week.

## Stuart Would Enlist

Vanoucer, B. J. B. Gilbert Stuart, who played the role of 'Wales' in 'Yank in the R.A.F.', has been taken to the RCAF recruiting depot here recently.

A British actor, Stuart went to Hollywood in 1938 under contract to Paramount.

## Congressman Maas Calls Diversion An Aid to Nation's War Effort

Minneapolis, Jan. 13. Even while giving all out for Uncle Sam, the nation must keep up its entertainment, according to Congressman Melvin J. Maas of Minnesota. House military committee member. Interviewed over KSTP while here for the government's awoken Minnesota to a realization of the importance of the entertainment industry, Maas declared that any curtailment of our entertainment would tend to undermine the noble spirit of morale which are essential for victory. "Entertainment doesn't take away

## Army Commander Furthers Soldiers' Own Shows: Ezra Stone, Kingsley, Dixie French Guide 30-Camp Plan

## Sappy Jappy Okay

Clearance on the broadcasting of 'Mr. Jap, You're a Sapp' has now been granted by NBC and CBS. Was previously refused. Carl Holt has been doing the number over Mutual for the past several weeks.

## Coast Committee Setting Patriotic Show Routes For 250 Name Players

Hollywood, Jan. 13. Hollywood Victory Committee for stage, screen and radio has been set up to coordinate the designation of free talent for patriotic and humanitarian campaigns. Over 250 name players have pledged their cooperation.

Listed for out-of-town appearances are: Carole Lombard, Indianapolis Mickey Rooney, Boston; Wallace Berry, Louisville; Dorothy Lamour, New York; Philadelphia, Washington.

Allan Jones and Irene Hilde will tour army camps and Bill Boyd will tour a month's bond and stamp selling campaign. Others scheduled for early 1942's east are James Cagney, Bette Davis, Rosalind Russell, Pat O'Brien, Tyrone Power, Betty Grable, Gene Autry, Judy Canova, Walter Huston, John Garfield, Gary Cooper, Jimmy Rogers, Cary Grant.

Committee members are Fred Beeton of the Hays office, Kenneth (Continued on page 53)

Disappointed because of the interference of professional shows being sent into Army camps, and feeling that entertainment provided by soldiers themselves is a much greater morale-builder than outside shows, the Army's Second Corps area (New York, New Jersey, Delaware and part of Maryland) headquarters is pushing a large-scale program of home-grown theatricals.

Theatre units of three men—producer, technical director and musical director—are being set up and given permanent status in each of the approximately 30 camps and posts in the area. Soldiers who comprise the units to most cases were professionals in one branch of the theatre or another before the army got them.

In addition, each camp is getting a generous allotment of stage equipment—scenery, props, spots, dinner board and such—which some of the actors turned soldiers have contributed. Units to date which were stored when the Federal Theatre Project demised. Large quantities of the FTP equipment is said to be in Government store-rooms and easily available to camps in all areas.

Many of the units are already at work on their first shows for large capacity audiences (they're all free) (Continued on page 20)

## WINCHELL, OTHERS PLAN GARDEN NAVY GALA

Committee of theatrical and Navy Relief officials, including Lulu Comander Waller Winchell, met at the Waldorf-Astoria in New York (Tues.) to lay plans for a big benefit for the Navy Relief Society, scheduled to take place at Madison Square Garden, N. Y., March 10. Event is to be postponed after the 'Night of Stars' benefit for the Jewish Federated Charities.

## VARIETY

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## INDEX

|                    |    |
|--------------------|----|
| Bills              | 48 |
| Books              | 48 |
| Concert-Opera      | 37 |
| Exploitation       | 13 |
| Film Booking Chart | 18 |
| Film Reviews       | 8  |
| House Review       | 48 |
| Inside—Legit       | 52 |
| Inside—Music       | 52 |
| Inside—Theatre     | 38 |
| Inside—Pictures    | 20 |
| Inside—Radio       | 25 |
| International      | 15 |
| Literary           | 55 |
| Music              | 41 |
| New Acts           | 47 |
| Obituary           | 54 |
| Orchestras         | 36 |
| Pictures           | 36 |
| Radio              | 25 |
| Radio Reviews      | 38 |
| Stage              | 48 |
| Vaudeville         | 46 |

DAILY VARIETY  
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# Decision on Schenck-Moskowitz Appeal Reserved After Name Attys. Holy Argue Fed. Court Convictions

Supported by two of the most prominent attorneys in the country, former presidential candidate John W. Davis and Joseph E. Proskauer, the Supreme Court will reserve its decision on the appeal of Joseph M. Schenck and Joseph E. Moskowitz, Monday (13) in N. Y. Circuit Court of Appeals after the rejection of a federal jury finding them guilty of income tax evasion for the years 1935-37. Justice Thomas W. Swan, Harrie B. Chase and Jerome Frank reserved decision after listening to the argument, which lasted all day.

Davis spoke first for the defense and declared that the Government had been set up by Joe Schenck as a mythical man who spent lavishly. This was no myth, the attorney averred, for Schenck entertains on a terrific scale. No one who ever comes in with a check in his hand in his pocket for any bill. The attorney declared that there has been substantial error in the charge by the jury by Judge George Moskowitz, and also in that Judge permitting certain evidence to go to the jury. He said that the entertainment expenses in Hollywood fashion were ordinary in the industry, and that Schenck, to accomplish large things, had to live lavishly.

Davis declared that there was no foundation for the statement that the records of Schenck were inconclusive because they were not audited. He said that the U. S. conceded the records to be astonishingly complete and that he declared that he had the wholly unverifiable job of attending every first night opening in N. Y. and every opening elsewhere.

The only part of the indictment which held him was the year 1936, in which the entire amount involved was \$22,000. "It is curious to charge a willful conspiracy to these men for a sum that is so small, and it is also curious that they should engage in fraud over so little an amount," the attorney remarked. He said that no evidence should have been admitted on the indictment beds of \$25,000 against \$15,000 in 1936, as that had nothing to do with the case.

**Rebukes Trial Judge**  
He rebuked Judge Moskowitz for being abrupt with the defense counsel. He again emphasized that the film business is peculiar in that entertainment is an important and necessary part of it.

Former Justice Proskauer then took the stand and told the jury that the jury had been filled up with talk of gambling, entertaining a lady on a yacht and that the defendant was not attending had been wrong. He declared the court's charge to the jury to have been "terrible." He discussed the Agua Caliente Jockey Club and Hotel sales, and said the Government could not prove Schenck had not lost by the sale. He declared there was both big and proper evidence to show that Schenck had lost to his friends against loss on the sale.

He said that the court should shoulder the burden of proof that the expenses were legitimate. This charge had been "left" by the last defense attorney, who was rebuked by Lawrence W. Gibney, U. S. Trustee in bankruptcy, for his expenses, because there was no evidence to support these figures. He said Gibney admitted that he was what Government prosecutor.

(Continued on page 55)

## Just Waste Paper

As Hollywood, Jan. 13. As an actor and director, Irving Cummings saved up his criticisms until he could get a work of cinematic art they represented millions of dollars. Now, Uncle Sam called for old paper, Cummings turned them in for \$3.21.

## Clark Calls Off Probe into Films' War-Mongering

Washington, Jan. 13. This was written to the Senate's present-see "primary" in the inquiry into film industry conduct—the investigation to decide whether to recommend investigation of alleged war-mongering—when Senator D. Worth Clark (Iaho) last week disbanded a widely criticized subcommittee in behalf of national unity. As often predicted, the isolationists gave up the ghost without making even an interim report on the September hearings, which have reportedly been a sensational success from the industry viewpoint.

Unless the Interstate Commerce Commission builds a surprise that will amaze even the most vengeful industry foe, the hat has been heard about motion picture industry that got the United States into war. Now that the nation is fighting for its life, the isolationists have thrown away their isolation and it's academic whether they alone (Hollywood executives) adhered to put us into the conflict. A report may be requested, though, just to summarize the reams of stenographic notes taken during the witch-hunt.

## GERGY'S RKO LOOKS CERTAIN

Indications are that Samuel Goldwyn will continue to distribute through RKO for the time being, with at least his next picture, the Lou Gehrig big, likely to be sold through that distributor. Reported that RKO sales and exploitation force have already lined up tentative plans for the film. The picture is slated for completion of the Gehrig film for before April 16 so that it can be booked into the RKO circuit for the baseball season. Providing the production is ready in time, it is to be released in the RKO circuit within a baseballe day is scheduled. Hampering speedy completion of the picture is the RKO hospitalization and difficulty in teaching Garry Cooper how to throw a ball with his left hand gracefully and realistically. Possibility is that a double will be used.

## N. Y. to L. A.

- Diana Barrymore
- Tom Connors
- Leonard Gynor
- Paulette Goddard
- Francis S. Harman
- Henry Kent
- Ernst Lubitsch
- Manie Saks
- Charles Brannstrom
- Walter Wenger

## L. A. to N. Y.

- Neil Aron
- Herbert Baker
- Elizabeth Blair
- Whitely Bolton
- Samuel Bronson
- Edward F. Burton
- Charles Coburn
- Jack Conn
- W. Conroy

## Sees 10,000 Theatres In March of Dimes Drive

With more than 7,000 theatres enrolled in the March of Dimes campaign, Harry Brandt, co-chairman and himself a circuit operator, predicts that the drive will ultimately over 10,000 picture houses will make collections. Some theatres will make collections through the auditoriums instead of the lobbies, with nearly 2,000 already having decided on this method of collection. Last year all theatres confined the campaign to the lobbies.

## Coast 'Dime' Drive

Los Angeles, Jan. 13. 'March of Dimes' drive in Southern California and Arizona will march on its own feet this year instead of collaborating with the Red Cross drive, as originally planned. Public appeal, as originally planned by the Infantile Paralysis Foundation will be carried on through a committee headed by the late Mrs. Robert Pooler as representative for the Independent Theatre Owners Association.

Special trailer, prepared by Frank Whitebeck of Metro, with Clark Gable as the star for donation has been made into 897 prints, running three minutes each, for distribution to all theatres in California and Arizona, starting Jan. 22.

## Gov't Films Only Slowing Disney's Feature Output

Roy Disney, executive v. p. and general manager of Walt Disney and his Motion Pictures, Inc., states that Disney studios would continue production of feature-length cartoons through Government pictures are currently using approximately 90% of studio facilities. He admitted that "War of the Wonders" had been slowed, since Government films get priority, and is not likely to be delayed until the end of 1942.

Some of the top Disney animators have reportedly been shifted to P. M. temporarily and assigned to Government pictures. Disney said that "The Sorcerer's Apprentice" and that skeleton crews would mean time continue work on the picture and on another feature-length production, "Wind in the Willows."

Though no deal has yet been made with RKO for recreation of Disney's South American shorts, understanding is that arrangements are pending and Disney will continue releasing through RKO, delivering 24 instead of 18 regular shorts next season in addition to the S. A. pictures.

Currently working on 20 U. S. Government shorts in addition to four Canadian government pictures, Disney is completing the production of silent film production may be further increased at the studios. Several additional shorts for Disney studios were made last week to handle heavier schedules.

Disaster situation at Disney studios, resulting from large frozen negative backlog, is reportedly easing. "The Sorcerer's Apprentice" is in general release. Indications are, however, that a Sinclair Lewis story, "Bongor," which was planned, has shelved.

Walt Disney huddled with Government officials on film production in Washington last week, before coming into L. A. for a few days while latter returned to the Coast.

- Bette Davis
- Olivia de Havilland
- Peggy Diggins
- Paul Douglas
- Arthur Filshie
- Robert Glaser
- June Haver
- William R. Hearst, Jr.
- Denise Hoey
- Ben Kalmenson
- Arthur W. Kelly
- Richard Korda
- David Lewis
- Florence MacMichael
- Gertrude Margrove
- Merle Oberon
- Pat O'Brien
- Richard Patterson
- Clifford W. Smith
- Bill Stern
- Lana Turner

## Film Distributors Vision Government Tax On Film Rentals, Akin to Normal Tax

### Can't Erzszt That

Hollywood, Jan. 13. Night theaters will be badly filmed on the 20th-Fox lot for the first time since Dec. 7. Expectations are that the shooting, with night effects through light filters, were tried by H. Bruce Mumbrath on "The Story of Trojill," but were found ineffective at long range. Night shooting will continue unless there are further blackouts.

## '43 Budget Vague On Expenditures For Film Needs

Washington, Jan. 13. Exact amount of money the Federal Government will spend for motion picture activities—including cinematic propaganda—for the fiscal year opening July 1 remains a mystery despite unveiling of President Roosevelt's 1943 budget. Annual money program handed Congress last week is extremely vague.

The spending plan showed a determination to carry on the cultural film program, a State Department activity, but threw no light on the emergency propaganda agencies. Requests for such outlets as the Office for Emergency Management—the administrative tent covering many activities engaged in defense operations—will be sent to Congress later, when the trend of hostilities may be clearer.

Though the budget is essentially a questionnaire for film industry observers, Congress learned the Navy plans to spend the same amount of cash (\$12,000,000) on the rental of films, and the State Department will put \$38,000 into the educational motion picture program. Just how much the Army wants for soldiers' entertainment was not clear.

The Agriculture Department's appropriation for motion picture work during the fiscal year 1942 was \$74,000,000 compared with total of \$74,000,000 available this year. The future lump-sum appropriation for motion picture work will include big items for purchase and production of films. Most of the alphabetized outfits, particularly those created since the shooting started in Europe, will be getting cash for motion picture work.

The Treasury Department's appropriation for motion picture work during the fiscal year 1942 was \$74,000,000 compared with total of \$74,000,000 available this year.

## RKO WASHES UP IN FINANCIAL

Hollywood, Jan. 13. For the first time in its history, RKO will complete the entire season's output in less than nine months. Only four pictures remain to wash up the 1942 schedule. The studio coating until April and those on film dates taking lay-off.

## Rodnan with MPPDA

Washington, Jan. 13. Edward Rodnan, ghost-writer and advisor to former Postmaster General A. C. Farley, began to prepare it for the Motion Picture Producers & Distributors of America locally last week. He left the Department of National Committee a few weeks ago, after several years as aide to a substitute postmaster. He is a publicist and will be in charge of the National Committee, with International News Service, covering the Senate and White House. He will help MPPDA on Congressional and public relations.

In addition to expectation of an increase admission tax which directly affects them, especially when film is on percentage, distributors are anxious to have the Federal import on film rentals. Believed that this is certain to come within a day or two. The national sales tax such as under consideration in Washington now.

The Government imposed a 5% tax on net film rental. Whether or not the same amount of tax, if levied, may be made a part of the new tax program to take care of \$30,000,000 in additional taxes required by the Government. It is a question. It may be more and instead of a tax on the net rental, gross income paid to the distributors may be used.

There is also a possibility that if distributors are to be taxed, film sold, it may be a flat assessment on each reel shipped to theaters, based on the number of days of film used, although this would create a hardship where the account buys film at a low price.

At present distributors are collecting local taxes on film rentals from exhibitors, with latter getting the tax. In New York City this tax has been levied. In other cities, they operate outside of the tax limits because they get their film from N. Y. exchanges.

## Unpled Admissions Tax Yield

Uncle Sam's 1942 budget is only \$100,000,000 toward war costs next year from amusement and sports taxes. It is expected to be collected from persons purveying diversion to the general public, or any nothing of \$20,000,000 will be collected in income taxes, both individual and corporate.

Concerning both the lowered exemptions and the hoped-for increase in business, due to the bigger volume of production, the industry tentatively desire to get-away-from-it-all that is a war characteristic. The industry is expected to increase the 10% surtaxible next year being in \$19,000,000. The industry is expected to increase the 10% surtaxible next year being in \$19,000,000. The industry is expected to increase the 10% surtaxible next year being in \$19,000,000.

The estimates do not presume any change in the tariff, which now applies to the importation of film. No suggestion has been made that the industry will be taxed. President Roosevelt wants to boost the Government's over-all income by \$20,000,000 more during the fiscal year 1942-43.

The possibility that Congress will double the price of movie tickets buyers cannot be overlooked, in view of the straits to which the legislation is leading the industry. The amount of revenue requested in the budget message. Nothing in the present estimates of the industry problems bore particularly on the amusement tax, though he suggested heavier taxes on the industry. The industry is expected to increase the 10% surtaxible next year being in \$19,000,000.

The estimated yield from the bite on radios and phonographs is \$12,000,000. The industry is expected to increase the 10% surtaxible next year being in \$19,000,000. The industry is expected to increase the 10% surtaxible next year being in \$19,000,000.

The estimated yield from the bite on radios and phonographs is \$12,000,000. The industry is expected to increase the 10% surtaxible next year being in \$19,000,000. The industry is expected to increase the 10% surtaxible next year being in \$19,000,000.

Bonds cost as little as \$18.75, stamps come as low as 10¢ in Defense Bonds. Bonds and stamps can be bought at all banks and postoffices, and they can also be purchased at retail stores.

**BUY UNITED STATES SAVINGS BONDS AND STAMPS**

# Extension of Par's Pensioning Plan

## Pressing to Point Where Selection Of 20-30 Execs Already Being Made

Details in connection with extending the Paramount pension plan beyond the 10 top officials of the company, for whom the retirement insurance was arranged in 1937, are being worked out to the point where those who will be favored by the pensioning are being selected.

Reported that more than 20 and possibly closer to 30 executives of the company will be added to the list for retirement at 65, with the equivalent of 20% of their salaries paid for them, or, in the event of their demise meantime, for their heirs.

The list is said to be incomplete, but understood those who are definitely assured of being included in the pension plan, or under consideration, includes the following:

William H. Goldstein, in charge of all Par theatres operations; Sam Dembov, Jr., and Leon Netter, executive assistants to Goldstein; M. F. Gortworr, controller of the theatre department; Eddie Hyman, assistant to Dembov; E. A. Brown, general cashier; Joseph F. McLaughlin, personnel director; Claudia Leach, public relations counsel and exhibit controller; Henry Anderson, head of the insurance department; G. B. J. Higgins, in charge of exchange operations; Charles Reagan, assistant general sales manager; Joe Unger, general division manager; George Smith, western division manager; Oscar Morgan, show business columnist; C. J. MacColland, executive assistant to Neil F. Agnew, distribution chairman; J. P. O'Connell, in charge of accounting; George W. Felner, foreign exchange expert; Hiller Innes, executive production assistant; Russell Heiman, R. M. Wulman, managing director of the Paramount theatre; N. V. A. J. Richard, head of the Paramount in Louisiana; and Joseph Austin Gough, chief of the legal department. (Continued on page 20)

# U LINING UP '42-43 PICTURES

**Sub For Reality**

Hollywood, Jan. 13. No airports being available for picture filming, 20th-Fox has done the next best thing.

Studio has laid out its own airport and rented four planes to make it look like a landing field.

**H. M. Warner Names His Aides In Red Cross 'W' Wood Drive**

Hollywood, Jan. 13. Harry M. Warner, chairman for the motion picture industry in the American Red Cross war emergency campaign, appointed a committee to represent all departments of picture making business in every studio.

Members are: Metro, Sam Katz, W. W. Craig, Harry Rapf, Gary Wilcox; Paramount, Frank Foremough, Bob Howe, Jacob H. Karp, Henry Ginsberg, Republic, E. H. Goldstein; RKO, Dan Windler, Sol Lesser, Sid Rogell; Universal, A. H. McCausland; Warner, Jack L. Warner, Eddie Selznick; Independent Producers, David O. Selznick; Independent Artists, Harold Hurley, Alexander Korda, George Jagueli; Hal Roach, Ted Thornton; Edward Small, Tom Walker; Columbia, H. A. McDonnell; Samuel Goldwyn, Marvin Ezzell; Technicolor, Frank Davidson; Disney Productions, Gunter Lessing; Radio, Harry Maitzlik; Screen Actors Guild, Edward Arnold; Screen Directors Guild, William Wellman, J. F. McGowan; Screen Writers Guild, Ernest Pastore. (Continued on page 22)

# HAMMONS TALKING PROD. DEAL WITH PAR

Earla W. Hammons, who founded the now defunct Grand National Pictures and prior to that Educational Pictures, which was short lived, is reported discussing a deal with Paramount to produce pictures for release through that company. Picture would probably be produced in the east.

# All RKO Top Execs, Except Depmet, Sans Pacts Pending Stockholder Meet

All top RKO executives with exception of Ned Depmet, vice-president in charge of sales, are expected to meet with the company with out contracts. RKO stockholders meeting, which directors had previously considered calling for December or January, will not be held until June.

Though a shareholders meeting is not essential for signing of a proxy, since the board can raise the deal at any time, it is considered that such a meeting will be held until next stockholders meeting.

Depmet's contract expires Dec. 31, 1942. Others have no contracts, but understanding for the time being.

Scheffer issued an announcement Monday (12) advising of shareholders meeting postponement. Decision reported following session of RKO board of directors.

# That's Type of Propaganda Gov't Wants From Hollywood—Dr. Rosten Probably Mellett's Coast Rep

**'JOE SMITH' EXAMPLE**

Major propaganda task currently being laid out for the film industry in Washington is to glamorize the defense factory worker. While in the last war virtually all of Hollywood's romanticizing was done on soldiers—comparatively easy jobs—the Government's belief is that most important now is making the man behind the man behind the gun feel that his work is also exciting and dramatic.

Change in propaganda characterization is a reflection of the switch in methods of warfare. While the individual is still important in the battles of 1917, it's mechanized equipment that counts in 1942. And it's the laborer, operator and mechanic who's going to win the war by turning out more and more planes, guns, tanks, etc.

What the Government wants that works in the word "blatant." It gained such notoriety in the last war that workers in munitions factories and shipyards were made to feel they were shirking just because they weren't in the front lines. These men, their mothers, wives, sweethearts and friends, must be made to see the importance and glory of their work.

Task of steering the studios into the right channels is expected to fall chiefly on Dr. Rosten, who, it is anticipated, will be named Coast rep of Lovell Mellett, Mellett director of the Office of Government Reports, was recently also given the job of (Continued on page 16)

# Stromberg Leaving M-G After 16 Yrs., Clash on Policies

Hollywood, Jan. 13. Hunt Stromberg, top producer at Metro, resigned and had supervision over 16 years on the Culver City lot. Resignation turned in two weeks ago. It is still being handled by the Loew's directorate. Stromberg's contract, expiring March 1, 1944, calls for \$250,000 a week plus percentage of profits, making him one of the highest individual producers in the film industry.

Resignation is understood to be the result of differences over studio policies. He became a top producing factor at Metro after the death of Fred Thalberg and had supervision over high bracket pictures. Among his production was the entire series of Jeanette MacDonald and Nelson Eddy musicals, last of which is "I Married an Angel," now in production here. Another of his series of successful films was the "Clio" co-starring William Powell and Myrna Loy. He won the 1938 Academy award for "Ziegfeld Girl."

There is some talk that he may become a producer for United Artists, but Stromberg's resignation was made after his resignation has been accepted.

# Wallis Heads Own Production Unit At WB; Cagney's Forming Indie Setup

Hollywood, Jan. 13. Hal B. Wallis, chief of product operations at Warners, stepped out of that job to sign a five-year contract with producer William Cagney for four high budget pictures a year. New pact, signed over the weekend, will announce officially tomorrow (Wed.) at a meeting of studio execs at Jack L. Warner, who will operate the new unit. The unit operation being inaugurated on the Burbank lot.

Wallis contract had three months to run. He had worked for the Warners outfit 13 years and was a publicity director at the studio. His new pact calls for the choice of top talent in players, directors and writers.

Another announcement will be made

# More Copy For Extras

Average Pay in December Liked to \$284,493 Total

Hollywood, Jan. 13. Average daily wage for extras in December rose to \$12.19 due to less unemployment.

Central casting called 23,328 during month for total payroll of \$284,493.

# Days' Bond Hypo

Will Hays will be the chief speaker at the Indiana state-wide U. S. bond drive in Indianapolis scheduled for tomorrow (15) in Indianapolis. He left N.Y. today (Wed.) for the Hoosier metropolis.

Carole Lombard, Indiana-born, is coming from Hollywood for the rally in Indianapolis. Coliseum which is expected to attract about 25,000.

# Film Cos.' Financial Structures In Excellent Shape to Weather '42 Expectancies in Tax Increases, Etc.

**Oh, Johnny, Uh**

Hollywood, Jan. 13. Johnny Weismuller is getting the snub from his old studio friends of the set as well as the screen.

When he waxes rousers for the first time in his new "Tarzan" picture, the members uttered Darwinian remarks that sounded like "duh."

# UA Financial Setup Drafted

Hollywood, Jan. 13. New financial setup for picture production was outlined at a meeting of United Artists stockholders at Pictavia, attended by Mack Picford, Charles Chaplin, David O. Selznick, Alexander Korda, Laury Lawrence and Ed Raftery.

Proposed changes in the by-laws will be discussed at another meeting of the owners here this week. It is expected that the plan will be slated to train from New York to Los Angeles (Tuesday) to join in the huddles here. Talks will include product and discussion of new producers. Sam Wood and Hunt Stromberg are especially being negotiated into the UA fold.

# Harley Says U.S. Pix Did Much For Brit. Morale; Kimberley's Gov't Post

Pointing out that American pictures have contributed immensely to maintaining British morale during the war, F. P. Harley, 20th-Fox managing director in Great Britain, the U.S. for home office confabs regarding quota picture distribution and other details, cited a recent instance of the way U.S. industry representatives are meeting wartime exigencies.

He said that Paul Kimberley, Nations Screen Service representative at London, has been placed in charge of producing instructional films for the British army. Harley said he is helping in charge of organizing the entire motion picture distrib setup in Great Britain for the military. Questioned about the amount of defense or government picture work on picture programs, Harley said that five minutes of screen time is given to showing industry of information military and defense films on each cinema show.

# Despite the vastly increased tax burden already certain, with additional taxation a foregone conclusion this year, the film industry is going into 1942 with a sounder financial structure than it has had in years. While financial leaders in the picture business generally view the 1942 outlook as favorable, they have not been lax in setting their finances in shape for the future.

Typical of this urge in recent months to further solidify their financial household to weather any storm is the Loew's, Inc. action on its 15% debentures and preferred shares. Company executed possibly the lowest cost financing in picture business history late in December. Loew's took in these debentures at 100 and sold about \$1,000,000 worth of new debt to a group of nine life insurance companies, their new debentures drawing only 3%.

The company no sinking fund for the first five years of the debt. And they carry called for the redemption of \$13,672,200 worth of preferred stock next February, thereby saving \$700,000 annually. Only additional financing required, because of the stock's preferred cash position, was a \$5,000,000 bank loan.

This, besides giving the company a long-term fixed rate position, as Loew's no longer is confronted with a costly preferred issue and leaves the common shares first in line to benefit from earnings after regulate the low cost financing in picture business history late in December. Even after paying the additional coin out of cash reserve on the debt and setting up a sinking fund, including bonds, will total around \$25,000,000, leaving the company with an all-round strong liquid position.

# Paromont's Refunding Compensated a refunding of its short-term notes on a long-term basis and next February will be outstanding second preferred.

Besides the long-term saving in clearing out short-term debt, the 4% debentures and clearing up its old debentures, Loew's is also giving the common an all-round strong liquid position.

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# Twentieth Century-Fox is confronted with no funny-business and has only \$120 annually to pay out on a \$100,000,000 issue of 15% preferred shares. Consequently, continues (Continued on page 22)

# Wallis Heads Own Production Unit At WB; Cagney's Forming Indie Setup

At the Burbank meeting is the future activity of James Cagney, who is reported forging a new actor-producer unit with his brother William. Actor's pact expires with the completion of the George M. Cohan saga, "Yankee Doodle Dandy," which is now in production. William Cagney as producer. Negotiations now in progress will determine whether the new unit will be at the Warner studio, or take their producing unit elsewhere.

Wallis (Shumlin) has signed a producer contract with the Warners. His first chore is "Watch on the Rhine," which is a William anti-Nazi legit play, which Shumlin directed on the stage.

# The Search Goes On

Hollywood, Jan. 13. Clark Gable and Lana Turner, who found romance in "Here Comes Mr. Jones," are starting another tour of dramatic exploration at Metro in "Somebody Loves Me." Weisly Ruggles directs the search, with Pandro Bergram producing.



# NEWSREELS

## U.S. Newsreels Expect Permanent Joint War Coverage, a la Britain

While hopeful of as much freedom eventually on war coverage as given daily newspapers, opinion in newsreel circles this week is that the five U. S. reels (Pathe, Paramount, Movietone, News of Day and Universal) would have a British system of roto coverage permanently foisted on them despite generally unsatisfactory results achieved over there. Heads of all newsreels went to Washington early last week to meet Lowell Mellett and attempt to learn his intentions regarding the parallel and restrictions to be installed on war coverage.

The newsreels had a virtually unanimous selection for a new reel man to work in Mellett's government setup. The choice was flatly rejected by Mellett. Instead, he subsequently naming him to handle the newsreels.

Thus far the newsreels have had the pooling idea or roto coverage forced on them since America's entrance into World War No. 2. First time the pooling arrangement was put into operation in getting the film out of Hawaii on the Pearl Harbor attack.

Under the pooling arrangement, which has been in effect since newsreel coverage merely a matter of uniform release dates, everybody gets the same news on the same time. This pooled proposition means each newsreel will have the same news in the same time, only differences being the reels' trademark and individual editing.

Feeling is that the dull sameness resulting from roto coverage might sour the American public's enthusiasm to view the newsreels. The only reason advanced to the reels so far for following the British method and admitted failure in getting full coverage is that it is the easiest way out of a difficult problem.

**Collins Reels**  
Claude Collins, veteran newsreel editor who handled the newsreels since motion picture at the two N. Y. World's Fairs, has been selected by the five newsreels to serve as liaison man between the reels and Mellett's office. Collins' job will be to handle the reels and coordinate the committee, excepting that he will handle newsreels entirely and act as spokesman for the reels.

Mercey, who handles newsreel matters in Mellett's office, may ably name an assistant to serve in a capacity similar to Collins excepting that he will represent the government.

## ARMY OKAYS 9 REEL CAMERAMEN, NBC REP

Nine newsreel cameramen and one NBC man were selected last week by the War Department, along with five newspapermen, as the first correspondents eligible to go with the Army. All the men haven't been assigned to their posts yet, but have been okayed by Army Intelligence after investigation and are eligible to accompany troops on the fighting fronts.

Those accredited are Howard Winfield, Pathe; Sanford Burnett and Norman Allen, News of the Day; Al Movietone; Joseph M. C. Brown, News of the Day; Eric and Jack Barnett, News of the Day; William F. Greck and Martin Barnett, Paramount; Earle Crockett, Universal; and Robert S. Jitch, NBC.

## Orphans of the War

Hollywood, Jan. 13. Ann Sheridan and Ronald Reagan draw top spots in Warners picture of war stages in French Morocco, titled 'Casablanca.'

Film is built on unproduced play by Murray Burnett and John Alison, originally named 'Everybody Comes to Rick's.'

## The Promised Land

Hollywood, Jan. 13. Autograph addicts, who crowd about the doors of theatres, nightclubs and studios, are finally crishing the gate in 'The Young Profession,' to be produced at Metro, starting Feb. 15.

Irving Asher is producing the picture, based on the Milan Day novel dealing with the youthful mania for celebrity signatures.

## DENT NOW OK IN NEBRASKA

Lincoln, Jan. 13.

Lacking the usual defense spending or an army camp here to provide new money, it's exceptional news coming from the Nebraska Theaters, Inc., which has been operating here since 1934, this year reporting for the first time that the outfit's made money.

It's indicative of something in a competitive way, because the 1934 move-in by the L. H. Cooper-Westland Theaters, Inc. altered the purpose of meeting J. L. Dent, Far's partner in Oklahoma, Colorado and Nebraska, has been in the hands of carving out a place as his opposition.

The Dent force, represented here by Edward Federer, has been able to go from a shaky start to two-grade-A theater properties on first-run basis and a 50-50 partnership with a profitable share house. Product, more than 80% in Cooper's hands in the beginning, is now—much more evenly distributed and quicker played with this back.

Dent's clan has given the town architectural razzle-dazzle, and in the last year, did a lot of juggling with the theaters' music, outdoor medicine product. By making the town park, marquee, neon, and seat, and all the other theater properties have made life strides, and about \$75,000 has been laid out by his hands in the last three years getting physical plants in shape.

Competish has made this a film production haven, the annual consumption being around 500 pictures, first run, each year.

This, also, is the last of the Dent-associated houses to get in the block opposing Cooper and Par. All others now doing okay, having better product divisions all along.

## NEWSREELS POOL ON PAN-AMER. COVERAGE

Because of limited space on boats and flights planes going to South America, all five newsreels will be unable to send full crews to cover the Pan-American conference called for this month in Rio de Janeiro. The newsreels decided to draw lots and have one company cover for all five. Movietone was picked.

Major company foreign departments have one company cover for all five. Movietone was picked.

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Seitz has piloted all but one of the 'Hardy Family' pictures.

## THE DRIVING IN THE SUBURBS FELT

### All These, Plus Heavier Taxation, National Daylight Saving, Air Raid and Blackout Fears Give Exhibits Mounding Up

#### DRIVE-IN DEBACLE

Parking restrictions, shutdown on car manufacture, the ban on tire sales and legislation decreasing daylight saving for the entire nation are among anti-boxoffice factors causing alarm among theater operators and managers. Already claimed that the parking problem and the worried state of auto owners are hurting business.

Considering that wartime conditions and heavier taxation are going to make inroads on the b.o., plus the possibility of air raids and blackouts, the exhibition field sees a dark future which is not offering much relief as not too hopeful at present.

Restrictions on the parking of cars, which has been already widespread as a war measure. In N. Y., the restrictions are already widespread to downtown areas, but also to neighborhoods, and house managers themselves have been in the habit of driving to work, parking their gas-guzzlers near the theatre, are not

Aside from the parking worries, auto owners are using their cars as much as necessary in order to save wear and tear on them, since replacement is highly doubtful. Also, with a ban on tires, cars are already starting to protect them against a short life.

**Some consolation** is expressed, as a theory, that people will not go out riding or make trips to the country or elsewhere as much as in the past, but stick closer to home and thus may be forced into the theatre. This possibility, which is an offering, however, is not a strong one and theatre, particularly in downtown zones, that have always drawn from distances stand to suffer seriously. Also, out in the hinterland, much business is drawn from distant town business places, some of which have no theatre at all, and their situation is not so bright. Film is played late and found people up to now driving to nearby cities to see the picture on first-run. Consider more comfortable conditions, may get more of the local populace in future, however.

#### Drive-In Will Be Slogged

Drive-in theatres, which have sprung up in many parts of the country in recent years, are also facing the darkest prospects. Some of them may not reopen this summer at all.

The question of national daylight saving is one that appears to be open to argument. In that daylight saving is claimed stepped-up-time hurts the boxoffice, while in others any saving is open to doubt. Point is that the level of business on seasonal summer declines has averaged about the same in states not having daylight time as those that have. However, the weight of opinion inclines to the view that daylight time aids into the night business generally.

#### Detroit Has Hopes

Detroit, Jan. 13. With all their other worries, at least one bugaboo is being lifted from Detroit's mind. That is, there'll be the usual mass migration of citizens out of the city this coming year, which has not happened.

That fact has been recognized by the representatives of the four local associations here, who state that wartime curtailment of transportation services, as well as the demands

## Reduce Rentals Or We Shut Down, Coast Indies Threaten Distributors

### Example of Sameness

Instance of what roto coverage does for American newsreels cropped up last week, when all five U. S. reels received the novelty clip from London in which the Nazi legions are made to do the goose-step to Lambeth Walk tune.

Emergency of a 20th-Fox Movietone cutter is credited with developing the tricky effect. But because sent from England, it was released to all five newsreels.

## 10 FILMS FALL STAGES AT 20TH

Hollywood, Jan. 13.

Production at 20th-Fox reached a total of 10 features with the start of 'Whispering Ghosts,' the greatest expense on the lot since last July. Activity lists 24 sound stages, 18 in the Westwood plant and six more in the old studio on Western ave.

### Pathe Paid \$750,000 For PRC Control; Prod., Distrib Setup Continue

Price paid by Pathe last week to gain control of Producers Releasing Corp. is said to have been \$750,000. Part of that will be used to pay current indebtedness and part for working capital. Deal by PRC with Pathe suppresses the optional three-year arrangement with Consolidated Film Laboratories (headed by Herbert J. Yates, ex-Republic), by which latter was to finance PRC with \$750,000.

Pathe's acquisition is said to be 85% of the distributing company's stock, while won't affect the present setup of PRC, of which O. Henry Briggs is prez and Leon Froment is vice.

Consolidation of Pathe and PRC organized only little more than a year ago, was not unexpected. Briggs is a former prez of Pathe and a member of the board of directors. He had been associated from 1918 with duPonts, former owners of Pathe.

Production and distribution system are also to be left intact, Briggs said. Production is in charge of George B. Satchellier while Leon Newfield. Distribution is via 28 franchise-holders throughout the United States.

of defense industry, is going to blunt the regular tourist business.

Exhibitors here also have figured out that the Government is going to curtail travel.

**Auslo Curbs Cops Salesmen**  
Minneapolis, Jan. 13. Minneapolis working out of Minneapolis already are worrying about what they'll do when their present "omnibuses" are out of commission. They'll have to make their territories by train or bus and that many, many difficulties and much time, they say.

All the salesmen now travel by their own auto. There are hundreds of small towns in their itineraries and, in most instances, not more than one train or bus a week. Without their own automobiles, they say, it will take much money to cover the portion of the territory they are assigned to and even may be necessary to increase the sales forces.

Los Angeles, Jan. 13.

Indie operators on the Pacific Coast are demanding a reduction in film rentals on threat of closing their houses. That is the gist of an office statement here from the Independent Theatre Owners of Southern California and Arizona. High rentals caused by the consent decree, they pointed out, have been aggravated by low attendance levels as a result of war conditions peculiar to this area.

After a survey of the local territory the organization asked all major distributors for immediate rental reductions. Sales chiefs declined unanimously against horizontal reductions but promised to consider vertical ones as a separate problem. On film row the exchange heard nothing that business dropped for three weeks before Christmas, as usual, but asserted that theatres in this area were doing better than a year ago in spite of blackouts and other war jitters.

One major company division manager said that the situation is growing unnecessarily hysterical. "After the declaration of war, he pointed out, the San Francisco operators demanded an immediate reduction of 50% in rentals from all companies and threatened to close their theatres. A week later the situation returned to normal. Meanwhile, he expressed a willingness to make concessions if the distributors in these circumstances justify reductions.

## MEMPHIS SEES REPUB'S 'LADY' AS HOT POTATO

Memphis, Jan. 13.

There will be no world premiere in Memphis of Republic's 'Lady for a Night,' even though studio's costliest film for this season has its setting here. Matter of fact, upper-bracket effort by this company has steamed itself into hot potato that has local exhibition circles in a quandary. Republic exchange is likewise lying low on subject.

First Memphians to see 'Lady for a Night,' at private screening, were exhibitors and a newspaperman, plus exchange employees. They found it local dynamic, according to reports. Suggestion that a political boss, at any time has run Memphis's political complexion (with underworld), is regarded as certain to be a bombshell in hailcheck where political destinies have long been in hands of one man.

Character of the film contrasts with the current political boss or his efficient organization, and there is a vast gap in time between 1880 and present. But the mere suggestion that Memphis' political destinies have long been in hands of one man.

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## Par Speeds Gunnin Tale

Hollywood, Jan. 13.

'Tex Gunnin,' based on the career of New York's biggest blue jean in the country, is being pushed for production next month at Paramount.

Robert Sisk is producing and Claude Binion is doing a final polishing job on the script.

WOMAN OF THE YEAR

Maine release of Joseph L. Mankiewicz production... Features: Fay Bainter and George Brent...

'Woman of the Year' is an entertaining film that will do modestly strong business... Directed by George Stevens...

CALL OUT MARINES

With songs... RKO release of Healy and production... Features: Billie Burke and George Brent...

Marching along familiar and well-trodden service comedy highways... Directed by George Cukor...

Tracy is the same bluff fellow known familiar to film audiences and plenty okay as the not-behaviorist reporter Victor. In support are Fay Bainter as the all-time favorite and minor Watson, Miss Hepburn's father, plus a collection of character actors...

BOMBAY CLIPPER

Universal release of Marshall Green production... Features: Charles Laughton, Maria Montez, Mary McEvoy, George Brent, George Raft, and George E. Stone...

Yank On Burma Road

Maine release of Samuel Rabin production... Features: Lucille Ball, George Raft, and George Brent... Directed by George Cukor...

ment of \$4,000,000 worth of diamonds, gift of India's government to Great Britain. Up-to-date claim is given by the... 'Woman of the Year' (M-G-M)...

'Yank On Burma Road'... Features: Lucille Ball, George Raft, and George Brent... Directed by George Cukor...

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Miniature Reviews

'Woman of the Year' (M-G-M)... Katharine Hepburn and George Brent... 'Bombay Clipper' (U)...

'Call Out the Marines' (RKO) (S)... Victor McLaglen and Edmund Lowe... 'Riders of Badlands' (Col.)...

'Yank on the Burma Road' (RKO)... Lucille Ball and George Raft... 'Valley of the Sun' (RKO)...

'Riders of Badlands' (Col.)... Charles Starrett... 'Broadway Big Shot' (PCC)...

VALLEY OF THE SUN

RKO release of George Cukor production... Features: Susan Lucci, Billie Burke, and George Brent... Directed by George Cukor...

BROADWAY BIG SHOT

Paramount production... Features: Billie Burke, George Brent, and George Raft... Directed by George Cukor...

MIRACLE KID

PNC release of John T. Croft production... Features: Charles Laughton, Maria Montez, Mary McEvoy, George Brent, George Raft, and George E. Stone... Directed by George Cukor...

RIDERS OF BADLANDS

Colombia... Features: Charles Starrett and George Brent... Directed by George Cukor...

Two times as much Charles Starrett and a lot more good singing... 'Riders of Badlands' (Col.)...

Notable cast addition is Russell Hayden, who brings with him the popularity of his previous picture...

'Roller Folies'

Continued from page 1... Directed by George Cukor... Features: Billie Burke, George Brent, and George Raft...

BROADWAY BIG SHOT

Paramount production... Features: Billie Burke, George Brent, and George Raft... Directed by George Cukor...

MIRACLE KID

PNC release of John T. Croft production... Features: Charles Laughton, Maria Montez, Mary McEvoy, George Brent, George Raft, and George E. Stone... Directed by George Cukor...

'Kreep' fight, thereby earning the 'Miracle Kid' tag... Directed and dialog are poor. Almost all indoor scenes are lit with fluorescent photography and lighting are below par.

'Roller Folies'

Continued from page 1... Directed by George Cukor... Features: Billie Burke, George Brent, and George Raft...

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Paramount production... Features: Billie Burke, George Brent, and George Raft... Directed by George Cukor...

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Playmates' Phil Spitalny \$18,000, Philly, Eager' Same, Babes' 15G Hol.

Philadelphia, Jan. 13. Biz continues on a cheery note in Philly this week. Although most deluxers are featuring holdover attractions, the wickets are turning a rat's tail. New product getting the best play is 'Johnny Eager' with 'Suspicion' running a close second. The latter firm making its bow in 'Playmates' with the teaming with Phil Spitalny's band. Surprised everybody is still continued hefty business reported by 'Swamp Water' now winding up its sixth week at the Stanton. Booking is now started for 'Citizen Kane' from Alidine to Boyd where it is scheduled to open after the current attraction.

Estimates for This Week
Albino (WB) (2:00; 30-40-55)
Green Valley (20th) (2d wk.)
Lush \$12,000 for holdover seq. In-land and for 'Strife' (2d wk.)
Arealia (Shabany) (20th) 20th
Two-Faced Women (M-G) (2d wk.)
Died With Boots On (WB) and 'Sailor Leave' (Rep) (3d wk.)
Sally (WB) (2:00; 30-40-55)
Suspicion (RKO) Satisfactory
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OLSEN-JOHNSON TOPS
PORT, BANGUP \$10,000
Portland, Ore., Jan. 13. 'Hellzapoppin,' only new show this week, is going over with a bang at the Broadway, following its stage appearance here recently. Theatre employed 'Oscar' character to combat town for Mrs. Jones with neat results. 'Hellzapoppin' (2d wk.) wanders streets with potted plant and gives away Olsen-Johnson top.

Estimates for This Week
Broadway (Parker) (2:00; 30-40-55)
Hellzapoppin (U) and Sealed Air (WB) (2:00; 30-40-55)
Returns with strong \$10,000 weekly on an elaborate 'Oscar' character drive. Last week, 'Died With Boots On' (WB) (2d wk.) rousing \$8,000 and went to Mayday.

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Frozen Wickets
Milwaukee, Jan. 13.

With a below zero cold wave running into its second week, the one day hitting 12.2, the lowest temperature recorded here in 57 years, business in all theatres last week was the lowest marks ever known.

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Albino (WB) (2:00; 30-40-55)
Green Valley (20th) (2d wk.)
Lush \$12,000 for holdover seq. In-land and for 'Strife' (2d wk.)
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Valley Green \$15,000.
Prov. Acer; 'Ball Fire' 9½G, 'Babes' 9G on H.O.s.
Providence, Jan. 13.
Majestic's 'How Green Was My Valley' is bringing plenty of green paper in this week to head the list of 'Ball Fire' on its second week at the 'Theater,' with 'Babes on Broadway' is an okay holdover. Five-inch

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MONTEAL OPTURN
'Laughin' Bright \$7,000-'Purchase' 6G, 'Soldier' 6½G, Both R.O.s.
Montreal, Jan. 13.
Three reports currently indicate an upturn in the city. 'Laughin' Bright' (2d wk.) is leading with 'Look Who's Laughing at Me' (2d wk.) in second place. 'Purchase' and 'Chocolate Soldier' are strong holdovers.

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'Babes' Robust \$33,000 on H. O. in Two Boston Spots; 'Remember' N.S.H. 13G

Boston, Jan. 13.
'On Broadway,' holding over at Loew's Orpheum and State, is still leading the way with a bang last week. 'Ball of Fire' is holding its own at the Keith Memorial in the City and 'Cuey Carter' (WB) is doing better on the stage at the RKO.

Estimates for This Week
Boston (RKO) (3:00; 30-35-44-55)
On Broadway (Loew's) (3:00; 30-35-44-55)
Ball of Fire (Loew's) (3:00; 30-35-44-55)
Cuey Carter (WB) (3:00; 30-35-44-55)
Remember (N.S.H.) (3:00; 30-35-44-55)
Theater (WB) (3:00; 30-35-44-55)
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Dinner (WB) wound up its second week with a sweet \$15,000.

Estimates for This Week
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Green Valley (20th) (2d wk.)
Lush \$12,000 for holdover seq. In-land and for 'Strife' (2d wk.)
Arealia (Shabany) (20th) 20th
Two-Faced Women (M-G) (2d wk.)
Died With Boots On (WB) and 'Sailor Leave' (Rep) (3d wk.)
Sally (WB) (2:00; 30-40-55)
Suspicion (RKO) Satisfactory
Arealia (Shabany) (20th) 20th
Dinner (WB) wound up its second week with a sweet \$15,000.

Estimates for This Week
Boston (RKO) (3:00; 30-35-44-55)
On Broadway (Loew's) (3:00; 30-35-44-55)
Ball of Fire (Loew's) (3:00; 30-35-44-55)
Cuey Carter (WB) (3:00; 30-35-44-55)
Remember (N.S.H.) (3:00; 30-35-44-55)
Theater (WB) (3:00; 30-35-44-55)
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**SON OF FURY**

rightful successor to  
the many great 20th  
Century-Fox grossers,  
has been duly acclaimed:

Hollywood  
Repeater

"EXCITING HIT! POWERFUL ADVENTURE!"

Daily  
Variety

"DARRYL F. ZANUCK'S BEST SHOWMANSHIP!"

Showman's  
Review

"VASTLY ENTERTAINING BOXOFFICE SUCCESS!"

Examiner

"A BIG PICTURE! BACK IT UP!"

Chicago  
Picture  
Herald

"A SUCCESS IN THE FIELD OF ADVENTURE!"

Chicago  
Daily

"A FAVORITE WITH CUSTOMERS AND EXHIBITORS!"

**TYRONE POWER**  
**SON OF FURY**  
*The Story of Benjamin Blake*  
with  
**GENE TIERNY**

BOBBY SANDERS • FRANCIS FARMER • BOBBY McDOWALL  
John Carradine • Gus Lanchester • Harry  
Davenport • Kay Johnson • Dudley Digges  
Produced by **DARRYL F. ZANUCK**  
Directed by **JOHN CROMWELL** • Associate Producer  
William Fairberg • Screen Play by Philip Dunne

Endorsed by author  
Edison Marshall, who  
says  
"Tyrone Power's per-  
formance superb! Beauty  
too! I wrote a book to be  
read, Twentieth Century-  
Fox has made a picture  
to be seen!"

Edison Marshall

20  
FOX

# Wants His Pix Panned

Unique in publicity technique is the means employed by Arthur L. Mayer, operator of the Rialto, New York, in grabbing space in the papers in spite of the fact he advertises so little. A fine letter-writer, Mayer knocked one off the N.Y. Times, complaining that this paper was "unfair" to his hard-bitten 'temple of horror' films and other lower-bracketed pictures by confining its list of 10 worst pictures of 1940 to those in the million-dollar production class.

Times published his letter in full, including titles of certain 'dog' which the Rialto had played during the past year. In two other things, Mayer wrote: "At an early date I trust the Times will try to right the injustice it has done and devote some space to the superlatively bad pictures produced even with low budgets in 1941."

# Coplan Heads New 'UA Canadian Division; Theatre-Exchange News

David Coplan, formerly in charge of Columbia sales in Canada, has been placed in charge of the new division in United Artists, to embrace all of the company's exchanges above the border. Formerly UA had only two divisions, one in the States and the other in Canada included in the latter.

In a general realignment of U. A. sales territory, Leberman, sales manager, has shifted New Orleans, St. Louis and Kansas City to the western division. Also, Jack Goldbarber's district has been shifted to include Detroit, Cleveland, Cincinnati, Indianapolis and Pittsburgh.

During the past week Leberman was in Cleveland in conference with Goldbarber and exchange managers in his district, and also in Chicago for a meeting with Charles Brown, district manager, and branch heads in that zone.

**Eagle No Bosses**

Phil Dore, who has been attached to the Warner New York exchange since 1934, has been transferred to the land, Albany and Buffalo territories, will make his headquarters in Boston where he has resigned from the Superior Norman J. Ayers, district manager, who will handle all these territories.

Under the new district manager setup, Ed Schultzer has the Metropolitan New York area.

**Leberman to U Sales**

Pittsburgh, Jan. 13.—Ernest (Bunny) Leberman, with WB management staff here for past five years, has resigned from the Hill theatre to become a Universal film salesman. He's now in U's Philadelphia office, handling the Southern district of Harry Kalinin, recently appointed general manager of Warners theatre circuit.

The renovated Brierley has reopened in nearby Creson practically brand new after two months of major work in projection booth and Ray Allison, Brierley house, decided to renovate the property. Spot was dark for nine weeks during modernization.

News has been received from the manager of the Marx, Pa. high school who succeeds E. L. Kasahl, who died recently.

New film row employees include Alvin, who is now in the P. F. and P. M. Michelson at 20th-Fox; John J. Allen, who is now in the P. F. and P. M. Michelson at 20th-Fox; and Alvin Wolfish, who has been added to the marketing department, replacing Melvin Mann, who is now in the U. S. marines. Wolfish was formerly with the U. S. marines.

Joe Fleishin, West Virginia sales manager for Producers Release-Corp., has resigned.

Bob Filson has been appointed to head the Brierley Brierley circuit. He was formerly with chain at Brierley and New Bethlehem.

When Alvin theatre, ex downtown house in Harris chain, reopened, probably around 1941, it was known as the J. P. Harris. It was formerly the site of a circus's current head man, John Harris. Except for the fact that there has been a Harris theatre in Harris since the late 1800s, Harris was taken over by a Mr. Harris, but the Harris name has been used for more than 60 years ago and rechristened Harris.

Alvin has been shut down since November 1941 when local crowd patrons inside at the time miraculously disappeared. It was scheduled to reopen last fall, it's been announced. Harris has the ability to get materials due to Government authorities. House is being continued on page

# POUNCE ON W. K. PEOPLE'S GAMES

Colin P. Kelly, Pearl Harbor, Corrigedor, Wake Island, Manila, Slap-the-Japs Figure in Rash of Title Registrations

## SOME DISPUTES

Stunned like the rest of the nation by the sudden Japanese attack on Pearl Harbor, Hollywood's idea which supporters were a bit slow getting started. By the end of the first week of the conflict, however, brains were in high gear, and the ideas were flowing with the usual speed, as evidenced by the flood of titles registrars.

Registrations, of course, indicate only that a studio has a thought in mind, not that it is actually going through with a production. Actually, Hollywood still isn't sure about how much war stuff it is going to turn out and how much straight-explicit material is going to fill the new breaks.

Each successive day's news headlines can be traced through the claims staked out for picture tags. They ran from 'Remember Pearl Harbor' to 'Colin P. Kelly, Jr.' to 'Corrigedor'.

'Columbia is the only studio to have registered a gag title. It ranged 'Sink Fat, Mr. Toop,' obvious takeoff on the 20th-Fox series which included 'Think Fat, Mr. Moto.'

'Remember Pearl Harbor' got the greatest call from the studios, with arbitration needed to determine who was first right to use 'Pearl Harbor' and Columbia registered it simultaneously. 'Universal, then 20th-Fox, then Warner Bros. and 'Pearl Harbor' is held by Warner. Small Metro and WB in that order.

'Send Us Home Japs' the content of the radio message from the Marines on Wake Island, was immediately picked up by Par, WB and Selznick in that order. Heroism of Colin Kelly may be immortalized by the Warner studio, which was first with 'Colin P. Kelly, Jr.' followed by Metro with 'The President's Letter' and West Point, 1936' (request by F. D. R. that the prez in 1936 appoint Kelly's young son, son to the military academy).

'White Island' popped up again with 'Vigil at Wake Island' (U) and 'The Heroes of Wake Island' (20th). RKO 'The Garrick' and Warner and Par 'Midway Islands' and Quaker 'Send Us Home Japs' (request by the Marines).

Selznick slacked 'Manila Bay.' The P. F. and P. M. Michelson, 'Remember Pearl Harbor,' 'Manila' and 'Corrigedor.' UA has 'Escape from Hong Kong' and 'Remember Pearl Harbor.' 'Manila' has 'Remember Honolulu' and 'Remember Hawaii' (request by 'The Last Voyage to Hawaii').

Corralled by Col in 'The Navy Story' (WB), 'Remember Pearl Harbor' by R. X. Williams, president of MPTOA of Arkansas, Mississippi and Tennessee. M. J. Lightman, of home office theatres, and Ed Kuykendall, national MPTOA president.

In addition to Riceby and Ferguson, the Metro entourage included John E. Flynn, central division sales manager; Harry P. Wolfberg, district manager; Frank Williamson and John X. Quinn, in charge of Memphis and St. Louis, branch offices.

Meeting in St. Paul on Thursday will be at the Hotel Coronado. Fred Wehremberg, president of St. Louis MPTOA, is in charge of welcoming company.

**'Kane' Award Given To Schaefer By Critx**

New York Film Critics award for 'Citizen Kane' was presented to Orson Welles, by the National Legion's New York, Saturday night (10), in conjunction with an NBC net broadcast of the play. Orson Welles and Mercury players were cut in from the Coast in a radio broadcast. Kane was the only one that did a bit from 'Suspicion'.

# WB Kicks Up Publicity Hornet's Nest By Sighting Johnstown (Pa.) Pride

## EXHIBITS VIE FOR SILVER BOMBER IN U CONTEST

Small silver replica of a twin-engine Douglas bomber, worth approximately \$1,000, is to be given as prize to exhibit selected for best exhibition on 'Cavalcade of Aviation, Universal short.

Contest, which ends March 15, will give activities of exhibitors in informing the public about history and development of aviation in connection with the short.

Captain Eddie Rickenbacker, World War I flying ace, yesterday (13) presented a model of the bomber, from which he was brought to the Coast made, to B. B. Kreisler, U shorts manager, in N. Y.

## TRIPLE CHARITY PREAM FOR 'REAP'

Hollywood, Jan. 13.—Three premieres for Cecil B. deMille's 'Reap the Wild Wind' will be held simultaneously in New York, Los Angeles and Charleston, S. C. late in February. Plan was adopted, studio heads attended by Neil Agnew, general sales manager, and Robert Gilman, advertising and publicity chief while here from New York.

Film will be shown, as a special unit after Easter, when it goes into general release. Receipts of the three premieres will go to naval charities in the three cities. Charleston was chosen because most of the backgrounds were filmed there.

Agnew, Gilman Back Neil Agnew, v.p. over sales, and Bob Gilman, advertising-publicity director of Warner, returned last Monday (12) after looking at new product at the Coast studios of the company with a view of planning sales and campaigns.

'Reap the Wild Wind' 'Fleet In 'Hobby' plan, and lesser pictures that are not yet completed.

## Metro to Tour Defense Worker Hero with 'Smith'

Joseph Smith, who guested last week on the 'We, the People' radio program to present a War Department publicity campaign for his action in preventing an explosion in a defense factory, will be toured by Metro, a writer in a factory making gas masks, was burned when he caught a white-hot pipe and turned off a gas line which had accidentally caught fire. Flames were about to engulf a large gas tank. Smith, the title character, also saved a woman's life, but by refusing to take a bribe to sabotage workers had kidnapped him.

## Pollock Minus Appendix

Lo Pollock, eastern exploitation head for United Artists, had his appendix yanked last week at the Fifth Avenue Hospital, New York.

Expected to be away from desk a couple of weeks.

Pittsburgh, Jan. 13.—Warner lot in Hollywood certainly kicked up a tale of two cities when 'The Pittsburgh Pilot' was announced as the first of a featureing picture which will glorify the exploits of Lieut. Boyd (Buz) Wagner, one of the great American heroes. Pittsburgh's only claim to Wagner, who it is alleged Pitt here and it's only an innocent bystander, but Wagner's home town, Johnstown, Pa., the famous Flood City which is about 70 miles from here, is raising the rump.

Day after announcement from Coast was made, telegrams from Johnstown began pouring in on Warners, Chamber of Commerce and Flood City Mayor Joseph A. Conway led the protests, claiming Johnstown wouldn't stand for the mutilating of a name time. Officers of Wagner's home town began circulating a petition demanding the picture at least be called 'The Johnstown Pilot' and petition will have several thousand signatures when it is forwarded to Hollywood this week. Pitt now will be that of Mrs. Boyd M. Wagner, the hero's mother.

In its original release, Warners said Wagner had once ushered in a Warner theatre in Pittsburgh. He was an usher in the Warners also in Cambria and State theatres, both of which are located in Johnstown. Warners' headquarters here with a view of keeping the issue alive until the picture is released. Warners would not say whether it would excuse for Pittsburgh. Warners would demand that the title first announce the name of the town. Warners keep hands off and let Johnstown itself go to bat.

Parsons' studio heads have taken the crusade, devoting space on front pages to injustice of identifying Johnstown with the name of the town. Investigation of Chamber of Commerce, Johnstown organized a voluntary committee to handle the matter. Representatives each from Rotary, Kiwanis, Lions and American Business Association are working to get the thing through to a 'Smith.'

## 15 CAN. CITIES PREAM 'PARALLEL' DAY 'N' DATE

Toronto, Jan. 13.—Fifteen key cities across Canada will hold simultaneous premieres on Jan. 15 of 'Parallel' the five-part 'reelers' picture which was first in Britain by Ormus Films at a reported \$100,000. The picture is 'The Star' stars of Laurence Olivier, Leslie Howard, Raymond Massey, Anton Walbrook and others. The picture is the principal gift interest is supplied by 16-year-old Glynis John, who released Elizabeth Bergner in the part.

The most publicized opening will be in Toronto, where the picture will be shown where the governor-general will speak and Massey will be present. Premiering will be in Ottawa, Montreal and Vancouver. The Ottawa opening will be Canadian sales national network of the Canadian Broadcasting Corp.

Other cities being handled in Canada and the United States by David H. Coplan, of Columbia, but who has his first look at the film. He has been with it for 15 years north and south of the border. He has just returned from a tour of the province of Columbia to become Canada's first ambassador to film artists, but is remaining with Columbia until after the launching of 'Parallel' in Toronto. Coplan is handling the exploitation.

## Davidson Back West

Sid Davidson, who has been in New York for several months in connection with the production of 'Finn Eving' and 'Hellzapoppin', returned to the Coast on Sunday (11). Davidson is away from desk at Universal for further assignments.



### All Australian Film Production Halted Due To Terrific Taxation

Sydney, Dec. 20. Australian feature-length production has halted completely, with little, if any, prospect of resuming in 1943, according to film execs here. Terrific taxes are given as the major reason for non-production decisions. One point of particular concern is a local-made "40,000 Horsemen," backed last year by Hoyts theatre circuit. Here Geoffrey Unwin, the prior government, Pic clicked tremendously locally and is being pushed back with three months, with the rest of the backers looking for high profits from the British playdates. "Horsemen" was directed by Charles Chauvel, who likewise planned to use British players for solo production.

After a successful British run, the British tax authorities granted a refund of 10 shillings on every pound earned by about \$180 a pound and another 10 shillings on the amount of money sent to Australia, the latter government, on a new wartime company tax, grabbed a further 10 shillings (about \$1.40), a therapy leaving pic's sponsors just two shillings and five pence for their effort and sweat put into the film (20 shillings to each local pound).

Fortunately, the same run gave back production costs, plus a little extra, but that British gap, plus new taxes, has resulted in a sizeable bankroll to allow Chauvel to continue in '42.

Presently home producers are mostly giving attention now to subjects backed by Department of Information as propaganda.

### OSWALD STOLL DIES IN LONDON

London, Jan. 13. Sir Oswald Stoll, 76, died here last Friday (9) after a week's illness. He was generally considered to be known as London's foremost theatre manager for a quarter of a century, passing which he made and lost several fortunes.

Stoll, born in Melbourne, Australia, opened his own theatre, the Liverpool, in association with his mother at the age of 14. He was chairman and managing director of British Picture Productions, Ltd., and a chain of British theatres at the time of his death.

Stoll's death is the second of a British show business notability within the last six weeks. Oscar Deutsch, head of Odéon Theatres, died on Dec. 5 following a long illness.

### LONDON DOES STRONG HOLIDAY PICTURE BIZ

Film theatres chalked up amazingly good business in the year-end week in London, according to cabied reports received from Cecil De Mille (12) by David Rose, Paramount's managing director for Great Britain. The last week was depicted as the best registered by London cinema in a long while.

### Reciprocal Film Tax for Argentine Sought in Spain

Buenos Aires, Jan. 4. Argentine Ambassador to Spain Dr. Adrian C. Escobar is currently negotiating to secure reciprocal privileges for Argentine plets in Spain as Spanish plets currently receive here, Ministry of Foreign Affairs has revealed.

Certain regulations of the Franco government require that for each three imports exhibited one film must be made in Spain at a minimum cost of 750,000 pesetas. Argentine exhibitors claim to pay no more than they can pay. Add that foreign distribution is impractical and insist that Spanish film firms do not burn here.

Efforts to unfreeze Argentine cinema in Spain are being made by Dr. Escobar, one-time Postmaster General of Argentina.

### Rose Sets Coast Trip

David Rose, Paramount's managing director in Great Britain, probably in the U.S. for homeoffice contacts and a visit with his family, returned to London at the end of last week. He will look at new product and attempt to sign agreements with the British production pictures to be made this year in London.

Rose likely will start back to London the first of February.

### Nazis Fail to Halt Showing Of Anti-Totalitarian Film in Buenos Aires; Pic Cheered

Buenos Aires, Jan. 4. Strongest anti-totalitarian propaganda ever to be shown here, March of Time's "Peace—By Adolf Hitler," was being shown tremendous audience response to British Foreign Affairs' showing, with attempts by Hitler hucklers to cause withdrawal of the film unsuccessfully repeated demonstrations.

Municipality, after okaying the pic and permitting its advertising under the original title, ordered RKO to change billing to "Promesas de Paz" ("Promises of Peace") the day before it was scheduled to preem with Tom, Dick and Harry at the Ideal and "Come for the Day After Tomorrow" at the Olympia. Municipality also had RKO insert a slide explaining that all quotes attributed to der Fuehrer were lifted from his speeches.

Otherwise, pic had no official reaction although pro-Axis sympathizers have attempted many performances at the Ideal, the Olympia, Churchill, Britain's King and Queen, and others and applauding segments. "Come for the Day After Tomorrow" has been reduced to a row to cause the neutrally-insistent government to take steps against the picture, but has refused to fall for the bait. While not as demonstrative as the Nazis, the pro-Axis press means the majority—have had their chance to let go and have used it.

Most telling scenes from the Hitler piece of view have been the Latin peace promises as done to Spanish War, and a German scene. These were dubbed in New York and as far as localities are concerned couldn't be better. The picture is shown every time the fugitive from the painters union opens up with his peace pleas. Hard to tell if the words create as much of the effect as the excellent mimicry of the well-known German speaker. But the result adds up as pro-democratic.

### Ben Fuller Returns To Melbourne Vaude

Melbourne, Dec. 20. Sir Ben Fuller, in association with Garnet Carroll, returned to Melbourne on Monday to head the teaming of King's in this production. George Sorlie's vaude-revue unit was first to bow in, with local talent mainly. Sir Ben says that he hopes to build a vaude-revue unit with spots for spotting vaude-revue, with chain to extend as far as New Zealand. Night show had been hoped for in 1942, with the promise of a coin-up to allow U. S. acts to come in on a par with most Anglo-American unit shows. Overtures have been made to A. B. Marcus, American manager of the troupe, who is now in New Zealand waiting this year if the coin problem could be exited.

### Quits Odéon Post

London, Jan. 13. George Elcock, who has resigned post of artistic director in the Odéon theatre circuit here, has resigned post of artistic director in the Odéon theatre circuit here, has resigned post of artistic director in the Odéon theatre circuit here, has resigned post of artistic director in the Odéon theatre circuit here.

Resignation came after he had been offered the position of joint managing director with Ben Estes.

### Metro Theatre Holdings In Aussie Reach \$5 Million

Sydney, Dec. 20. Metro now holds about \$5,000,000 worth of theatre property in Australia, according to local estimates.

The holding in the St. James area from John Fuller is said to have set Metro back some \$2,000,000, and the purchase of the Little Sydney area for \$200,000. Balance is made up of holdings in Melbourne, Brisbane, Adelaide and Perth. Company holds more theatre interests in Australia than any other American company. Metro's Liberty was managed and led with pix by Imperial Theatre, headed by Herb McIntyre, of Universal, and Dave Mackay, now producing legit. Two bought the house from Joe Brown for \$160,000 spent some \$40,000 on renovations, finally selling to Metro.

Apart from own theatre loop, Metro also owns distrib offices in key cities. Distrib and Theatre operations are headed by Bernie Freeman.

### U.S. Distribs 'Snagged On' Cuba Rentals

Havana, Jan. 13. Agreement between Ernesto Stoltz, who operates 14 large theatres in Puerto Rico and Jose Valdes, who runs several important theatres in Cuba's capital city, to balk new rental terms for U. S. pictures is posing a problem for American exhibitors. Thus far, Fox, Warners Bros., Metro and United Artists have refused to service Cuba, while the exhibitors have reduced rentals but are insisting on the new 80% deals in most instances. Exhibitors' combats seeks them at 40%, excepting the larger production, which it would take at 40%. Smith and Valdes, peculiarly enough, have been bitter rivals for years.

Reports here are that Columbia, RKO and Universal have agreed on terms offered by Smith and Valdes. Paramount is reported to join. Odd part of the higher rental demands by several U.S. distributors is that each 40% deal actually does not represent a titl where the distribs pay the full cost of advertising on a picture. On a very big film deals the distributor always pays 20% of the cost of the ad campaign, the picture running to 50% of all advertising expense.

### Giono Nips Pagnol On Rights to 2 French Pix, But Loses on a Third

Marseille, Dec. 22. A law suit with plenty of Parisian atmosphere was fought recently between film producer-director Marcel Giono and author-dramatist Jean Giono.

Giono claims he wrote the scenarios for "Regain" ("Harvest"), "La Femme du Rouleur" ("The Baker's Wife") and "Le village de la mort" ("Successes in France and the U.S. and 'Argent'), Regain countered by adding that Giono showed "Argent" a sketch of "Harvest" which, he said, he didn't accept. He also denied that he had said "to wife."

The judges decided Giono was right about "Harvest" and "Baker's Wife" but wrong about "Argent." Court ordered Pagnol to pay Giono 2% of the gross receipts of the two pictures, but ordered Giono to pay nine-tenths of court costs.

Sometime ago Giono declared he would not work with Pagnol in interpretation of his scenarios. He added that, hereafter he would do his own producing and directing.

Robert Kreier, 20th-Fox assistant European managing director, returned to New York last week from Lisbon.

### Pan-American Exposition Called Off By Mex Govt Because of the War

### Shepherd Shepherd

London, Jan. 1. Sign in legit program: Fifth Shepherd's reception room for the new exhibition in Mexico City. "Fifth is our shepherd; we shall not want."

Clark has three hit shows currently in the West End.

### Powers Due in N.Y. From Aussie After 'Leaves Probe for Nat'l

Sydney, Dec. 20. William Powers, presently here probing the Hoyts theatre circuit set-up for National Theatre, which controls Hoyts, clippers to New York sometime this month. It is believed that his place on the Hoyts' board will be filled by a local nominee. Powers has been out of the city and had not planned to stay more than six months. Powers and J. Cecil Graham were named directors of Hoyts Ltd. in 1941. Graham's identity was named chairman of Hoyts' board in a complete shakeup which saw the departure of Maurice Siaman.

George Turnbull, formerly general manager for 20th-Fox here, was named managing director and head of the department of theatricals and ad. buying. Stuart formerly was with National in the U. S.

Departure of Powers and also Ralph Clark, formerly No. 1 man for Warners, leaves only two Americans representing U. S. distributors in Australia. They are Harry Hunter, Peter Hanny, manager of Hoyts, and Clay Clike, 20th-Fox. RKO, Universal, Metro Columbia and United Artists are listed as associates. Clark, for years Warners' top man in this sector, plans returning to the U. S. by month end. Understandably he will take an executive position in the N. Y. office and that a local will fill his vacated office.

No knowledge of any switch by Clark is known at the Warner home office although at one time his friends in "N. Y. heard" he had planned returning to America to take a theatre circuit job. It's doubtful in fact that he will join the homeoffice staff.

### Buenos Aires Film Biz Off; Truth Fine \$6,000

Buenos Aires, Jan. 4. Air-conditioning wasn't enough to keep the heat from leaving exhibitors this week. Biz was definitely spotty, with most shows off. 27,000 seats were pulled in the city. Fox got first-money honors with "Nothing But the Truth" by Argentinean titles here as "Al Ritmo de los Corazones" ("Two Hearts in Rhythm"), which pulled an excellent 220,000 seats (\$2,500) despite some apprehension about the picture. --

Other extras, all given in Argentine pesos, currently worth about \$1.00 each: (Lautaret & Cavallo) 1,400; 250-2 seats. —Target for Fox (Covello, Cavallo) 1,000 pesos, with lack of story appeal or stars held responsible. "Picking up" due for a holdover.

Opera (Lococo) (2,000; 250-2); "Nothing but the Truth" (Patry); Excellent "Leaves" retitled by exhibitor who held Hope's comedy would not get across in translation. (Lautaret & Cavallo) 1,200 pesos; "Life Begins for Me" (M.G.). "Gone With the Wind" 15,000 for second week. Satisfactory first week's take. Expected to be held for a holdover.

Normande (Lococo) (1,420; 241-50)—Down Argentine Way (20th). "Leaves" retitled by exhibitor who held this one at the good-neighborhood policy didn't seem to hurt biz. Carmines and sold this one for his own house; booking preferred holdover.

(Lautaret & Cavallo) 1,200 pesos; "Gone With the Wind" (M.G.). Split eighth and last week (5 days), rolled up hefty 10,000, 3,000 more than the previous full stanza.

### Mexico City, Jan. 13.

High hopes that Mexico entertained for a big tourist trade in 1943, after the end of the war in May, 1943, have gone aglimmering with the announcement that President Manuel Avala Camacho, who had expected that the exhibition, has reluctantly cancelled the concession granted a group led by Paul Hanny of the British and President of Mexico, to stage here a Pan-American Exposition. Show was considered up to draw at least 250,000 good-spending trippers during its seven-month run.

Exposition was originally scheduled to open Nov. 20 (Mexican Revolution Day) 1939, and end the following May. In 1943, it is figured that the exposition, instead of being the show it was intended to be, could be held as a Pan-American festa. But it was ascertained, not enough countries could participate in the exposition, and that business is now so fully occupied with the new twist in the war, it would have been impossible to draw the whole business called off.

### SEE ENTIRE CASE OF U. S. PIC OFF

### LOCOCO WINS B. SUIT BROUGHT BY PARTNER

Sydney, Dec. 20. Well-informed circles within the Australian film biz look upon the exhibition as a sure medium to completely eradicate all differences that have arisen between the U. S. distribs and the exhib. —

Indications are that the government, led by John Curtin as Labor Minister, will give support in 1943 upon the unfreezing status of \$60,000 presently held in custody under a U. S. film rental.

### LOCOCO WINS B. SUIT BROUGHT BY PARTNER

Buenos Aires, Jan. 4. Commercial Appellate Court here has dismissed with costs suit brought by Doolleo Fernandez against his partner, Clemente Lococo, major exhibitor, for 700,000 pesos. Suit charged Lococo with improper conduct in running their chain of houses and use of a corporation for private purposes.

Complaint, one of the most important of its kind in years, was filed by Lococo because he took no part of undercover activity in his chit competition. Theatres involved were Los Yaguas, El Nacional, El Club Rex and San Martin of Flores. B. A. subscribers Curtin in his decision held that the suit should only be raised by a lower tribunal should be recalled, declaring that these fraudulent documents should not support Fernandez' claim that he had been edged out of management. Added that administrators should only be named by court, in cases of imminent danger to the enterprise.

Lococo's suit was supported by his own house; neither first-runners were not involved in the action, insisted that Lococo has not been shown to get at his major theatres and declared his opposition "answered by representatives should only be named by court, in cases of imminent danger to the enterprise."

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# HOLDING...ON ALL FRONTS!

**STAND**  
 2<sup>ND</sup> RECORD WEEK!  
 BETTE DAVIS ANN SHERIDAN  
 MONTY WOOLLEY JIMMY DURANTE  
 THE MAN WHO CAME TO DINNER

Holding in New York, Philadelphia,  
 2 houses in Washington, Cincinnati, Milwaukee  
 and all points north, south,  
 east and west!

HELD OVER!  
 ERROL FLYNN OLIVIA DE HAVILLAND  
 "THEY DIED WITH THEIR BOOTS"  
 Holding in Los Angeles, Jacksonville,  
 Providence, Lincoln, Indianapolis and every  
 other spot it's playing!



**WARNERS again!**

# Twin City Indies Want Wilkie As Counsel in Fight w/ Majors; Also Appeal to D.C. and Governor

Minneapolis, Jan. 13. Aroused over allegedly "unlivable" selling terms set by distributors, which have caused a past business stalemate, the Twin City independent exhibitors group of Northwest Wisconsin yesterday in a public statement, make an effort to retain Wendell Wilkie for a month fight against the film companies. At the same time, the group designated one of its members as an honorary to go to Washington immediately to request a Minnesota Congressional delegation and two United States Senators to sponsor a provision in the pending price-fixing law which would freeze film rental at maximum distributor rates in 1940-41 contracts.

Twin City group also decided to conduct exhibitor negotiations throughout the United States to join in the move for price-fixing legislation as applied to film rentals. Striking out in still other directions the exhibitors appointed a committee of representative independents to call upon Governor H. B. Stassen of Minnesota to acquaint him with the selling policies enforced by distributors, which, it is claimed, are reducing the existence of independent theatre owners in the state.

Committee plans to point out to the Governor that the companies have deflected the State's anti-consumer laws and the price-fixing cancellation privilege by boosting film rentals from 20 to 30%. At the same time, it is contended that the business is off from 30 to 40% due to excess of rentals to other states beyond the west.

Exhibits wired Wilkie advising him the matter was urgent, requesting his immediate consideration and asking for reply including terms of his response.

**Continue Refusal to Buy**

Following meeting it was declared that Twin City independents will continue to refuse to buy films offered, even if they are compelled to close theatres or change policies in order to receive the films as screen product. Some, however, have already bought Metro, although protesting arbitrarily the terms of the deal which permits the company to allocate arbitrarily the films to buy after films have been tested at first-run boxoffice and includes a percentage of the exhibitor's boxoffice on exhibits say, to Paramount and Warner's percentage demands, or the 20% of exhibitor's boxoffice on exhibits.

Meanwhile, however, Twin City independents are using up their last penny in order to continue to buy what will force many houses to go dark.

No comment was forthcoming at the meeting regarding the resignation of Harold Fields, one of the most prominent independent circuit operators in the territory. As Minnesota governor of Northwest Allied, it is believed Fields may be contacted and relief from the film companies.

## Par Finally Gets Screen For Its Films in H'wood

Hollywood, Jan. 13. El Capitán theatre ceased to be a legit house Jan. 10 with the closing of Edward Everett Horton's starring "Springtime For Henry," after several iterations the Hollywood Blvd. house was taken over by Paramount and Marco as a first-run for Paramount product, playing "simultaneously" with the Paramount's theatre downtown.

For several years Paramount has been building a home market in Hollywood to compete in the de luxe bracket with other major studios.

## PIKINAK'S POST

Boston, Jan. 13. Samuel Pinnak, president of the M. & F. Theatres Corp. and of the A. H. Theatres of Massachusetts Inc., was appointed chairman and co-ordinator of the amusement industry for civilian relief work. W. W. Farley, executive director of the state committee on public safety, said that he has been contacted with the amusement industry in Massachusetts for 30 years.

## N. J. Indie Wins Right To Pre-Trial Quiz of WB

In the anti-trust suit of the Hillside Amusement Co., Hillside, N. J., against the major distributors and the Warner circuit, Federal Judge John Blight has filed an opinion endorsing the plaintiff to conduct an examination before trial.

Distributors and Warner circuit had recently moved to prevent this step, but to gain the right themselves to examine the plaintiff first.

Hillside Amusement, operating the Mayfair at Hillside, N. J., in competition with major theatres in the territory, is asking triple damages under the anti-trust laws of \$900,000.

## M-G Loses In Appeal By Mo. Indie; Must Give 350-Seater 'Some Run'

In a decision of the Appeals Board of the United States Circuit Court of Appeals, handed down during the past week, an award in favor of Loew's Metro, Inc., of St. Louis, Missouri, was made. The award, obtained from the St. Louis tribunal, was reversed. Results of the appeal, heretofore, turned the picture and "some run" to the Metro in seating 350.

The St. Louis arbitrator originally dismissed the case in favor of Loew's by which the Appeals Board characterized as an unusual award of "no relief," but with a repeated offer to reduce the hearing further, the arbitrator if the complainant would only undertake to supply material facts.

The award found in the record, inadequate as it is in many respects an award in the complainant's favor.

Louis Soma, indie Mexico, Mo., who sued the exhibitor, the two exhibitors, and the Metro, in two other theatres, was unable to obtain the Metro product on a third run, the distributor thus going against the decree on the provision of some run to any exhibitor.

## Smalley Asks Relief From Exhibitor's Decision

San Francisco, Jan. 13. Smalley Theatres, Inc., Cooperstown, has filed a petition with the United States Circuit Court of Appeals from a 14-day clearance now held by United Artists, Norwich, over the exhibitor's decision to buy Smalley's in seating 25 miles away.

The complaint names Metro, Paramount, 20th-Fox, Warner and RKO.

## Price Exhibit Wins Decision, handed in by Arbitrator

San Francisco, Jan. 13. Indie operator, Gerald Hardy, won his case against the exhibitor's decision, handed in by Arbitrator Donovan O. Peters, agreed that the exhibitor's theatre was "not reasonable," ordering that clearance be figured from end of first-run in the exhibitor's theatre to end of first-run of Grand Lake, Hardy's principal exhibitor, reduced to one day.

Grand Lake (F-W) took one day as much as 14 days ahead of the exhibitor's theatre. After a hearing regarding the Chimes, affiliated with Golden State. Hardy had asked that his clearance be reduced from 60 to 21 days after first-run Oakland clearing.

Complaints include Paramount, RKO, Loew, Vitaphone, 20th-Fox, West Coast Theatres of Northwest, California, Transbay Theatre in Golden State Corp., Oakland-Berkeley Theatres and Alameda County Theatres. They had until Jan. 12 to file an appeal.

## Grable, Payne Teamed

Hollywood, Jan. 13. Betty Grable and John Payne are paired as a comedy team in "William Tell" on production, which will be released in early spring shooting at 20th-Fox.

Comedy is being spearheaded by William Tell, the music department is busy on new songs.

## U Has 'Wedding'

"Quiet Wedding" was which produced in London as Paul Verhoeven's picture under anything but quiet circumstances, is being handled by the U. S. by the name of "Wedding" was in production during some of its most intense bombing by the U. S. technicians and the set being killed by a direct hit.

Par took the film only for distribution in Britain, but the credit for it as a quota production. Universal's first booking is at the Little Carnegie, New York, current.

## ST. L. EXHIBITS SCORE DECREE

St. Louis, Jan. 13. The Consent Decree is not at all to the liking of members of MPTOA of St. Louis, Eastern Missouri and Southern Illinois, and the body, headed by Fred Wehrenberg, name of the operator, unanimously passed a resolution against it and has notified the Department of Justice.

It is their opinion that it will be an arm and firm of belief, based on experience of all motion picture theatre owners and exhibitors who attended the session, that the Decree, now in effect, has a discouraging factor in working a great hardship on the motion picture theatres; that it has increased their cost of operation by reason of increased film rentals; that it has deprived them of a cancellation privilege, previously enjoyed by them, on undesirable pictures; that it has been a discouraging factor in considering physical improvement of their theatres because of a lack of assurance of a continuous flow of desirable attractions; that it has generally interfered with the booking of their houses by reason of delay occasioned in negotiations for pictures, and that it has increased rather than decreased the amount of the improper practices of film distributors. The Decree was designed to correct.

Therefore, he it resolved that the exhibitors buy at the Department of Justice and Judge Goddard to vacate this Consent Decree, or to revise the Decree to the extent that all of the product of a distributor shall be offered to an exhibitor at one time, instead of in blocks of five, with the proviso that such contracts shall carry a 20% cancellation privilege and that the Department of Justice and Judge Goddard be advised of the resolution and the prayer of exhibitors in the St. Louis Exchange District that the relief be given at as early a date as possible.

## TWO STUDIOS EYEING JOLSON'S 'HATS' FOR PIC

Hollywood, Jan. 13. Two studios are in the preliminary stages of the Al Jolson musical show, "Hold On To Your Hats."

Shirley Temple is reported to be in the play as Jolson starler, and Universal U considering it for Al Jolson's first picture.

## Small Squares Off With Pair for UA Next Month

Hollywood, Jan. 13. Edward Small is reported to be in production with two features for United Artists slated to start next month. The titles are "Up in Arms" and "Up in Arms" Room's roll 10 days later.

## SMPE Meet on Coast

Hollywood, Jan. 13. Dr. John G. Fryne, chairman of the Pacific Coast Section of the Society of Motion Picture Exhibitors, announced that the annual convention will be held in Hollywood, May 4-7. The meeting will be held in the east and will be on account of unsettled conditions on the Coast.

# Twin City Indies Feeling 'Unacceptable' Deal Like Metro's

Minneapolis, Jan. 13. Belated selling by major decrees companies under the Minnesota anti-consent decree law hasn't eliminated independent exhibitors' troubles by any means. In fact, some exhibitors are becoming more concerned. Even some of the leaders of Northwest Allied, which sponsored the state measure requiring distributors to sell their entire season's product subject to a minimum 20% cancellation privilege and without any forced selling, aren't sure they're any better off than they've been if they hadn't knocked the consent decree out of Minnesota. In fact, some independents now declare the boys should have "let well enough alone" and let the decree go. "It's all same as exhibitors have done in other states."

It's all because the major decrees companies delayed so long in their 1941-42 "Minnesota selling" and because, now that they're selling, their terms are so allegedly "unreasonable" and "unfair" that the exhibitors are charging that the deals under the decree couldn't have been any better than the demands now being formulated that nothing actually gained from the cancellation privilege. "The exhibitors are saying the deals are bad off, but so are we," declare Minnesota indie leaders. "We are opposing the decree because it's creating troubles which we foresee would result from the consent decree buying."

Twentieth-Fox is the latest to come forward with an "unacceptable" selling plan which will require Twin City independents at an invitation to attend a meeting by Tom Kent, new assistant to Sidney R. Kent, and which immediately drew a storm of protest in the territory.

## Like Metro Deal

Like the M-G-M deal, which also is being assailed by some of the exhibitors, the Twentieth-Fox deal, it calls for five brackets and does not specify the number of films to go into the group, permitting the distributor to allocate arbitrarily at his own discretion. It differs from the Metro deal in that it provides a sliding scale plan and, at least as far as Twentieth-Fox is concerned, no percentage demand. The Metro first bracket is percentage and the Twentieth-Fox first bracket is more than six picture brackets, but gives no guarantee. However, it has a 20% cancellation privilege and features in its Twin City independent deals.

Both the M-G-M and the 20th deals are tantamount to handing to distributors a blank check to fill in, it's claimed, and the exhibitor has no way to determine what his film costs will be. In each case, its pointed out, the exhibitor is having to make the decision and must have faith in the company it will treat him fairly.

Independent exhibitor leaders, who are protesting the deals, say that under the plan, the distributors would allocate costly pictures in the top brackets, even when they have not proved surprise boxoffice hits in the first-run also would be so allocated. "Independent exhibitors no longer have the benefit of an occasional hit," they're saying, "and they're suffering from the little but devastating loss on the super-production broods. It's feared."

## Consors Pile

Consors piled with the independents to trust and go along with the promise to be honest and "fair" and to do the right thing by their customers. But the exhibitors are saying they are predicting that the plan will encounter much sales resistance, although many of the exhibitors are dependents, including some of the Northwest. Allied leaders, however, are saying that the exhibitors' product problem partially and partly a time being.

They are demanding four percentage points in its Twin City City, Warner Bros. deal and, it now develops, insists on three percentage films. It is insisting on a "Paul Underwood" and the exhibitors are resiling their demands

## and passing up Paramount 1941-42 releases, which now would be available to them because they've decided to drop Paramount.

Those Twin City independents that have bought M-G-M (which is selling 100 pictures to the University, or both, are in a fair way to sustain near-normal operations throughout the territory, but either they or some of the other distributors will have to give in if their houses are to operate normally beyond that. The independents still resisting the consent decree are Paramount and the other companies, and their number includes some of the larger indie houses. They are waiting for product and soon will reach the point where they'll have to buy or close their houses. They are waiting for their threats to go to a 1:1 double feature policy without major product.

Regardless of what happens from now on, there's no doubt that most Twin City independents have taken it on the chin plenty financially because the state anti-decree law developed 1941-42 selling so long, and has been a real hardship on them. Most new-season product will enter the present winter.

Harold Fields, owner of a large and successful independent circuit and one of the most prominent local exhibitors, said he was "unlucky" to have a residence in Minneapolis. He said he was "unable to achieve a living" and was going to keep the Minneapolis membership behind him, disgruntled Twin City independent exhibitors, who were decree distributors' selling terms under the Metro plan. He said he was holding a series of meetings to consider "militant action."

## Churchill Visit Paved Soft Road for U. S. Newsreels in Canada

Visit of Winston Churchill to Canada resulted in the resumption of cordial relations between Canada, film interests and U. S. newsreels. A reciprocal agreement on the interchange of newsreels prints and newsreels was signed in London. John Grierson, Canada's national film commissioner, asked the U. S. newsreel men to send him a list from N. Y. and get a fast plane to fly the story of the Churchill visit back to the U. S. Previously, Associated Screen had sole right to Canada newsreel coverage.

U. S. newsreel executives are convinced that some sort of an arrangement was worked out in London between the Canadian and Lowell Mellett for an easy exchange of cameramen and film stores. It is viewed as essential on adequate war coverage.

## Extra Clearance Denied In 1st Mich. Arbitration

Detroit, Jan. 13. In the first arbitration award filed in Michigan, Paul W. Voorhies, a former state attorney general who served as arbitrator, substantially upheld exhibitors' demand for extra clearance status for the Ritz theatre.

Case of the "Waterlily" (Mich.) house was heard in two nearby towns, the Ritz, Hartford, and the Loma, Coloma. Latter houses are more than 15 years old and the Ritz, which was played there for more than 20 years ago, snuggly party on clearance.

The Voorhies decision held there seven to 10 extra clearance for the two older houses under the consent decree. The award under the present set-up it was used to get into until two to three months after due to shortage of prints.

Voorhies held that the time gap was not a "material" factor and was not subject to award under the clearance clauses of the consent decree.

# FLAVIUS Q. WINTERSIDE THE ONLY MAN IN NEW ENGLAND



## Who Hasn't Seen Paramount's "BAHAMA PASSAGE"

Flavius is 89. Lives near Walden Pond and collects insects for a hobby. Pins the male and female specimens on separate boards. Ate his last steak in the winter of '91.

Flavius quit going to the movies after "The Squaw Man." Said they were a lot of nonsense; full of kissin' and foolin' around.

Flavius hasn't been seen since the day they put up a "BAHAMA PASSAGE" poster in town, and he tore it down. Most people thought he objected to the picture of Madeleine Carroll and Stirling Hayden kissing. Fact of the matter is, Mrs. Winterside took the poster away from Flavius and has kept him locked in his room ever since!

Everybody ELSE in New England has flocked to see Paramount's "BAHAMA PASSAGE," though. Six to ninety-six; junior misses and misters; grandmas and grandpas. It's the biggest thing since Plymouth Rock!



**FIGURES?  
LOOK:**

**HELD OVER** as expected  
over in **SIX OUT OF SIX** New  
England playdates!

**GROSSES** from 10 to 40%  
above "ALOMA" 127,748  
"SOUTH SEAS" in all six spots!

**GROSSES** from 10 to 30%  
above "VIRGINIA" in all six!

**GROSSES** from 10 to 25%  
above "LOVE THRU THE AIR"  
"BOR" in all six!





# THINK OF IT!



## in "BABES ON BROADWAY"

### TOPS "BOOM TOWN"!

(Yes, at last the advanced-price record-holder is surpassed as M-G-M's new marvel sweeps America!)

MICKEY ROONEY • JUDY GARLAND in "BABES ON BROADWAY" with Fay Bainter • Virginia Weidler • Ray McDonald • Richard Quine • Donald Meek • Alexander Woollcott • Screen Play by Fred Finklehoffe and Elaine Ryan • Original Story by Fred Finklehoffe • Directed by BUSBY BERKELEY • Produced by ARTHUR FREED  
A Metro-Goldwyn-Mayer Picture

March with the Industry! Enlist your theatre in the "March of Dimes," week of Jan. 22nd





# SLRB Reversal of Decision Favoring 306 May Complicate N. Y. Union's Drive for 100% Organization of Ops

Although Herman Gelber, newly-installed president of Local 306, Moving Picture Machine Operators of New York, insists on continuing to organize Greater N. Y. 100% the situation may be seriously complicated by a decision of the Labor Relations Board during the past week in which the opinion of the trial examiner, favoring 306, was reversed.

The action of the SLRB may be far-reaching information, since it upheld the right of an employer, in this case the motion picture industry, to use operators other than those who are members of Local 306, which it could not force to close shop.

The union, operated by Julius Wolf, formerly employed Local 306 men, but early in 1940 was approached by the union with an offer for a 10% increase. Wolf claimed he was unable to pay such a bonus, with result that April 6, 1940 he was without notice to him, his 306 operators showed up at the theatre to picket rather than work. This was on a Saturday at noon when his theatre was closed and his machines were being used by other operators. He thereupon signed up with Empire State Opera House independent of Local 306 and has given 306 much grief as well as opposition.

Local 306 took the matter before a trial examiner of the labor relations board in N. Y., claiming Wolf had refused to bargain with them and thus had no right to hire other men. The theatre, represented by Wolf, did not refuse to bargain but did not increase the wages.

When the trial examiner ruled in favor of 306, Nier took the case to court, but arguing it was before Dr. John P. Boland and Paul M. Herzig, who reversed the findings of the examiner and took the opinion, that the theatre had not refused to bargain with them, to the union. The opinion also discredited the testimony of Jacob Rosenberg, Empire State business agent, whose memory from the record appeared to be faulty.

The SLRB decision said, in part: "The board's conclusion that this strike in the opinion of the trial examiner is a refusal to bargain on the part of Wolf is strengthened by the fact that the union representative sent no communications whatsoever to Wolf during the entire course of the strike."

The Livonia, Brooklyn, is among nearly 100 theatres employing Empire State or other independent boothmen, which 306 has been seeking to obtain for itself for some time. Now Robert plumb among these numbers are those of the Century circuit, numbering 36 theatres.

Going into office Jan. 11 a president of 306, Gelber's first steps were to force action in connection with unionizing these theatres for 306 and before considering strike measures had made overtures to Empire State for a merger.

Under the threat of a strike against distributors to compel latter to refuse servicing of film to the theatres employing independent boothmen being held in abeyance, at least until early in February, Gelber started contacting the theatre owners with what he Gelber has been trouble with the union's counsel, former president Matthew M. Levy, who had been discharged. He was let out on a promise of a claim for back wages due him, but when the walking papers came, he raised the ante and has had relatives to surround papers. In the action of Lewis's, however, for a declaratory judgment, posted yesterday in the Empire State, Gelber has been required to get photographic copies of required papers from J. Robert Rubin, Jr., of Lewis's.

Levy's Fee Claim  
Among other things, Levy, by his attorney for 306 for many years, claims his fee from 306 is \$18,000 yearly, which the union has refused to pay. Levy has been voted 100% and actually feels that all it costs 306 of this debt is \$100,000. He is adamant. Levy has \$16,000 of 100% insurance, including \$13,000 in released bonds, plus \$3,000 in investments, and is withholding it. Union has asked that a Supreme Court order be issued on the matter by Levy of papers as well as money. An effort had been made by 306 to

reach a cash settlement with Levy, offering him \$18,000. He refused it. Gelber has appointed as new attorney for 306 at \$10,000 annually Nathan Frankel, former labor secretary to Mayor LaGuardia and now board member of the motion picture board. Understanding is that the \$10,000 fee will be necessary to liquidate disturbances by Frankel, whereas Levy's claim includes such costs.

Gelber stated that regardless of the war and policies of the American Federation of Labor against strikes, 306 does not want to give up its right to strike a theatre, although it will be guided by the action of the IATSE and any other labor allies. The new 306 president declared an arbitration dispute, saying his experience has been that arbitration is usually drag along. Gelber has been re-elected secretary of 306 for several months a statement that he ran for the presidency entirely as an independent, rather than as part of, or with the support of, any particular clique. He had reference to being tagged by election elements as a Sam Kaplan man.

## JOHN P. NICK TAKES ANOTHER UNION DEFEAT

St. Louis, Jan. 13. Another chapter in the labor-casualty of John P. Nick was established last week when the soprano he touted as his husband's rival, Loretta G. passed from his hands to another not of his choosing. Nick, who with his wife is based in Weston, is doing a five-year stretch in the Federal prison at Terre Haute, Ind., for his part in the Lindbergh case. He is attempting to continue C. O. Valle Newlin in office.

Another business agent of Local 4, which is based in St. Louis police department, as business agent, Ed Glenn is reputed to be an anti-Nick man. Moran is the union's unpaid-term-term, which winds up next April.

A business agent of Local 4, Nick drew \$250 per week, and when he was out of town Newlin served in his stead for six weeks. Newlin still retains the post as secretary of the Local at a nominal salary. A Sam Kaplan man, he is the brother of John F. and Arthur I. Swanson, a stateside employed at the American theatre district meeting.

## Barrows Again Prexy of C. H. Barrows' Local

Boston, Jan. 13. That C. H. Barrows has been re-elected president of the Motion Picture Machine Operators, Local 182, This week's 100% convention was held as head of the Boston boothmen's local. He is national president of the Boston boothmen's local. A member of the Society of Motion Picture Engineers.

His resignation is retained by the Boston operators local another year as business representative.

## Farmer's New Job

John Farmer, assistant to George P. Schelling, RKD pres., has been appointed office manager for the parent corporation and all subsidiary company home offices.

Personal, exclusive of branches will be used in theatres, and building services will be under supervision.

## Cast Runyon's 'Butch'

Virgilio Brucce, Jr., Brucce Crawford about 100 lbs. in "Butch Minds the Baby," the Damon Runyon production, which is being staged at Universal by Mayfair productions.

## Painful Silence

It is hard enough to find an actor who won't talk, but to find one who won't even talk in "The Silent Men," a chess club organized by Carl Edmund. Speech is labor during scenes.

## SHORTAGE OF MEN, SO GIRLS GET MGR. JOBS

Salt Lake City, Jan. 13. Due to shortage of men in Boise, Idaho, girls are for the first time getting managerial positions with the Intercontinent Theatre chain. Starting recently, staffs of their four Boise houses were made completely femme, with the exception of the senior male managers.

For several times more and more women have been appearing on payrolls as ticket-takers and ushers, but the first theatres to go distant on the assistant-managements were the Broadway and the Postcard, with Ruth Funkner taking over.

## Goldens, Dembow See Walker in D. C.

Dembow, Jr. h.o. Goldens and Sam Leonard, Jr. h.o. Goldens executives, leave today (Wed.) for Washington to confer with Postcard General Frank C. Walker on business matters pertaining to the Concord chain, headed by Walker.

Later in the week Goldens will go to Lewiston, Me. to meet John J. New Hampshire Theatres, at that point for circuit discussions.

## Milk-Fed Film Fans

Milk and health bars are replacing candy counters in a number of circuit houses. Latest theatre to set up a health bar is the Regal Theatre, the Chateau, Rochester, Minn., home of the Mayo Clinic.

Chain operators are keeping close tabs on revenues from health food stands to see if extension of lobby fodder will to cover more situations is warranted.

## 'They'll-Have to Hurry'

Hold up by casting difficulties for weeks, the John Steinbeck production "Another Spring," is slated to start Feb. 19th at Fox.

Topliners in the cast will all be busy in other pictures until the end of January.

## Par's Pension

Continued from page 24  
patient; Bob Gilliam, publicity-advertising director, and film exploitation director.

Extension of the Par pension-insurance program is designed largely toward A and B protecting the company's manpower and to insure it safeguard it from losing its executive talent or other companies or their fields of endeavor. An insurance company handles the pensioning for Par on payment of annual premiums.

# SPG Threatens to Ask Gov. AEG After Majors Nix Own Negotiators' Terms

## Harmon to Coast

Francis S. Harmon, executive vice-chairman of the War Activities Control Board, left New York, left yesterday (Tue), for Hollywood to confer with Coast members of the national group.

## 37 SCRIBES AT WORK IN COL. PROD. PUSH

Hollywood, Jan. 13. Production uplift at Columbia has increased the literary staff to 37 writers, who will be busy on future films for the next three months.

Latest additions to the scriping roster are Lew Fields and Jerome Chodorov, who were brought in to write the Ronald Reagan starrer, "My Sister Ellen."

## Diana Barrymore Debuts in Wanger's 'Squadron'

Hollywood, Jan. 13. Robert Stack, socialite film actor, draws the romantic spot opposite Diana Barrymore in "Squadron," to be produced by Walter Wanger for Universal release.

It will depict the Barrymore girl's introduction to films. Stack recently returned from a loanout to Ernst Lubich, producer of "To Be or Not to Be."

## OBEDIENTLY

Walters Lets Foster Take Film Credit in His Pie

Hollywood, Jan. 13. Norman Foster breaks into the Oscar-Walters screen-credit machine as director of "Yourney into Fear," the next Waltex production for RKO release. Waltex is planning a vacation in South America when he winds up his current job, "The Magician and the Assassins."

Male lead in "Journey" will be played by Joseph Cotton, who appears in "Citizen Kane" and "Ambersons."

## Fla.'s Glamour Mob

Miami, Jan. 13. Show business is well represented down here this year. The comedy presently are Al Jolson, and Judy Garland and David Ross, latter manager, Hervey and the Lord Tarleton hotel, where Jolson has been performing since his arrival here are George Brent and Sheridan, as guests of Major Albert W. Brown, of the Marine Corps.

There is a permanent band in a Sherman home in Miami, is also here for the winter season.

Fla. is a hot spot for show business. Howard Hawks and his bride. Other showbiz include Joan Crawford and Harry Kaufman.

## Exhibits in Car Crash

Omaha, Jan. 13. Ralph D. Goldberg, manager of local theatre chain, and his general manager, Hervey, were badly shaken up and their car smashed in an accident on December 30. Levy was driving to Sioux City when the car left the road.

With offers by the Screen Publicists Guild of New York after the start of the war to compromise contract demands in the interests of unity aligned with the industry, the SPG is prepared to return to its original contract demands. A low bandit got approval in its bargaining with the producers.

Telegram to five major companies last week brought to a head the SPG-producer dispute. It followed refusal of the companies to approve terms of a contract which their own negotiators had worked out with the Guild. Wire, signed by press negotiating chief Joseph Gould, of United Artists, called producers' action "unreasonable."

Terms of the agreement which the producer, negotiators and former principals called for minimums of \$25 a week, 10% of gross, and a minimum of \$100 for full press release, with no sliding scale increases over gross, and a 10% increase over gross from which the Guild received fees for minimums of \$40, \$55 and \$125, with a 10% increase over gross.

There had been a previous break in negotiations after the Guild agreed to a 10% increase in original demands to \$50 for associates and \$75 for executives. The producers came back with a counter offer of \$30 and \$50.

When the telegrams followed a meeting Thursday (8), at which SPG members agreed they had made serious concessions and that agreement was necessary in face of producers indication that they wanted to do some more bargaining. Companies involved were Columbia, RKO, Metro, Universal, and Paramount. Producers expected to agree to terms of a pact set by the Guild. The producers' contract contains a "forced" union clause, and the original agreement must be granted each year detels great concessions from the SPG, the signatories of the original agreement must be sued.

## 2 Holdups Net \$12

Akron, Jan. 13. Akron and Canton theatres were victims of holdup men during the past week. A low bandit got \$12 in a boxoffice holdup at the Albia theatre here.

At the same time, Irene Zimmerman, Mozart theatre captain, demanded to see the cash the young holdup man claimed he had in his pocket, stealing the thug until a passing pedestrian frightened him away.

## Cashier Prevents Holdup

St. Louis, Jan. 13. Strategy employed by Blanche Underwood, cashier of the Albia theatre, prevented a holdup. A man came to the door in the rear of the booth. He held for the trick, for a moment, but when he saw that Underwood stepped on a floor switch connected with the manager's

## Theatre Op Killed

Vancouver, B. C., Jan. 13. Joseph Gordon, theatre op of the Fraser river at Ladner recently when his car crashed through a fence and into a building. He and the driver were uninjured and was found to be unarmed.

He bought the Ladner house last summer and had formerly operated the Ladner house at Port Haney, B. C.

# "REPEAT" "MUSIC" "EVENING"

## Odd Time Jam on 'Ellery Queen'

### The 'Repeat' Is Two Days Ahead of Original and Not Under Re-Broadcast Scale of AFRA

Unusual two-night broadcast schedule for "Ellery Queen" on NBC-Red (WEAF) involves an extra-production expense for Brodo-Seltzer. Because of the crowded situation on the network, the account was unable to get a late spot for the repeat to air on the Coast the same night as the original broadcast. Therefore, the "repeat" is aired at 12:30 midnight Thursdays, while the "original" show goes up at 7:30 p.m. Saturdays, actually two nights later. Production outlay on the program figures in the neighborhood of \$750 for a single broadcast, not including script. Since the "repeat" is not the same night as the regular show, it does not rate as a rebroadcast under the AFRA regulations, so the salary out on the extra airing doubles the original expense. Under the AFRA rules, rebroadcast fees are approximately 50% of the original broadcast rate. Thus, the actor's fee for the two scripts averages around \$1,500. Writing costs of about \$700, plus organ and added production talent rates the total weekly net to around \$3,000 a week. Program is not a package, but is produced by Ruthrauff & Ryan, with George Zachary directing, Manfred Lee and Frederic Danoxy scripting, Charles Paul playing the organ, Walter Brown at the piano, and Sam Munroe and Tilden Brown handling spots.

Another odd angle on the two-night broadcast is that the second Saturday nights must be on their own to obtain a solution of the mystery in advance. They could do so by having an accomplice on the Coast write the explanation after listening to the "repeat" Thursday night. Somewhat similar situation existed when the show was aired a couple of seasons ago. At that time, listeners to the repeat in the West were urged to obtain the solution from anyone who had heard the original broadcast in the east.

## TESTIMONIALS BAY BASED ON 'CODE' FEAR

Washington, Jan. 13. Testimonials have come under the military censorship ban—because of the possibility they will be code messages to left columnists, spies, or saboteur agents. The Army's Interception Command forbids on every request number announcements on the Pacific Coast as part of the fighting up against possible misuse of kilowatts. After being through local, radio-assembling intermediaries, requests were checked off the files by the brass-wireless. They feared that even street addresses might have a hidden meaning and point a distant clear-channel worker out to carry the message. So far, no bottle undercover worker. But the broken bottles apply only to requests and testimonials originating on the West Coast.

## W. D. STUHT SUCCEEDS FELTIS AT KOMO-KJR

Seattle, Jan. 13. W. D. Stuhf has been named commercial manager of KOMO-KJR station. Hugh M. Stuhf, who has joined the Blue Network as station relations contact. Stuhf has been in local radio for the past six years as a salesman. Feltis had been with KOMO-KJR since 1934.

## Network Premieres

(Jan. 14-24)

**Jan. 13**  
"Nap Hazard" comedy, with Ransom Sherman; 10-10:30 p.m., Fridays, CBS; Procter & Gamble (Ivory, Ivory Flakes), Cambridge

**Jan. 14**  
"Treasure Hour of Songs," musical, with Alfredo Antonini orch. 8-8:30 p.m., Saturdays, Mutual; Conte Products (cosmetics), Birmingham, Castleman & Pierce agency.

## Low-McLaglen Off

Hollywood, Jan. 13. Mennen will bow out of its support of the "Secret Flange and Coat, Quilt" series (NBC-Blue) Jan. 23. This starved Victor McLaglen and Edmund Lowe. Show is now in its second 13-week cycle.

## Actors Union Insists Paul

Whiteman, Kay Kyser, Bob Crosby Ought to Be Long to Carry Cards—Petrillo Will Hear Appeal

## MENSER'S SQUABBLE

The American Federation of Radio Artists is having a showdown on its long-standing demand that bandleaders who read lines of dialog on variety programs must carry AFRA cards. Union execs will consider the matter at a meeting tomorrow next week with James C. Petrillo, president of the American Federation of Musicians. Meanwhile, an AFRA action against Menger refusing to accede to the AFRA card demand has been postponed. Although the situation has been simmering for a couple of years, it came to a head recently on the Coast when Hollywood local AFRA (Continued on page 38)

## Young & Rubicam's Early Dicker

### For Jack Benny Renewal at \$25,000

## London Jibe at Allen

Editorial mast head of the Savoy Hotel, a publication of the Savoy hotel, in the Strand, London, typifies the British sense of humor. Besides stating that contents are "copyright everywhere the law can be enforced," it also states "subscribers are strictly enjoined from repeating any item they find worth it without crediting the source."

"This goes for you, too, Fred Allen," is the concluding line.

## R&R on Talent Hunt

Chicago, Jan. 13. Roy Metzger, recently appointed v.p., in Chicago in charge of radio for the Ruffalo & Ryan agency, to the coast to hunt for some possible talent lines. Agency has a couple of new shows on the fire and is casting around for talent ideas.

## Hollywood, Jan. 13.

Tom Harrington, radio v.p. for the Young & Rubicam agency, and Louis M. Brown, Y&R v.p. in charge of the General Foods account, are in town to go over the details of a renewal of Jack Benny's contract. In submitting his new terms Benny has stipulated that he will himself work only 35 weeks out of any 39-week season. It is reported that Benny is asking \$25,000 a week for the program package as compared to its present price of \$18,500. The agency has gone in for its early discussion with Benny, through his office, the Lyons & Lyons office, to avoid a repetition of the jam which developed last spring when the bidding from other quarters became so hot that it looked as though they would have a different sponsor for the ensuing season. His renewal terms will include Monday nights on NBC-Red and two concessions: (1) that there would be no repeat broadcast on his part and (2) that the Sunday 7:30 spot on the NBC-Red would be yielded by General Foods to Benny's "The Howdy Doody Show." Benny failed to renew him beyond the current contract which expires in early June.

# PUBLIC RELATIONS AGAIN

This is a week in which it is remarkably easy (for a change) to get executives interested in public relations. They are acutely aware this particular week of their need for cushions. While one legal action is in full spitter in New York, another is pending in Chicago. And as an obligation to the whole FCC versus NBC-CBS situation, Mutual has dropped a sandbag from the Chicago fly-loft aimed at the cranium of RCA. In the blows and counter-blows of a contest with many of the "outward" aspects of "Irish" football—the whole years-long radio industry neglect to arrange to be well thought of is again prominently lighted up.

Perhaps the fundamental failure of radio industry public relations may be fairly summed up in the all-too-common impression in Washington that broadcasting is a happy accident, a gusher brought in by an accidental blow of a sodabuster's lazy hoe. So long as this disposition to think of broadcasters as 'lucky' fellows exists, who will feel sorry if their 'luck' finally plays out? It's going to be pretty difficult to get a sympathetic jury. Even when confounding the policies under the dictate of public opinion, radio all too often gets no real credit for doing so. Instead there is apt to be a feeling that a bad boy is being heard to a slightly better section of behavior. All this is of the essence of the radio industry's public relations fop.

Supposedly under the restraints imposed upon them by their attorneys the networks have done practically nothing of late to translate the FCC-network fight into terms the public can grasp. However, over the past weekend in Chicago came through with a statement that was strong, clear, counter-accusatory and that must have succeeded in changing many minds about the self-interest of Mutual. Whatever else was in it was not implicit in NBC's statement, timidity and vagueness were missing. It matched the boldness of Mutual.

NBC stood up for itself in another particular this week and also scored. It declined to accept the Red Cross self-determined title to a two-hour program of evening time on a program to be linked to all four networks. NBC thought one hour was nearer reasonable and that one network at a time should suffice for

any program not originating at the White House, or its equivalent.

In putting forward its demand, the Red Cross quite frankly confronted NBC with its first practical test of this war as to whether private management is to retain any powers of self-determination of its own policies. If it does not, what price democracy? Many persons feel that every possible effort must be made to keep ambitious individuals or private enterprise-haters from picking off "in wartime and one by one all the rules of procedure time has built up and experience has proven.

What alarmed radio men for a while was a fear that all pretense of 'voluntary' collaboration between itself and official groups, was to be brushed aside, not to mention establishment of the undemocratic principle that the public must listen to one program, or none at all, all choice (in most communities) being removed. Even the importance of the current Red Cross drive for \$50,000,000, did not, in radio's view, justify twice normal maximum of time and four-way duplication of hook-up. More especially, radio didn't fancy unilateral dictation, which at first seemed about to be attempted, as a substitute for traditional bilateral negotiation.

In the showdown the Red Cross thought better of its demands and compromised for an hour on the Blue. The episode, historic even though the whole matter is necessarily somewhat on the secretive side.

Which brings up public relations—again. Of course radio lavishly gives time and facilities to the Red Cross. Always has. Always will no doubt. But who is crediting radio with doing something fine? The Red Cross? The public?

Broadcasters feel they have gone all-out in obedience to the Government in the generous giving of valuable time, advice, manpower and facilities to the Army, Navy, Treasury, Justice, Interior, Agriculture and other departments and Washington agencies. All this they have done voluntarily and they feel they have done it with an alacrity and enthusiasm that the Detroit automobile industry, for one, has not imitated. It disquiets the broadcasters that so soon in the war they sense a tendency to regard broadcasters as mere conveniences to be ordered about.

## DuPONT SERIES TO USE MORE NAMES

Du Pont has switched to a guest-name policy for its "Cavalcade of America" series. Monday nights on NBC-Red (WEAF) and will henceforth originate "most-of-the-show" from the Coast. Homer Fickett continues as producer-director and will go back and forth with the program. Idea of the B.B.O. agency at the start of this season was to get away from the stanza's semi-patriotic pioneer theme in favor of series of more general subject matter. How to bring the outbreak of war, some of the American character of the series is being retained and, when possible, vehicles of that nature will be presented.

Bette Davis will guest in next Monday night's (19) edition in "An American Is Born," an Arch Oboler adaptation of a magazine story. Show will originate from New York.

James Cagney is tentatively set for the 2nd broadcast from the Coast in a radio version of "Captains of the Clouds," forthcoming Warner Bros. picture. Raymond Massey, guests with Allen in "The episode historic even though the whole matter is necessarily somewhat on the secretive side.

## Bernie, Jolson Would Aid Morale Broadcasts

Miami, Jan. 13. Ben Bernie, apart from touring army camps via radio, has offered himself for public morale service. Of megaro, who is still serving in the army, has pending acceptance of his offer, exceed a Red Cross benefit at the Brooks Hotel on Monday night, realizing \$8,000 for the fund. At Jolson, who is also wintering here, has offered himself for public morale service. He flew to New York over the weekend on this plan a radio commercial dicker.

### Cham Income From Time Sales

Gross time billings for NBC, CBS and Mutual in 1941 totaled \$106,878,333, or 9% better than the threesome fared in 1941. NBC is adhering to its new policy of not disclosing to trade or public view its official figures, but it estimated that the NBC-RCA 1941 did gross of \$42,770,000, and the Blue Network, \$12,223,000, putting the two links' joint billings at \$54,993,000. The latter represents a jump of 9% over NBC's 1940 gross revenue.

Columbia's 1941 gross turnover in time amounted to \$44,582,378, or 8.7% above the tally for 1940. Mutual garnered a gross of \$7,300,955, an increase of 53.2% over its 1940 take. Breakdown of NBC's 1941 figures by network gives the Red a margin of 9.3% over the 1940 gross and the Blue, an edge of 8.7%.

|          | 1941         | 1940         | 1939         | 1938         |
|----------|--------------|--------------|--------------|--------------|
| COLUMBIA | \$44,584,378 | \$41,025,549 | \$34,339,665 | \$26,361,411 |
| MUTUAL   | 7,300,955    | 4,767,054    | 3,329,782    | 2,918,324    |
| NBC-RED  | 42,770,000   | 39,955,322   | 36,459,720   | 31,186,922   |
| NBC-BLUE | 12,223,000   | 10,702,678   | 8,782,638    | 10,275,755   |

Total .....\$106,878,333 \$96,455,603 \$83,111,000 \$70,742,412

\* Estimated.

### FEEDS LEAD CBS ACCOUNTS IN 1941

Food packers as a class dominated by a wide margin Columbia's revenue from time sales during 1941. The drugs and toilet goods field was second, while the tobacco group held third position. The laundry soap field accounted for the fourth largest gross expenditures. Listing of CBS gross billings for 1941 by industry follows:

|                        |             |
|------------------------|-------------|
| Automotive             | \$2,054,660 |
| Building materials     | 170,328     |
| Tobacco                | 492,530     |
| Food and soft drinks   | 2,265,000   |
| Drugs, toilet goods    | 10,171,137  |
| Financial institutions | 319,631     |
| Foods                  | 13,862,991  |
| House furnishings      | 106,376     |
| Jewelry, silver        | 300,581     |
| Lubricants             | 2,215,244   |
| Paints                 | 33,761      |
| Leather                | 4,413       |
| Shoes                  | 4,971,894   |
| Stamps                 | 7,927       |
| Travel                 | 109,893     |
| Sporting, aircraft     | 521         |

Grand total .....\$44,584,378

### Tony Stanford Returns As Director, Joe Bigelow Writes Bergen Program

Hollywood, Jan. 13.—Tony Stanford is back on the J. W. Thompson payroll. CBS has contracted with Chase & Sanborn program writer, who has been released by NBC, for whom he handled the Red Skelton show. Matury Holland, who has directed the Jva show for the past year, moves to "Three Ring Time" radio station. Bigelow remains with C & S as scripter. Stanford was with JWT for five years, having held production roles on Lux, Rudy Vallee, Nash, Kellogg's Cereal and Gene Autry's "Melody Ranch." He was re-employed for another quarter by Seeds.

**William Hawes Joins Ralph Edwards Office**  
William Hawes, former radio scripter agent, has joined the Ralph Edwards office as a production man and stage manager for "Truth or Consequences." He is a former actor.

**RYAN WON'T LOSE TOUCH WITH COAST WITH WSPD AS STORER CONFIDENT HEAD MAN**  
J. Harold Ryan will continue while absent in Washington as assistant director of censorship to consult with his Fort Industry firm on the affairs of WSPD, Toledo. George B. Storer will have direct supervision of that station among others, as president of corporation.  
E. Y. Flanagan's title will be acting manager of WSPD. Flanagan is the regular commercial manager.

### Josephine Timmia On Conti Soap Series at \$500 Per Appearance

Josephine Timmia, Metropolitan Opera coloratura has been signed by Conti Soap Co. as the star of a series of broadcast matinee Saturday Jan. 24 for 26 weeks over Mutual. A chorus and the orchestra of Alfredo Antonini will be used. Program will use semi-classical songs and operatic arias. Soprano receives \$500 per performance.

### 1941 LIST OF ADVERTISERS ON MUTUAL

Blackett-Sample-Hummert led Mutual's list of agency contracts in 1941, while Bayuk Cigar turned out the network's No. 1 customer. Below are lists of the web's first 10 in either classification:

| Advertisers             |           |
|-------------------------|-----------|
| Bayuk Cigars            | \$788,811 |
| Blackett-Sample-Hummert | 685,273   |
| General Mills           | 635,259   |
| General Foods           | 452,429   |
| General Electric        | 452,429   |
| General Motors          | 385,569   |
| General Post Office     | 385,569   |
| General Tire            | 385,569   |
| General Foods           | 385,569   |
| General Foods           | 385,569   |
| R. B. Semler            | 261,971   |

|                         |             |
|-------------------------|-------------|
| Blackett-Sample-Hummert | \$1,446,462 |
| Bayuk & Williams        | 864,410     |
| Bayuk Cigars            | 864,410     |
| Erwin Weiss             | 454,150     |
| Erwin Weiss             | 454,150     |
| William Eddy            | 335,548     |
| William Eddy            | 335,548     |
| Blackett-Sample-Hummert | 335,548     |
| Blackett-Sample-Hummert | 335,548     |

### 'OLD DIRT DOBBER' STRESSES ETABLES

Nashville, Jan. 13.—'Old Dirt Dobber,' CBS' gardening program, for 1941 will continue to meet demands of defense. Some 15 minutes of half-hour show are now devoted to home gardening. 'Dirt Dobber' (Tom Williams) now gives talks on defense or home vegetable gardening.  
"No other change is contemplated in General Mills' six-day Dobber stint over WJAC."

### Sid Flamm at WBYN

Sidney J. Flamm, brother of station WMCA, New York, has joined WBYN, Brooklyn, as vice-president in charge of sales and advertising (12). He has no stock interest in WBYN, which probably will be developed through commercial appeal.  
Flamm served two years a member of the board of WMCA and assistant to his brother.

### BILL ROBSON JOINS FACTS AND FIGURES

Bill Robson, head of Lennox & Mitchell's radio department, is joining W. B. Lewis in the Office of Facts and Figures in Washington. Lewis is on a leave of absence from CBS, where he is v.p. in charge of programs.

Robson's connection with the Government agency will be on a three-days-a-week basis.

### Campbell-Ewald Agency Closes Down on Coast

Campbell-Ewald agency has closed operations in Los Angeles, Jan. 13. Most of its accounts are with automotive firms.

### Ruthrauff & Ryan Top CBS Agency

|   |             |
|---|-------------|
| Ruthrauff & Ryan, whose accounts include Lever Broc, Campbell Soup and Sterling Products took the lead for 1941 with Columbia in amount of revenues received by agencies. Young & Rubicam ranked second on the CBS books, and Ward Nebelec was third. How the agencies in general rated with all national networks in '41 will probably not be disclosed to the trade, since NBC has decided not to release its own existing billings—1941. |             |
| Ruthrauff & Ryan  | \$5,840,316 |
| Young & Rubicam   | 4,534,054   |
| Ward Nebelec  | 4,303,400   |
| Joseph Kitz   | 3,561,700   |
| Blackett-Sample-Hummert   | 2,507,228   |
| Loeb & Thomas   | 1,947,404   |
| William Eddy  | 1,947,404   |
| Ted Bates   | 1,701,359   |
| Complex   | 1,699,769   |
| Newell-Emmett   | 1,657,100   |
| McCann-Erickson   | 1,633,621   |
| Complex   | 1,491,650   |
| Sherman & Marquette   | 1,491,056   |
| J. Walter Thompson  | 1,325,700   |
| Complex   | 1,269,659   |
| Arthur Meyerhoff  | 1,110,884   |
| Barton & Ryan   | 969,629     |
| Ed. D. Eber   | 759,916     |
| Batten, Barton, Durstine  | 722,640     |
| Ed. D. Eber   | 722,640     |
| Arthur Kuden  | 716,004     |
| Erwin Wagner  | 687,056     |
| Knox Reeves   | 500,300     |
| Joseph Kitz   | 483,261     |
| Aubrey, Moore & Wallace   | 377,268     |
| Complex   | 287,726     |
| J. M. Mather  | 287,726     |
| O'Day, Sheldon & Candy  | 266,976     |
| Complex   | 266,976     |
| Raymond R. Morgan   | 194,161     |
| Sorenson  | 185,410     |
| Complex   | 172,040     |
| C. S. Miller  | 136,872     |
| Walsh   | 88,235      |
| Complex   | 83,131      |
| Morse International   | 75,214      |
| Erwin Wagner  | 66,830      |
| Budget, Browning & Gorton   | 55,056      |
| Fuller & Smith & Ross   | 55,970      |

### CBS Advertisers During 1941

General Foods proved Columbia's biggest customer for 1941, with gross billings of \$430,621. Lever Broc, which had led CBS' list for three consecutive years, dropped to third place, and Campbell Soup jumped from 51st to 22nd. Colgate Palmolive-Peet, which in '40 ranked 40th, slipped a notch, and the same happened to Procter & Gamble, whose standing with CBS on expenditures in 1941 was No. 4. The other 100 advertisers on P & G No. 4, Liggett & Myers (Chestfield) remained in sixth place.

| List of CBS network advertisers for 1941 by time expenditures: |           |
|--|-----------|
| 1. General Foods Corp.   | \$430,621 |
| 2. Campbell Soup   | 316,420   |
| 3. Lever Brothers Co.  | 376,812   |
| 4. Colgate-Palmolive-Peet Co.                                  | 377,614   |
| 5. Procter & Gamble  | 2,683,332 |
| 6. Liggett & Myers Tobacco Co.                                 | 1,637,100 |
| 7. Mutual Wrigley, Jr. Co.                                     | 2,683,332 |
| 8. R. J. Reynolds Tobacco Co.                                  | 1,176,236 |
| 9. Chrysler Corp.  | 1,147,710 |
| 10. The Texas Co.  | 1,120,705 |
| 11. Philip Morris & Co., Ltd., Inc.                            | 1,114,123 |
| 12. American Home Products Corp.                               | 1,075,501 |
| 13. American Tobacco Co.                                       | 974,666   |
| 14. Sterling Products, Inc.                                    | 971,541   |
| 15. Ford Motor Co.   | 930,616   |
| 16. General Mills, Inc.  | 876,606   |
| 17. Pet Milk Sales Corp.                                       | 786,738   |
| 18. E. R. Squibb & Sons  | 658,362   |
| 19. Prudential Insurance Co. of Amer.                          | 647,000   |
| 20. Coca-Cola Co.  | 587,056   |
| 21. Eveready, Inc.   | 545,000   |
| 22. Brown & Williamson Tobacco Corp.                           | 545,000   |
| 23. Lady Esther Co.  | 537,048   |
| 24. Great Oil Co.  | 505,070   |
| 25. Thomas J. Lipton, Inc.                                     | 498,465   |
| 26. American Oil Co.   | 463,283   |
| 27. Macintosh Tobacco Co.                                      | 474,457   |
| 28. California Fruit Growers Exchange                          | 452,206   |
| 29. United States Tobacco Co.                                  | 441,228   |
| 30. Continental Baking Co., Inc.                               | 441,228   |
| 31. Armour & Co.   | 404,593   |
| 32. Campina Sales Co.  | 377,238   |
| 33. International Silk Corp.                                   | 377,238   |
| 34. Florida Citrus Commission                                  | 371,145   |
| 35. Commercial Credit Co.                                      | 360,000   |
| 36. Maxigay Brokers  | 284,496   |
| 37. Pacific Coast Borax Co.                                    | 256,849   |
| 38. Pacific Coast Borax Co.                                    | 256,849   |
| 39. Emerson Drug Co.   | 235,683   |
| 40. Johnson & Johnson  | 235,683   |
| 41. Sun Tobacco Co.  | 235,683   |
| 42. Best Foods, Inc.   | 234,411   |
| 43. Curtis's, Inc.   | 185,410   |
| 44. Letticia Safety Razor Co.                                  | 151,628   |
| 45. Bowley Candy Co.   | 136,872   |
| 46. Los Angeles Soap Co.                                       | 121,748   |
| 47. Cudaby Packing Co.   | 91,673    |
| 48. Armstrong Corp.  | 88,235    |
| 49. Travel & Publicity Bureau of Ont. Govt.                    | 88,235    |
| 50. Vicks Chemical Co.   | 80,528    |
| 51. Jones-Manville Corp.                                       | 73,948    |
| 52. Planters Nut & Chocolate Co.                               | 72,985    |
| 53. American Chicle Co.  | 56,076    |
| 54. General Petroleum Corp. of California                      | 47,952    |
| 55. International Cellulose Products Co.                       | 46,622    |
| 56. Vicks Chemical Co.   | 44,668    |
| 57. P. Lorillard Co.   | 44,146    |
| 58. Richard Hildout  | 40,000    |
| 59. National Lead Co.  | 37,726    |
| 60. Macfadden Publications, Inc.                               | 32,678    |
| 61. Eternal Fuel, Inc.   | 31,689    |
| 62. Art Metal Works  | 25,974    |
| 63. Union Oil Co.  | 25,944    |
| 64. Smith Brothers   | 21,948    |
| 65. C. F. Mueller Co.  | 20,989    |
| 66. Solt-Off Manufacturing Co.                                 | 20,217    |
| 67. Eternal Fuel, Inc.   | 20,178    |
| 68. Knox Gelatine Co., Inc.                                    | 18,602    |
| 69. Breakfast Club Coffee                                      | 16,890    |
| 70. Robert Brothers Milling Co.                                | 16,890    |
| 71. Colonial Dames, Inc.                                       | 16,054    |
| 72. Knott's Soda Co.   | 15,377    |
| 73. Wilmington Trust Co.                                       | 15,377    |
| 74. Atlantic Refining Co.                                      | 13,285    |
| 75. Standard States Oil Co.                                    | 13,285    |
| 76. Bekins Van & Storage Co.                                   | 7,981     |
| 77. General Motors Corp.                                       | 6,431     |
| 78. Under's, Inc.  | 6,431     |
| 79. Nestle's Milk Products, Inc.                               | 5,987     |
| 80. Galienkamp Stores Co.                                      | 4,413     |
| 81. Galienkamp Stores Co.                                      | 4,413     |
| 82. Shell Oil Co.  | 3,558     |
| 83. Eagle Oil & Refining Co.                                   | 2,384     |
| 84. Erie Transit Co.   | 2,384     |

GRAND TOTAL .....\$44,584,378

### 'BIG TOWN' INTO SPOT FRANCES ROBINSON LED BY BOWES IN WHEATENA ADAPTATION OF 'BACHELOR MOTHER' FILM

Hollywood, Jan. 13.—Two network shows were shopping last week for new time and moved into more advantageous spots. 'Big Town' takes over the half hour on CBS abandoned by Major Bowes, starting Monday night on Monday to Friday night on NBC.  
The show is slated to repeat for a.p.m. airing in both cities.

Frances Robinson, film actress, will be the leading part in "Bachelor Mother," next adaptation in the re-recorded Wheatena "Playdays" series, starting Monday night on New York. Other leading parts will be played by Chester Stratton, James McCallion and Louis Russell.  
Carlo DeAngelo is directing the series, with Herwig and David Victor adapting the original Norman Krassan screenplay. Current "Five House" series is the other film adaptation. Ed Wolf Associates produces the series for the Compton agency.

**Al Nelson, Jr., in Navy**  
Al Nelson, Jr., son of the RGO-KPO v.p. and general manager of the Navy, with a request for sea duty. Just under draft age, chap decided he wanted action, so volunteered.

# Speed New 10 Kw. for WGEO

Schenectady, Jan. 13. Dismantling and moving of the physical apparatus of shortwave station W to San Francisco, KWID, it will become KWID under the management of the KFSO group there has not ended the Schenectady station, as many seems to think. WGEO did lose its 100,000 watts temporarily but has never gone off the air. It is about to be moved to a spare General Electric transmitter and continuing at 50,000 watts to beam on South America as before.

Actually G. E. engineers hope to have a new 100 kw. set-up for WGEO in operation here before other engineers complete the establishment in Fresno of the former equipment that was sold for Asiatic propaganda purposes at the suggestion of the United States government. Antennas and foundations were not moved to the Coast, hence Schenectady has this advantage in rebuilding for the big job.

San Francisco, Jan. 13. KFSO's short-wave affiliate, KWID, due to arrive here this week for assembly with efforts being made to get it on the air by March 1.

# First War Effort Meeting of Writers Is Talkative Rather Than Active

Meeting of radio writers last week to discuss possible means of coordinating script material for war effort purposes proved generally unproductive. Several smaller assemblages of talk, but nothing concrete was decided and no formal action was taken. About 125 scripters attended the confab, which took place Tuesday night in the ASCAP board room in Radio City, N. Y.

Bernard C. Schoenfeld, radio director of the Office of War Relocation Management, was the principal speaker, urging the writers to include more war effort material in their radio scripts. However, as pointed out by several writers present that the matter of such announcements is in the hands of sponsors, advertising agency men and networks, depending on the particular program. Although Schoenfeld said that a meeting should be held at the earliest possible moment, he said in answer to a question that he had no immediate specific plans or projects for those present to undertake, but merely desired to outline broad ideas for them to consider.

Replying to a suggestion by one author that the Government should spend some of the war budget to employ radio writers for defense show scripts, Schoenfeld asserted he is not authorized to make any such deals. He did not elaborate on the matter.

Referring to several members of the Radio Writers' War Effort Committee, which organized the meeting, Schoenfeld intimated the whole question of Government plans on commercial programs is to be considered by committee representing the American Assn. of Advertising Agencies and the American Advertisers. Intimated that the RWEEC will subsequently collaborate with the sponsor and agency men on the subject.

# FREE COMPANY PLAYS FOR WNYC REPEATS

Free Company radio plays, originally broadcast last summer by CBS in cooperation with a group of name authors, directors and actors, will be repeated by WNYC, Columbia City's municipal station, on a 13-week series starting Jan. 23. Programs run 5-5:30 p. m.

Show will be produced by the regular WNYC staff, with Mitchell Green directing.

# NO MEMBERSHIP NAMES

Jack Kirkwood Drops Club Start at Request of FBI

San Francisco, Jan. 13. Jack Kirkwood has dropped the membership report from his KFCRC Breakfast Club show at the request of the FBI. Precautionary measures taken to keep names being used as cover messages.

Company's five-week network comedy series, which has been discontinued, will be replaced by a third anniversary (16) with open house and samples of sponsors' products.

# BIG PAYOFF FOR RADIO MEN

Typical of Nation-Wide Drive, WBBM, Chicago, Sets Up Busy Schedule of Gratin Classes — WTRY, Troy, Has 111 Applicants

(The anticipated requirement of the United States Army for thousands of radio engineers is the cause of some worry in the industry as well as the Government. It is hoped that there will be many potential technicians for the Army among the 65,000-odd amateur shortwave operators, all of whom are now officially recognized by the Federal Communications Commission. The commercial longwave industry has already furnished a lot and will furnish more.)

Headline there is significance in the reported establishment in various cities of technician-training centers by the Army and the Institute of Broadcasters. Both as a matter of patriotism and self-interest, broadcasters could hardly do anything more helpful at this moment.—Ed.)

Chicago, Jan. 13. WBBM, which is running over the entire television space in the No. 1 LaSalle street building for a school for radio telegraph operators and radio technicians, will start classes for radio technicians and engineers. The school is headed by the Columbia engineers, headed by Frank Falkner.

The Columbia project, through cooperation with the nation's armed forces, is to help provide technicians for communications at sea, in the field and in home defense.

WBBM is contributing the space, the use of its radio line, and the use of its radio line, and the WBBM engineers are contributing time and talent to serve as instructors.

Instruction will give practical primary training in radio telegraph to men in this branch of service prior to their induction into the U. S. Navy, or to men eligible for military service who can take a significant part in home defense. There will be three sessions daily, 3-5, 5-7 and 7-9 p. m.

# Signal Corps Approves

Entire project was backed out by H. Leslie Atkes, Columbia v.p. in charge of western operations, with Atkes in connection with the project and a key man from the Signal Corps will be assigned to the WBBM school to duplicate the principles of war training that several thousand operators and technicians will receive basic training in the 13-week course. Atkes is free and the only cost to the students will be that of necessary textbooks.

# 27 Women Enroll

Troy, N. Y., Jan. 13. AJ Chismark, chief engineer of WTRY, has announced that 27 of the latter have enrolled in the technical phase of radio including control room operation. A number of the women have been received from the course, which is promoted in conjunction with the activities of the National Assn. of Broadcasters. Volunteers have been and are being sought. The course will be held at a local school or college, probably on Saturdays over a period of several months.

Applicants are supposed to have had some high school education and be interested in mathematics and the like. The possibility that women may be in the Navy and the National Assn. control room engineers as well as announcers, before the war has ended, may be taken into consideration for radio executives. Females could be present again.

(Continued on page 28)

# Women Technicians for Radio?

In connection with the Army's need for radio engineers to man army detector squadrons and perform other communications work (see story in adjoining column) the role of women in the event of a long war in two departments of radio operation largely blurred to femininity in the past. First, plant and studio engineering and second, radio engineering.

Male engineers will be especially wanted by the U. S. Signal Corps. Male announcers tend to run young in years and will probably be opposed prejudice against gal spellers although talking ladies a la Mary Margaret McBride, et al are not uncommon in commercial radio. This whole conjunctural subject is one more reminder of what war means and does.

# Radio Reporters at Actual War Scene Under Stricter Supervision And Carefully 'Accredited' First

## R.L. Stevens Succeeds Carlton on N.Y. Post

Robert L. Stevens has succeeded Leetens Carlton as radio editor of the N. Y. Post. Stevens has for the last couple of years been a member of the paper's regular war editorial staff, but formerly wrote a Red and Gin column as a part-time assignment.

Continuing in the same radio department will be Riney, a regular program, and Albert Cusick, on a part-time assignment as program supervisor.

Carlton is on an indefinite leave of absence with the Office of the Coordinator of Information (Domestic war committee).

# H.L. McClinton on MORALE PROGRAM

H. L. McClinton, v.p. in charge of radio for the N. W. Ayer agency, has been given a leave of absence to produce the half-hour morale program which the Government will debut over the four national networks Feb. 7. McClinton has recruited Bob Mortenson, of the Empire radio staff, as his assistant. McClinton was brought in by the Office of Facts and Figures as a consultant for the project.

As a result of the project, the couple weeks will be an organizing job more than anything else. McClinton will direct the show as well as participate in the writing staff is in process of selection.

# Cecil Brown Broadcasts Singapore 'Social News' And Draws a Backlot

CBS commentators ran into censorship difficulty in two different parts of the globe during the past week. Cecil Brown, broadcaster from Singapore, was ordered off the air by the British. Charles Coltingwood, of the network's London staff, explained during the course of a report to the States that he would have to bring his broadcast to an abrupt close because the censor didn't like the show. The show will be a finale.

It was said that Brown, famous as a survivor of the Republic, had been barred by the British authorities because he had commented on the social life of the local military but CBS' spokesmen in New York declared that they do not know if the Radio Singapore held that Brown's broadcasts were "detrimantal to local public morale" or that the censor of his broadcasts made him "persona non grata." CBS has appealed against the show's closure.

Washington, Jan. 13. Careful selection of individuals who may in the future get permission to enter 'theaters of operations' with the rating of 'accredited' writer, shuttler, reporter, or gambler. There's plenty of checking being done to plug every loophole by which an enemy snooker or propagandist might sneak into a combat line. Such intensive scrutiny ever has been made by the military, radio, and photographers, still photo and reporter.

Getting men to scenes of action is virtually impossible at present and will remain a difficult task under the best circumstances. Admirals and generals have decided that the number of gawkers will be held to a minimum. Such supervision must be exercised, and there'll be little free and easy running.

Most of the preliminary lining up of 'accredited' correspondents—the phrase covers both still and newsreel camera-toters along with press photographers—has already been done by the War Department. It will go automatically on the Navy's 'black and white' lists. The rules will be uniform to the greatest degree possible, though indications are that the Navy will be more generous in ferrying approved correspondents to points of interest.

At present, nobody is being permitted to speak beyond Hawaii, but shortly observers are expected to be allowed in the Caribbean basin and Newfoundland, and possibly the far Pacific. News editors of various outlets will be asked to furnish far-fetched in shooting men to Honolulu before the first bomb drops. The writing staff is in process of selection.

Aside from whewler principles are established by Federal Censorship Director Fred Goetz, there will be additional verbiage by the Army and Navy. For instance, it seems pretty clear that the future network will not be allowed to pick up running descriptions of actual maneuvers, and that the most of the exciting play-by-play accounts such as the one which followed the first few days of hostilities.

Mutual's Position On the radio end, the Army Bureau of Information has asked that the three national chains to submit names, but Mutual passed. Applications for the Mutual list are being received from stations. Mutual has no correspondents for single stations, but has admitted to theatres of operations.

## Trammell Chairman of Blue Exec Committee; Vice-Presidency Goes To Phillips Carlin of Programs

Niles Trammell was elected chairman of the executive committee of the Blue Network Co., Inc., at the first meeting Friday (9) of the new corporation's board of directors. The divorcement of the Blue from NBC and the establishment of a new network as a direct subsidiary of RCA was effected formally last week with the filing of incorporation papers in Delaware. Trammell, RCA spokesman, will remain as president of NBC, while Tom Rowan involves solely the Red Network, and strong denial was made of the report that he was slated to move in as head of the Blue when in and of a sale of that network is consummated. Mark Woods, the Blue's president, and Edgan Kobak, executive vp., will serve with Trammell on the executive committee. At last Friday's meeting Phillips Carlin, program head, was named as v.p. The board of directors of the Blue consists of Woods, Kobak, George S. DeSousa, John Hays Hammond, Jr., Joseph W. Helfferman, and Charles B. Joffile. The last four are all connected with RCA.

Blue Network's affiliates met at the Drake Hotel, Chicago, tomorrow (Thursday) to hear Edgan Kobak, who outlines the Blue's plans and policies.

**Don Gilman**, executive vice president of the Blue Network, set the set-up of officers that has now been determined. He has returns to a post substantially similar to his long-time job and the temporary what-does-it-mean title as head of Pacific public relations is forgotten.

**Widney Strotz** has meanwhile assumed his new role as west coast v.p. of NBC, also as v.p. of RCA. E. R. Boroff of Chicago also gets a Blue vice presidency along with Keith Kington and Lunsford P. Yandell, the latter also being treasurer of the Blue and a fast-riser in the ranks of its relative short tenure on the NBC payroll.

## COPPER'S USE FURTHER CURTAILED FOR RADIO

Washington, Jan. 13. Increasingly tighter grip of war on various branches of the radio business is demonstrated by the Office of Production Management announcement Friday (7) that hereafter copper can be used in making receivers only when indispensable to carry electrical current. Margin of safety is allowed but no decorative use will be tolerated.

The most recent priorities division rule cuts out that sale of copper sets complying with the order but not for any other reason, but implies that the use of copper can be dropped by the open to prevent any abuses. In general, the use of copper in the manufacture of "wire and contacts," shielding, and special screws. No more spiraling in copper dials, knobs, switches, or shafts, under the edict.

## \$2,300,000 to Operate FCC Next Year

Washington, Jan. 13. Fractions of employees—a bookkeeping trick—will be dropped by the Federal Communications Commission during the fiscal year opening July 1. Finance Secretary Roosevelt's 1943 budget, submitted to Congress Wednesday (7) reveals a net saving of \$74 million from the amounts appropriated for the current 12-month accounting period, the bulk of the cut comes in national defense expenditures.

Regular appropriation for salaries and office expenses will be \$2,300,000, compared with this year's \$2,215,000, while the defense allotment will

## Signal Corps

Continued from page 27

into service as spikers more easily than they could as control room operators.

The draft on manpower in control room service is being made of the young and who must possess quick reflexes, is expected to be considerable. Same is believed likely to be true of announcers, if war lasts a long time.

## Highway for Iowa

Mason City, Ia., Jan. 13. F. C. Eighmey, manager of KGLO, has appointed radio co-ordinator in Iowa, representing the national defense committee of National Association of Broadcasters. In this capacity he is traveling to various schools in the state, which will offer courses in radio technique, all schools to be sponsored by Uncle Sam.

Working with Eighmey on plan are M. S. Croft, head of electrical engineering at Iowa State college, Ames, and H. O. Croft, head of the mechanical engineering department at the State University of Iowa, Iowa City.

Schools inaugurated to reactivate radio technicians for service in armed forces. Course will be held with 144 contact work hours and 96 hours for home study.

## WCCO Engineer Active

Minneapolis, Jan. 13. Hugh S. McCartney, WCCO chief engineer, has been appointed to represent radio on the Minneapolis-Dulles board's technical advisory committee. Earl H. Gannon, WCCO general manager, is head of the Minnesota Technical Advisory Committee.

Others from the same station engaged in defense work are Art Al Sheehan, assistant manager, in charge of Red Cross programs, and Max Steiner, technical advisor, head of the committee to collect books in the Twin Cities for Army camps.

## Fraco Training 'Em

San Francisco, Jan. 13. Joe Landrum, KYA engineer, has been appointed an instructor at Samuel Gompers' trade school here to turn out technicians for defense. Previously, F. H. Christman, another KYA engineer, got a civilian job with the army signal corps.

## NOXZEMA CITY QUIZ

### NOW ON KMBC, KMOX

Kansas City, Jan. 13. Stations KMBC of Kansas City and KMOX of St. Louis last Sunday night had a quiz series called "Quiz Me" and "Two Cities programs for Noxzema with a half hour show beginning at 10:30 p. m. The quiz series was occasioned by KMBC's carrying of the 40-minute "Sun Show soap at 10:30 p. m. The Lever Brothers show is transcribed from its Tuesday night red net, and the quiz series will continue on KMBC, CBS affiliate here, since the Lever Brothers classic could not clear distant time.

## Separate Appropriation, However, Covers National Defense Activities of Special Branches

Washington, Jan. 13. Fractions of employees—a bookkeeping trick—will be dropped by the Federal Communications Commission during the fiscal year opening July 1. Finance Secretary Roosevelt's 1943 budget, submitted to Congress Wednesday (7) reveals a net saving of \$74 million from the amounts appropriated for the current 12-month accounting period, the bulk of the cut comes in national defense expenditures.

Regular appropriation for salaries and office expenses will be \$2,300,000, compared with this year's \$2,215,000, while the defense allotment will



COL. JIM HEALEY

Who has been continuously sponsored on one or more stations since 1931. A proven result-getter for national advertising, this veteran reporter, columnist, editor and publisher is currently sponsored for sixteen quarter-hour weekly.

Always available for network and "rates are right."

COL. JIM HEALEY  
154 W. 46th St., New York

## STUDIO SHOWS FATE UNCERTAIN

In conformance with an edict from the Government, Columbia has shut down on the issuance of national advertising for its variety programs. Impression in some broadcasting quarters is that this move is a forerunner to the elimination of all public attendance of network and local station broadcasts.

There would be felt severely by audience participation and variety programs.

## Doctor Role Back Into

### 'Big Sister' But Gabel Not Playing This Time

Part of John, the doctor-husband in the 'Big Sister' serial, is being written back into the script after a absence of more than a year, thereby returning the show to its former general story line. However, Martin Gabel, formerly featured on the program, is not a candidate for the part as it comes back into the picture, who the execs of the divisions are now being held for the assignment. Meanwhile, Gabel is doing work at the Cort, N. Y.

Setup of the 'Big Sister' program, formerly one of the two or three top-rated serials, has been undergoing repeated revisions for a period of more than a year. Knowles Entertain, just before giving up scripting the series, married off the two leading characters, Ruth (Big Sister) and John. That resulted in a dropping off in audience suspense and a decrease in the rating, so the character of John was written out of the show, sending Alice's long run as co-star. After several other authors had the scripting assignment, it was given to Julian and, who will continue it.

Subsequently, Alice Frost, title player and remaining star, married Dr. William Tuttle and this led to a climax to continued differences with Mervyn Williams, radio director of the Rulifson & Ryan agency, both resigned from the show. Tuttle has since set up and headed a daily radio department at the York & Lyons agency, besides continuing to host "The Shadow" on CBS.

While Miss Frost is now free, "Big Sister" is now directed by James Frawley, who has put in several top-rated serials, has also included Nancy Marshall and the cast includes Arnold Moss, Peggy Conklin, Samson O'Neil, Richard O'Day, Owen Kelly and Ned Weber. Chester Liebert is organist, Ted Miller pianist and Ora Nichols handles sound. The program airs 12:15 p. m. on CBS for Rinsco.

## Lou Brink Substituting

### As Dave Rows Vacations

Hollywood, Jan. 13. Lou Brink, who has been appointed as Lou as host of "Adventures in Melody" and "California Melodies" on NBC, is east on a visit with Judy Garland.

## Who's Who in the Blue

**BOARD OF DIRECTORS**  
Edgar Kobak, President.  
Mark Woods, Vice-President.  
Lunsford P. Yandell, Treasurer.  
Charles B. Joffile, Secretary.

**EXECUTIVE COMMITTEE**  
Niles Trammell, Chairman.

**OFFICERS**  
Mark Woods, President.  
Edgar Kobak, Executive Vice-President.  
E. R. Boroff, Vice-President in charge of Central Division.  
Phillips Carlin, Vice-President in charge of program.  
L. G. Gilman, Vice-President in charge of Sales Division.  
Keith Kington, Vice-President in charge of stations.  
Lunsford P. Yandell, Vice-President and Treasurer.

**DEPARTMENTS**  
George M. Benson, Eastern Sales Manager.  
Judith Cortada, Trade News Editor.  
Edward F. Evans, Research Manager.  
Murray B. Grabhorn, National Spot-Sales Manager.  
B. J. Hauser, Sales Promotion Manager.  
E. P. H. James, Director of Publicity and Promotion.  
Dorothy Kemm, Contract Acceptance Editor.  
George Milne, Chief Engineer.  
John H. McNeil, Manager, Station WJZ.  
Tracy Moore, Western Sales Manager.  
Earl Mullin, Manager, Publicity Department.  
John H. Norton, Jr., Station Relations Manager.  
Murray B. Grabhorn, National Spot-Sales Manager.  
Robert Sauske, Assistant to Executive Vice-President.  
Merrill R. Schwindler, Central Division Program Manager.  
James Sitton, Central Division Program Manager.  
Fred W. Throemer, Jr., General Sales Manager.  
D. B. Van Houten, Office Manager.

## Tom Revere Joins Bates; Hawkes, Others Fill In; Day Now B&B Partner

Tom Revere has resigned as v.p. in charge of radio for the Bates & Bowles agency Feb. 1. Revere's spot at B & B will not be filled for the time being. Instead the executives of the agency's radio department will carry their duties reshuffled. Kirby Hawkes assumed charge of all program production, Bert Prager will handle all talent, Eddy Showell, formerly in charge of talent, will serve as business manager, and Marn Holler becomes the manager of the Hollywood program.

Revere is moving to the Ted Bates agency to succeed Jack Runyan as v.p. in charge of radio.

Another major change at Bates & Bowles is the entry of Bill Day, formerly a copy chief with J. Walter Thompson, as a full-fledged partner. Day will be in charge of creative and planning. Chester Bowles has meantime taken a three-month leave of absence to head the distribution of all materials under the OPM in Connecticut.

Burg Lee quit as the agency's director of publicity last week to join the press division of the U. S. Treasury in Washington.

## BAN ALL 'REQUEST' PROGRAMS FOR WAR

Bridgeport, Jan. 13. All record request programs have been dropped nationwide by the National Association of Broadcasters for duration of war, to guard against giving information to the enemy.

Move is expensive to several state broadcasters who have built up large telephone and wire followings.

## FATE OF SUNDAY NBC SECTIONS UNDECIDED

Ultimate fate of various NBC departments, and divisions of Department, remains uncertain following the "Government" proceedings that segregates the Blue from the Red, the latter to be known hereafter simply as NBC. No decision has been made yet on such activities as news and special events, public interest programs, women's program, music library, etc. These units may be placed in "service" available to both NBC and Blue.

NBC press is divided on a basis of Red Mullin and some eight assistants taking up independent quarters on the third floor of Radio City with the Blue entrenchment, while John McKay will head the remaining NBC press division retaining the majority of publicity personnel.

## Drees for Kirchner

Chicago, Jan. 13. Jack Drees takes over the WIND "Night Watch" program of pop recorded music, replacing Claude Kirchner, who joins the army.

## Drees also will continue leading his regular daily 'Sports Edition' show on the same station.

Sandra Michael, Red throatist, has been named author of "Against the Storm" which will be featured at her Silvermine (Conn.) home. She goes to Palm Springs, Cal., to call the "Coffee Club" from now on.

James Forster is new assistant to Frank Bayliff, director of publicity and promotion for station KMBC, Kansas City.

## Wrong Age for Carter's Pills

### Street & Finney Trying a Middle-Aged Slant—Pat Barnes Ence Program (West of Cleve. Only)

Street & Finney on behalf of Carter's Little Liver Pills is trying out "nostalgic" review idea on NBC-west of Cleve. Pat Barnes has been hired as emcee of program, which includes the Nat Brunfello orchestra and is using rotating guests. Last week's was Blanche Ring. Cast will be in costume in New York City and heard local radio.

Carter's Pills has "Inner Sanctum Mystery" on the Blue, a horror series which has achieved good popularity. A survey seems to indicate that the appeals primarily to high schoolers, young folks and parents' good customers for pills.

Hence the switch to middle aged listeners with a program calculated to appeal that way.

## 'BOWDY REVUE' TOWED DOWN

Boston, Jan. 13. Carl Moore's "Bowdy Revue" on WEEI is being "towed down" and will be called the "Coffee Club" from now on.

Moore sings and emcees with vocalists Jean Collins and Bill Elliott.

Frank Stone, general manager of WSM, Nashville, has been appointed to the Red network program board.

# THE NEW YEAR AT RADIO

## A Toast to America's Allies

Emil Briescher agency has come up with still another transcribed script. This time it's "A Toast to America's Allies," starring the "Victory" choir and using as orchestra the "Victory" band of Princeton. The 15-minute transcribed spot has already been sold to Acme here in the west, riding seven days weekly on KGGO and KXO locally. Started Monday (13).

Unlike previous beer spots developed and waxed by the agency, this series, saluting friendly nations, will be offered for sale regionally to any account. Limiting "Barrel of Fun" and similar waxes to such accounts narrowed the market before.

## Yanks Now Getting Steady Dosage Of Programs Concerning 'Neighbors'

Taking seriously the task of familiarizing people in the United States with South America, as well as acquainting South Americans with the U. S., Office of the Coordinator of Inter-American Affairs (Rockefeller committee) is responsible for 17 shows currently on U. S. networks strictly for domestic consumption. There are, in addition, many local programs in this country with Latin angles, behind which is the hand of the Rockefeller organization. Some 34 such shows in all are to be heard in New York City. Four of the programs is announced as sponsored or aided by the Coordinator's office and most listeners don't consciously realize the large quantity of Latin Americans there are getting, or why. Each program, nevertheless, the committee feels helps to cement relations between the people of the two continents. CIAA is of the opinion that an important step to inter-American unity is knowledge by each people about the other and thus the large-scale program in this country.

Shows run from quarter-hours of Latin American rhythms to the 15-minute Telephone News program, sponsored "Good Neighbor News," heard on CBS five nights a week. A letter in a broadcast concerned solely with events in South America. There are a number of straight educational programs, too.

### PERSONALITIES UP CBS

New Shortwave 50,000-Watt Insurance Popcorn from N.Y. Area

With inauguration of its new 50 kw shortwave transmitter, CBS has started a new nightly show to South America which is available to stations in Latin network for pickup and rebroadcasting. It includes personalities, special events and human-interest stories, as well as a short-running headline news.

One of the top events so far was to present Joe Louis as the personality of Friday (9) night, but before he was to go into the ring, with Louis again in presence of Arturo Godoy, NBC's first American fighter who once battled for the championship. CBS program introduced with cooperation and aid of the Office of Coordination of Inter-American Affairs (Rockefeller committee).

## Pull Mall Sound Effects Too Close To War-Like for CBS' Satisfaction

Pull Mall cigarettes will continue to broadcast announcement scheduled without any modification of their sound effects contents, it is revealed by the Rutherford & Ryan agency. The question of whether changes in the "transcriptions" made by the agency the othering came after CBS had turned down contract renewals for the agency on its mandate to operate stations on the grounds that the discs, which include naval and

### WAITE HOYT IN CINCY

His Arrival Is Promoted Big by Station WKRC

Cincinnati, Jan. 13.

Waite Hoyt, former major league hurler and of late with WOL, New York, started pitching with commercial tagging last week when joining WKRC, Mutual affiliate. He is doing a quarter-hour sports program on weekday nights for Almas & Doepke, department store. His stint is titled "According to Hoyt."

In bowing to Cincy dailies, Hoyt was spotlighted in a special 45-minute stanza in which the station's news staffers, along with Mayor Jim Stewart, biggies of the Red's ball club and sports scribes were heard. Inroad included transcribed puffs for Hoyt from baseball radio matches in New York.

During the baseball season, he will announce the Red's games, with Dick Neibitt, staffer, as assistant.

### Butler of Columbia U. Opens New Shortwave Series Out of Boston

Boston, Jan. 13.

Dr. Nicholas Murray Butler, president of the Carnegie Endowment for International Peace, called on American public opinion to fix its eyes on post-war conditions to be faced by international, democratic leadership, the address launching a new series of empire programs over shortwave WRUL. The new series is directed by Sir Angus Fisher of the British Library of Information, and is designed to tie together the various nations of the British Empire through the United States, as the British Broadcasting Corporation, as the British Broadcasting Corporation, as the British Broadcasting Corporation.

The broadcasts are to be given every Monday, Wednesday and Friday at 8:15 p.m. (EST).

Under-secretary of State Frank E. Bostwick, who is a member of an advisory committee consisting of Prof. James T. Shotwell, former Under-Secretary of State, Frank E. Polk, Shepard Morgan, vice-president of the Chase National Bank, Huntington Elyrd of New York, and Charles Sumner Bird of Boston.

military sound effects were too ticklish for present times.

Stations on the west coast dropped the airing of the Pull Mall blurb during the week of New Year's entry into the war because of the extreme precautions being taken against raids but these same stations have since then returned the discs to their schedule. NBC has continued to release the transcriptions over its own managed and operated outlets.

## RADIO NEGOTIATES DEFEAT

### New York Representatives of Honolulu Stations at First Feared Wholesale Cancellations of Advertising Placed from Mainland

#### GOOD FOR MORALE

Radio business as far as United States accounts are concerned have held up so well for Honolulu stations that the stations' reps involved have abandoned the idea of issuing an appeal to American advertisers to support the stations in this American outpost if only for the morale factor. The reaction of American advertisers to the attack on Pearl Harbor has been far to the contrary of what the media on the island had expected, instead of cancellations there has been an increase in advertising contracts.

Shortly after the Pearl Harbor assault the three organizations which represent the stations and newspapers in Honolulu became worried about a possible withdrawal by U. S. advertisers. The reps went among the trio of issuing a general letter to the former urging them to support their expenditures in Honolulu if only for the confidence that such support would convey to the island radio stations.

The developments turned out to be in the favor of the radio stations, and the three had feared.

The rep organizations that did the courting were the U. S. Radio Agency, John Blair & Co. and O'Meara & Ormby. Katz has KGU and the Honolulu advertiser's group represents KGMB and KHCB, while O'Meara & Ormby has the national sales agency for the Honolulu Star-Bulletin.

Only changes that the Honolulu stations have made in their program schedules has been to drop the news and Filipino language news broadcasts.

## Make-Believe Air Raid Staged Realistically and Some People Get Scared

Philadelphia, Jan. 13.

Philly experiment scare reminiscent of the Orson Welles "invasion" of a couple of years ago was staged at the Bendix aircraft plant here last Tuesday (7). As the police radio called out fire trucks, doctors, ambulances and emergency squads, reporting "130 casualties," it was the radio that alerted calls and in other cities and reports were spread that Philadelphia was the first American city to suffer an air attack.

The drill was pulled off a surprise, with no part officials and newspapers tipped off in advance. The police radio announcer carried out his part with pan. Sending wardens, demolition squads, firemen, etc., to the scene of what he described as "bombed-out aircraft plant."

Dial-listeners, listening in to short-wave, had no way of telling that this was only a drill. Newspaper offices were deluged with telephone calls. Streets were jammed with people clogged with cars of curious who heard the broadcast. Queries came from local associated press bureaus as far away as Detroit. As persons near the scene of the "bombing" were being heightened by the sight of people being carried off by the trucks of ambulances, searchlights playing over the "wrecked plant," etc.

Massed Avila, Spanish announcer on WLVU, Crowley's international station, has been appointed "honorary consul" of Mexico for Cincy.

## Buenos Aires Judge Hears Charge That Station Belgrano Under-Paid for Music With Okay of SADIAC Executive

### Colgate, Lipton, U. Drug Place Programs, Blurbs On CFCF in Montreal

Montreal, Jan. 13.

Canadian Marconi station CFCF has the following new programs and extensions for the current year:

Colgate-Palmolive-Peet extended for 52 weeks from Jan. 1 from 6:15-6:25 p.m. (EDT).

Thomas J. Lipton, 255 spot announcements twice daily, Monday through Friday started Jan. 2.

Toronto Star Weekly, 38 spot announcements four times daily, Thursdays and Fridays, from Jan. 1.

Canada Starch, new program, "Secret Service Scouts," 38 programs, three a week, from Jan. 2.

United Drug of Canada, 155 spot announcements three times weekly from Jan. 2.

H. G. Vailquette, Ltd., British United Press "In Movie Land," replacing Sigma "Upright spot, 10:25-10:30 p.m. (EDT), 38 programs, Monday through Thursday, from Jan. 2.

United Drug of Canada, 56 programs, Monday through Friday, 11:30 p.m. (EDT), started "Aunt Jemima," from Feb. 16.

## LEVERS REWIND CANADA SHOWS

Montreal, Jan. 13.

Lever Bros. has started the new year by changing its program time from half-hour to quarter hours on the French language radio circuit and adding time from Canadian Broadcasting Corp. CBF station and network, and from the independent French-language station CKAC and its French chain. Levers will have day following over the CBF chain Monday through Friday. They are "C'est la Vie" ("Such is Life") plugging Lux soap; "Grande Soeur" ("Big Sister") for (Rino; Lionel Parent, singer, also for Rino; and "Tante Lucie" ("Aunt Lucy"), new transcribed program for Lux soap. These programs are in each case repeated the following over the CKAC chain except the Friday show, which comes up again the following Monday.

Levers also handles La Pension Velder ("The Velder Boarding House") through Procter & Gamble through Friday, every week over CBC and CKAC and their French networks.

Merlin Atronsky, NBC commentator, who has been broadcast from Andersen, Tulu, has been shifted to Britain's Naval Base at Singapore.

Buenos Aires, Jan. 5.

Charges that the Accounts Committee of SADIAC (Society of Argentine Actors and Composers) found faulted entries in the radio records of the organization despite refusal of President Francisco Canaro to permit examination of books, caused a sensation when made in the court of Judge Ramon S. Vasquez here recently. Charges against Canaro (who also is leader of one of Argentina's top tango outlets), Jaime Yankevich, president of Radio Belgrano, one of the two leading transmitters here, are currently being tried.

Drorio Diorio, composer and orchestra leader, who was named accountant at a special SADIAC meeting, declined to be when asked permission to examine the books Canaro told him that he had lost his own house and refused. Diorio alleged Canaro was "careless" because SADIAC's personal friendship with Yankevich.

It's charged that Belgrano (like Radio Splendid and Mondo in the 'A' category), agreed to pay SADIAC 5% of its gross revenue. But despite the fact that it had the greatest amount of advertising and income, Belgrano paid less than the other stations.

"Canaro would argue that his friend Yankevich had paid his percentage in accordance with his declared receipts," Diorio told the court, but Canaro has not respected the position of the members and has violated the confidence placed in him. Diorio said that the books made in the official account books and said annual report of the post-1935 period had charge of radio broadcasting and the income tax department, showed that receipts of Belgrano were \$500,000 and 3,600,000 pesos, respectively, in '38 and '40.

"This totals an average of 295,833 pesos per month, station should have paid 14,791 pesos. Actually it paid 18,925 pesos," it was alleged. Case is still under consideration.

## Ponds, Peepsod, Quaker Among Renewals at KCAC in French Language

Montreal, Jan. 13.

KCAC, independent French language station with chain blanketing Quebec province, has following renewals:

"Quits ou Double" ("Double or Quits") Delaware & Hudson Coal, 13 weeks from Jan. 13.

"Ceux qu'on Aime" ("Those We Love") Ponds' Cold Cream, 13 weeks from Jan. 13.

"Les Aventures de Routellette" ("The Adventures of Routellette") Quaker Oats, 13 weeks from Jan. 13.

"Theatre de Chez Nous" ("Home Theatre") which was held over from Andersen, Tulu, has been shifted to Britain's Naval Base at Singapore.

## Two Advertisements (Ex-Lax, ests) In One-Minute Spots From Joe Katz

San Antonio, Jan. 13.

A new trend in one minute e.t.s. may be making its appearance. New idea is to have the one minute announcement contain a 15 second announcement and a 15 second echo announcement for another product.

Here is that of a series of announcements placed by the Joseph Katz Agency for Ex-Lax. First part of the announcement is a dramatized blurb about the laxative followed by a chime and a short blurb about

"It's the handy roll for heart burn, but it is, of course, unusual to hear a one-minute announcement inserted on a quarter-hour program. But during the time it is sold to one sponsor for the various brands, but one program for the minute e.t.s. and while it advertises two products is something new in radio for 1942.

At Pease is newest network show to be added to WSPD, Toledo.

# NBC-CBS Challenge of FCC Heard; Caldwell Cites Ballantine Case In Mutual Rebuttal; Judges Ponder

Declaring that they were battling for their very existence, NBC and CBS on Monday (12) appeared to statutory court of three judges in the New York City federal court to grant them a temporary injunction against the Federal Communications Commission to prevent the 'orders' of the Government organization originally dated May 2, 1941, from being put into effect.

Injunction is sought, pending trial of the issue (The U. S. is meantime seeking a summary judgment against NBC and CBS in a counter move filed in Chicago.)

John T. Cahill, former U. S. Attorney for the Southern District of N. Y., represented NBC in its battle. He opened by telling the court, which consisted of Judges Learned Hand, John Bright and Henry W. Goddard, that the "time option clause is the heart of the network's affiliated chains in that it enables a network to operate as a comprehensive unit balancing local and national service. It is the belief and firm business judgment of NBC executives that they cannot operate nationally without the option clause and without which irreparable damage will be caused."

Cahill declared the FCC had no power to make the ruling it did, and that Congress had appointed it just as a policeman not as a writer of laws. He declared the FCC was trying to circumvent the power of the court in its ruling, and said that NBC had already suffered 50 odd cancellations from affiliates with more expected. He asked that the decision of the court be reversed and that it consider the factual relationship between the powers of the Commission and the laws of the state. He said the FCC was not entitled to summary judgment, and that issues of fact existed which could not be waived. He insisted the court consider the public welfare and declared that the American people today possess the finest network system in the world, and that a status quo until a decision is made after trial was all that was being asked. If the injunction was not granted, he warned, the public would be faced with an impairment of service when they needed it most, in war times, and said that once the net-

works are broken down they cannot be put together again.

Cahill pointed out that NBC had segregated assets of the Blue network and now only operated the Red. He described the difference in sponsored and sustaining shows, and said that NBC spends \$4,000,000 yearly on its telephone and telegraph lines to its affiliates. He said that as of June 1, 1941 NBC owned six out of 79 stations on the Red, and four of 99 on the Blue. CBS has 123 affiliated stations and Mutual 176 at the same time.

Charles Z. Hughes, Jr., took up the cudgels for Columbia, and pointed out that the symphony programs which are character builders, and those of a like nature are possible only because of sponsorship and affiliation. No small station is sufficiently powerful or has enough money to hire the talent that a network can. He cited as an example an advertiser term between radio advertising and advertising in a nationally known publication such as Life or the Saturday Evening Post. The latter two can show circulation that is guaranteed, and radio must be able to compete by showing affiliates that are guaranteed.

A sponsor who is told 50 stations are available, and after three weeks of declining takes a program, sets up his tent, and then discovers 10 of the stations because of no time option clause have taken other programs in his spot, will go to the newspaper to advertise. Radio must be able to guarantee its outlet, otherwise it is liars.

Hughes' plea  
Hughes pointed out CBS spends \$75,000,000 yearly carrying the N. Y. Philharmonic Orchestra, a sum of \$800,000 yearly on television, \$500,000 on sustaining good will programs to Latin America, an enormous sum on news broadcasts, refuses to sell time on public questions, but gives time to both sides of a controversy free of charge, permits no religious sponsorship, eliminates objectionable advertising such as is provided by laxative programs, etc. If the affiliates are taken away this will not be possible, and all the evils of these programs as sponsored will come to the fore. The networks will be forced into economic opportunism because they will not otherwise be

## NBC Gets Lee Overflow!

Hollywood, Jan. 13. Don Lee lost a nice piece of business last week due to inability to locate time schedules so as to accommodate United Bakeries, "Red Ryder" serial. The bakers wanted identical half hours three days a week and when the Lee crowd couldn't block it off they took the bit to NBC for a coast ride on the blue.

Fulton Lewis continues his campaign on the Lee net. In four days a week under United banking.

able to survive. He said that in 1940, 455 of 850 stations were affiliates and CBS's \$22,000,000 assets, \$18,000,000 were on network broadcasting.

Talford Taylor, general counsel of the FCC, then took up the Government case. He said that he felt the FCC for a time and expansion needed explanation, and proceeded to describe the manner in which it was created and its purposes. Taylor declared it was his belief that the suit was without jurisdiction over the case because he felt the local stations were the only ones who could question the FCC ruling and not the national, unlicensed networks. He continued yesterday (Tuesday). Present in court Monday (12) were David Barnoff, William Paley and Niles Trammell.

In Three Weeks!  
The lawyers finished up Tuesday and the oral pleadings along with the briefs went to the judges. They will determine three questions when they hand down a decision, which is not expected for at least three weeks:

- (1) The jurisdictional question. The FCC alleges the court has no power to rule.
  - (2) Secondary jurisdictional question that the court is without power to pass on the FCC regulations themselves if it finds it does have the power.
  - (3) The reasonableness of the regulations themselves.
- Talford Taylor, chief counsel for the FCC, in a summation estimated that the national advertisers throughout the entire country to be less than 300 in number and then answered questions directed at him by Judge Hand. Referring to an argument previously gone into on the indecision of an advertiser to want an advertisement unless he had a secured market of a certain number of guaranteed stations, Hand asked how the FCC would circumvent this situation by its new rulings. Taylor admitted a hardship might be in effect both here and on the time element which was brought up for explanation by

# Trammell Taunts Mutual With 'Lack of Development of Radio Art'; Says MBS' Assets 'Exceed RCA's'

Judge Bright, but declared the good to be done far outweighed the bad. He said, after a long and heated debate, declared the suit was started prematurely and that NBC and CBS should move forward for a further order of the FCC.

Louis G. Caldwell then spoke for Mutual, but in a history of the network and said that the serious situation did not arise until 1930 when Mutual became a national chain. Then NBC demanded exclusive five-year contracts with its affiliates, whereas before one or two years had been sufficient, he declared.

Caldwell referred to the case of Ballantine Beer, a Mutual account, which had 14 Blue affiliates, but dropping Mutual. The Coca-Cola Hour, which with its \$2,500,000 spending represents one-third of Mutual's business, is also in danger, he stated. The case reserved decision by remarking it was impressed by arguments on both sides.

A strongly-worded reply was made by NBC, under the signature of Charles E. Kettering, assistant general manager in Chicago. This statement appeared Monday and read, in part: "This suit is a direct result of a series of attacks that have been instigated against NBC and the Blue Network by the Mutual group. Mutual is pledged to sell to it important parts of the Blue Network. It should now be reviewed that about two years ago the dominant interests in Mutual, R. H. Macy & Company and the Blue Network, entered into an agreement with the Blue as a Coast to Coast network. By such elimination of the Blue Blue Mutual station network to diminish rather than to increase network competition. There would have been three national-wide networks instead of four as at present. "We intend to discontinue the Blue Network. Mutual began campaigning in Washington and elsewhere, urging the Federal Communications Commission to enact new network regulations which would enable Mutual to achieve the end it sought. Meanwhile, Mutual also induced breaches of contract between our Blue Network and affiliates. These latter moves would prove in these court proceedings.

While Mutual claims to be the "little white girl" of the network and about "bigness" at others, it does not call attention to the real control of the network. It is the wealth and power represented by the small clique of seven Mutual stockholders, including the Tribune and R. H. Macy & Company, whose influence and domination is being increased by the FCC. It also induced breaches of contract between our Blue Network and affiliates. These latter moves would prove in these court proceedings.

## LONG-EXPECTED MUTUAL SUIT FILED

Chicago, Jan. 13. Mutual web last week filed the long-expected suit against the Radio Corporation of America and NBC Corporation of America and NBC. Mutual is asking \$10,275,000 damages from RCA and NBC on charges of conspiracy to violate the anti-trust laws.

Suit charges that the defendant companies and their officers engaged in unlawful combination designed to hobble the Mutual system and prevent it from competing freely and an equitably in interstate commerce of network radio programs. Mutual asserts that the NBC exclusive contracts with its affiliates prevented these affiliates from making the best choice as to what program they would carry and that therefore these stations could not take Mutual programs, even if they so desired. In this way, Mutual takes were prevented from being heard on these stations and the sponsors of these programs were thus kept off of these stations and so lost many additional listeners.

Mutual is asking triple damages under the provisions of the Sherman act. Actual extent of damages claimed is \$4,425,000.

Mutual's suit takes on particular importance due to the previous filing of a conspiracy suit against NBC and Columbia by Mutual executives following the close of their meeting with the Blue's officials at the Drake hotel in Chicago, last month (11-25). The program for the Blue affiliates calls for a morning talk session, at which the Blue will present its new plans of operation, a luncheon, another talk session in the afternoon and a dinner.

Among the Blue executive roster

that will be on hand for the Chicago gathering are Niles Trammell, Mark Woods, Edgar Kobak, Lumsden, and other Mutual executives. Following the close of their meeting with the Blue's officials at the Drake hotel in Chicago, last month (11-25). The program for the Blue affiliates calls for a morning talk session, at which the Blue will present its new plans of operation, a luncheon, another talk session in the afternoon and a dinner.

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## VADA STAYS EAST FOR CBS

Charles Vanda, western program director for Columbia Broadcasting System on the Pacific coast, now in New York, will remain the east indefinitely to take over program relating to the national emergency.

He will produce and Earl McGill will direct a series of live programs for the 10:30 spot Sunday nights, replacing "Columbia Workshop," which Charles Vanda has been patterning. Also, effective Feb. 8 with the end of the Helen Hayes show, the network will shift its Sunday afternoon news roundup into the vacated 8 p.m. slot Sunday-

## 'After you Finish at Blue Meeting Come Visit Us'—Webber Invitation

Mutual Network has circularized the affiliates of the Blue Network with a letter asking them to attend a meeting with Mutual executives following the close of their meeting with the Blue's officials at the Drake hotel in Chicago, last month (11-25). The program for the Blue affiliates calls for a morning talk session, at which the Blue will present its new plans of operation, a luncheon, another talk session in the afternoon and a dinner.

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WKY will dominate Oklahoma in 1942!

OKLAHOMA CITY  
PUBLISHED BY  
THE OKLAHOMA NEWS



ABBOTT AND COSTELLO



GENE AUTRY



VICTOR BORGE



EDGAR BERGEN  
CHARLIE McCARTHY  
& MORTIMER SNERD



ELMER DAVIS



RED BARBER



BOB CROSBY



BOB CROSBY



KEN CARPENTER AND  
JOHN SCOTT TROTTER



BOB ELSON



THE  
MERRY MACS



DR. HARRY HAGEN



CECIL B. deMILLE



JERRY LESTER



HERBERT MARSHALL



CHARLES LAUGHTON AND MILTON BERLE



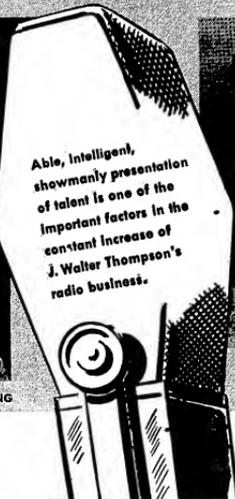
MARY MARTIN



CARLTON E. MORSE



RAY NOBLE



BERT WHEELER  
AND HANK LADD



SHIRLEY ROSS



LOU SILVERS



RAYMOND GRAM SWING

# J. WALTER THOMPSON COMPANY

NEW YORK CHICAGO SAN FRANCISCO HOLLYWOOD SEATTLE MONTREAL TORONTO  
LATIN-AMERICAN DIVISION Also offices in principal world capitals



## WCAR, Pontiac, Bans Socialists

Leftists Reply Ban on Eve of Bill of Rights Celebration Is a Mockery

Detroit, Jan. 13.

Socialist Labor Party broadcasts have been banned at station WCAR, Pontiac, Mich. Party now charges that it broadcast over the station for two years on Sunday afternoon, but on the eve of the 150th anniversary of the Bill of Rights the station banned the program "due to war-time conditions".

Party is contending that all the Bill of Rights radio celebration of rights, including free speech, was just so much sound and fury, signifying nothing. The Socialists are charging that even in wartime, when we are fighting for democracy, such banishment of free speech from the air is a poor sample of the things we are fighting for in the world.

### The 'Christi'-w Front

Boston, Jan. 13.

Following Walter Winchell's radio blast at Francis P. Flaherty, all-time head of local Christian Front, Police Commissioner Joseph P. Timilty had the organization's 110 headquarters raided and a large quantity of Nazi propaganda seized. The literature was published by Flanders Hall, a New Jersey house, and was on open sale there.

After much police activity, Moran is said to have agreed to disband the Christian Front here.

### The Right to Criticize

Toronto, Jan. 13.

New 'Birth of Freedom' series devoted to the story of democracy's growth in Canada begins tomorrow (14) with the Canadian Broadcasting Corp. carrying the series of six plays on the national network. All will emanate from CBE, Toronto, with James Finlay producing.

First historical drama will have as its leading figure William Lyon Mackenzie, grandfather of Canada's Prime Minister, and is titled 'William Lyon Mackenzie—The Right to Criticize the Government'. Other presentations of colorful patriot stories are: Jan. 21, 'Louis Pasteur: The Defense of Minority Rights'; Jan. 28, 'Robert Baldwin: The Idea of Responsible Government'; Feb. 4, 'Joseph Howe: The Freedom of the Press'; Feb. 11, 'Lord Durham: The Recommendation for a New Empire'; Feb. 18, 'Lord Elgin: The First Years of Self-Government in Canada'.

Dramatization of six men who conspicuously brought about the rights which are taken for granted in Canada today have been written by John Coulter, Elsie Kirk Gowen and Allister Grosart. They go on at 10:15-10:30 a. m. on the CBC national network, with a re-broadcast at 8:30 p. m. EDT.

## Pepper Beverage Asks Dixie Stations What's Available in Quarters

Dr. Pepper beverage is inquiring among southern stations through the Benton & Bowles agency regarding availabilities on three 15-minute periods a week.

Account will pay the national rate to those stations that have no local rate but in cases where there is a local rate the business will be placed directly through local bottlers.

## INTRODUCE ZYRONE VIA WSM, NASHVILLE

Nashville, Jan. 13.

Chattanooga Medicine Co. is conducting an active spot campaign over WSM in effort to acquaint public with new product, 'Zyrone'. Account was placed through the Benton & Bowles agency, Chattanooga.

Poultry Tribune has bought 15 minutes of 'Grand Ole Opry Show', Brennan & Margilus, St. Louis, agency placed the account.

WSM has sold two early morning periods to Dr. Pepper and Benton County Nursery. The three per week Dr. Pepper program begins Monday (19) and will be an e.t. program. Benton Nursery sponsors 'Daniel Quartette' song.

## 'Faust' Popular

Chicago, Jan. 13.

Pop tunes are not the only songs given repeated performance by radio. This week finds Gounod getting three solid plugs for 'Faust'.

It is on CBS-George Sebastian's 'Great Moments of Music', Mutual's 'Radio Theatre of the Air' and WGN's 'Opera Reviews'.

## California Packing Uses Commentator on Columbia

San Francisco, Jan. 13.

California Packing Co. has bought a CBS hookup in 11 western states for Del Monte products as of yesterday. Schedule is five quarter hours weekly using William Green, news commentator.

It's the first California Packing network show in 10 years.

Elsa Maxwell is expected to originate her Hy-Krip series via WKB from WKAT, Miami, throughout season.

## WTAG Upped to 5 Kw.

Worcester, Jan. 13.

WTAG has had its nighttime power upped to 5,000 watts by FCC. Involves erection of two additional towers, making it a system with five antenna towers.

Hike in power is effective at night only, as station has been broadcasting for some time on 5,000 watts.

## Budget Provides Further Radio For Cabinet Units

Washington, Jan. 13.

Two chief government users of radio, mostly gratis, expect to continue business as usual despite the war and talk of government economy, according to the 1943 budget.

Congress has been asked to give the Agriculture Department the same amount, \$35,125 for program preparation (farm and home hour), and the Budget Bureau recommended the Interior Department keep its radio director, script writer, and radio engineer, whose combined salaries amount to \$12,200.

## Nail Polish Account Doesn't Want Proximity to Radio Newscasts, Prefers Name Bands Instead

### Radio Mural

Toledo, O., Jan. 13.

Robert Kumer is painting an allegorical mural in WSPD's semi-circular reception lounge in the new Broadcast building.

The mural will depict the social significance of radio, rather than the business side.

## Lee Bland, From WKCY, Joins CBS Exec Staff

Lee Bland, former announcer at WKCY, Columbia outlet in Cincinnati, has joined the network staff in New York as production supervisor.

He was for three years production manager at WKYC, Mutual affiliate in Cincinnati, and handled production and announcing for the Cincinnati Symphony and the Cincinnati Conservatory of Music.

Seattle—John Mallow, formerly of Spokane, is now an announcer at KIRO.

Dura Gloss (nail polish) is moving into the spot field in February with a one-minute transcribed announcement campaign. It proposes to run 'em at the rate of four a week under 13-week commitments. The schedule calls for 29 stations. Unlike the general run of new spot accounts this one doesn't want to follow news periods. Since the appeal is to working girls of 17 years and over, the preference is for spots following name dance bands.

Kiewitester is the agency and the general starting date is Feb. 15.

## Pittuk Agency Cops Joske

San Antonio, Jan. 13.

Joske Brothers, one of this city's largest department stores and a major advertising account, has switched agencies. Account was formerly serviced by the McCabe Agency.

Pittuk agency will have full control. It was understood that a large portion of the budget will be for radio.



In Philadelphia—nearly everybody reads The Bulletin

In November, just before war was declared, the circulation of The Evening Bulletin had climbed to 500,140.\* That's the largest 3c circulation in the history of Philadelphia. And war news makes the demand for The Bulletin even greater today!

That's the way The Bulletin is starting its 37th consecutive year of leadership in Philadelphia.

If you have anything to say or sell in the Philadelphia market, say it (and sell it) in the Number One Philadelphia medium.

\* This represents a 43% bulge in circulation on the "second" newspaper (in the A.B.C. Philadelphia marketing area). For details write The Evening Bulletin, Philadelphia, Pa.



# Inside Stuff—Radio

Ralph Edwards was unexpectedly thrown for a loss Saturday night (10) on the repeat broadcast of his "Truth or Consequences" program over WGN (WABZ) for Fred G. Gamble. Confidently posing an alternate-complex question at a studio-audience contest, Edwards received the correct answer after only a split-second pause. While the broadcaster and his production aids were doing comic satirisms and expressing admiration, the contestant, a resident of Chicago, volunteered the explanation that he'd heard the same question used on the repeat broadcast of his previous week's show and answered it. He then offered to take the "consequences," but Edwards settled the matter by giving him another question. He missed that one.

Louis Gonzaga, Portuguese announcer at WGBA, Schenectady General Electric shortwave station, was given a phone installed to the general call him at his office. Later that day the station forfeit telephone conversations in a foreign language.

Tongues clucked in political circles recently when Mutual was unable to make room for Secretary of the Treasury Morgenthau to deliver a 15-minute pep talk in last week's defense hour. The air time was cleared by CBS and NBC (Blue) so the cabinet officer could go on in accordance with his desires, but MBS was so crowded with business that a rebroadcast was the best that could be done. Mutual batters still no time in pointing out that MBS seems to be getting plenty of business without benefit of the anti-monopoly rants and skeptics wondered what the junior wave had done if it also had been named in the Justice Department's Christmas present anti-trust suit.

M. H. Aylesworth was reported last week as initiating a proposal among American shortwave broadcasters that they agree to pool all their facilities and staffs under a single head, with the Government as the sole licensee and finance and insurance. This proposal, however, was rejected on a suggestion made before but heretofore rejected on the plea that it opened the door to Government operation of radio, something the Government said, and the industry school was undesirable.

Efforts to contact Aylesworth for comment on Tuesday failed. A secretary reported he had laryngitis and could not talk.

Irving Mansfield, new stunner for Texaco, put that "I'll explain everything on the Fred Allen program" line into the Texaco program last week. In return for the Gillette Razor Company's consent to the plug the Texaco program tonight (Wed.) will allow Don Dunphy to do the commercial, the quick knockout eliminated.

George Dunham as CBS station promotion supervisor, handled the re-campaign that met in San Francisco area so mutually aware of the switch that web's program to KQW and away from KFSO. Campaign was unique for, among other reasons, the extensive use of white space in small town newspapers.

Over \$21,000 has already been raised in the first three weeks of the campaign towards war stakes. WWRW is the largest contributor, nationally for the World Wide Broadcasting Foundation and its shortwave outlet, WWRU. So states executive secretary David C. Crockett.

Gillette Razor is dickering for the broadcast right of the Kentucky Derby May 2. It will be a Columbia hookup.

Mrs. Raymond Paige gave birth to a daughter, Jane, on Jan. 2. Oddity of event is that mother and baby have identical birthdays.

Employees in the NBC international shortwave division received general salary boosts last week.

## WWRU's Linguals Will Be Concentrated After Dark; WCNW OK Cues Changes

Upon the expected FCC approval of its application for full-time operation on 1600 kc. and start of operation on 5000 kc. at Woodside, Long Island, will shift all its foreign language programs to the evening hours and devote its daytime schedule to English shows. WCNW New York currently has the 1600 kc. band with WWRU, has not given FCC permission to shift 1180 kc. to the new frequency for full-time operation on 1600 kc. WWRU now broadcasts about 40 hours a week in foreign languages. Spanish, Hungarian, Czechoslovakian, German, Jewish, Greek, Armenian and Polish. On the realization that it cannot compete with the high-budget network shows during the evening, the station will shift its foreign language programs to those hours and concentrate its daytime language shows during the daytime.

## WBX NEW YORK

... THE MOST INTIMATE AND EFFECTIVE SALES APPROACH TO AMERICA'S LARGEST MARKET ...

5000 WATTS

## ARE YOU LISTENING?

WARF Gives Away War Bonds In Local Suit

Akron, O., Jan. 13. S. Bernard Berk, owner of WARF, has found an unusual way to give away \$1,000 in defense stamps. A representative of the radio station is calling residents of the Akron area over the telephone, asking persons answering on the other end of the line who, "Hello, Wacker," are given \$5 defense stamp by the station.

In addition, if a person answers in an addition, it then identifies the program being broadcast over the station. He is given another \$5 defense stamp. The game will continue until the \$1,000 worth of stamps are distributed.

## WEMP's Fox Theatre Deal

Milwaukee, Jan. 13. Under terms of a contract signed this week between the Fox Wisconsin Amusement Corp. and WEMP, the station has agreed to broadcast every day for an entire year in station-broad announcement by the station.

Also under the agreement, various celebrities appearing in the Fox (CBS) had an exclusive on the Dec. 12 interview by this station. Heretofore, the Fox radio advertising has been limited to WJML for the most part.

## Jeweler's Disc Jockey

Seattle, Jan. 13. Ben Tipp, jeweler, using a 15 minute transcribed music show titled "On the Record." Tommy Thomas, KIRO's former program director, is handling the turntable and adds comments on tunes and bands. Across the board at 10 p.m.

## WGN 50% Commercial

Chicago, Jan. 13. WGN has just finished its biggest business year in its station management, Frank Schreiber and commercial chief, W. J. Williams. Commercial on WGN during 1941 reached 48% of the total time, against 39.1% in 1940.

In addition, WGN in 1941 was one of the air management stations of the year, starting at 5:30 a.m. and running to 1:30 the next morning.

December represented the 24th consecutive month in which WGN showed a gain over the preceding month in local billing.

## SET UP FUNNEL FOR BULLETINS

Philadelphia, Jan. 13. The troubleshooters program set up with requests for air time by civilian defense agencies has been solved by fully radio stations. All such requests are routed to the radio division of the Civilian Defense Council, headed by Ken Bowman, publicity director of WCAU. Announcements of all events are boiled into a five-minute script which is sent to all outlets in this area. This is broadcast each station at a set time during the day.

The civil defense period is staggered throughout the day by each station so that the message may reach the most people. One man has been appointed to be liaison man each of the eight counties in Pennsylvania and South Jersey which comprise the Philadelphia metropolitan district. It is his duty to gather all info from all defense units which should be transmitted to the public and shoot it to showmen's division to go into the daily five-minute spot.

## Pat V. James and His N-A 7 Vicine Cure-All

Badly Rapped by FTC

Washington, Jan. 13. Representations of Pat V. James, a Laurel, Miss., "medical" expert doing business as "The N-A Company," were rudely upstaged by the Federal Trade Commission last week, in a complaint which charged the company with every conceivable exaggeration in its mail, radio and other advertising.

Cure-all, known variously as "N-A No. 7," "Vicine," "Nature's Aid" and plain "N-A," is anything but, the Commish declared with unusual vigor. Only result listed by the FTC was possible harm to the "figurement" if the preparation should be used on "denuded skin surfaces," as advised by the company.

Among the virtues of the compound, as extolled by its advertisers, were that it was a powerful germicide and antiseptic; it was "unqualifiedly" effective in treating "various venous or arterial hemorrhages;" isn't an effective treatment for atherosclerosis; it is effective in treating joint lockjaw, blood poisoning, kidney ailment, foot, eczema, indigestion, your stomach, ptomaine poisoning, rheumatism and kidney disorders.

At most, Commish stated, the so-called "medical preparation" is "a mild astringent and mild antiseptic," which would be effective in treating "various venous or arterial hemorrhages;" isn't an effective treatment for atherosclerosis; it is effective in treating joint lockjaw, blood poisoning, kidney ailment, foot, eczema, indigestion, your stomach, ptomaine poisoning, rheumatism and kidney disorders.

In addition to possibly causing permanent discoloration by the deposition of iron in the form of pigmentation, the preparation "is of no value" where the therapeutic value is an internal medicine for the treatment of any disease common to the body," the FTC declared.

James and the "N-A Company" were fined \$20 days in which to discontinue the sale and distribution of the product, with the alternative of receiving a cease and desist order from the Commish.

Minnie Pearl, hillbilly comedienne, has been added to Prince Albert's "Gene Ole Ole" program from WSM, Nashville, over NBC.

# Calls Circuit Court Decision Protecting 'Lone Ranger' Vital to Show-Owners

## Sponsor Switch to State Capitol for Talks By Governor on Defense

Dallas, Jan. 13. "Missing Persons" program on Texas Quality Network has been temporarily shelved by its sponsor, WFAA-TV, Co. president, J. W. West, is presenting for eight weeks from their respective office in the state capital at Austin, Gov. Coke R. Stevenson and Railroad Commissioner Olin Culbertson. They will speak on problems of national, state and local defense.

Broadcasts are aired over WFAA-TV, WFAA, Fort Worth, WCAJ, San Antonio, and KPBC, Houston, of the TQM. Programs are also carried by KRGV, El Paso; KATZ, Shreveport, Louisiana; KWPY, Wichita Falls; KRGV, Waco, Texas; and KOB, Albuquerque, New Mexico.

Digite Advertising Agency handles account.

## Decision of the United States Circuit Court of Appeals in reversing an earlier decision of the South Texas Circuit Court, ruled that attorneys for the Lone Ranger, Inc., were as general counsel for the legal protection of radio property.

Commenting on the decision which was handed down by the United States Circuit Court of Appeals in reversing an earlier decision of the South Texas Circuit Court, ruled that attorneys for the Lone Ranger, Inc., were as general counsel for the legal protection of radio property. Commenting on the decision which was handed down by the United States Circuit Court of Appeals in reversing an earlier decision of the South Texas Circuit Court, ruled that attorneys for the Lone Ranger, Inc., were as general counsel for the legal protection of radio property. Commenting on the decision which was handed down by the United States Circuit Court of Appeals in reversing an earlier decision of the South Texas Circuit Court, ruled that attorneys for the Lone Ranger, Inc., were as general counsel for the legal protection of radio property.

The decision is a masterpiece of logic and nothing is left to the imagination. As a milestone in the legal protection of radio property, it is particularly pleasing to us since it confirms theories advanced years ago when foundation for the protection of the "Lone Ranger" was first begun.

## SINGERS FROM HOSPITAL

Amanda Snow Carries On Despite Her Rheumatism In Minneapolis

Minneapolis, Jan. 13. Amanda Snow, star of the locally produced KSTP "Milk Show," last week sang her songs from a sickbed in Fairview hospital with a nurse on one side of her and a KSTP engineer on the other. "The nurse held the mike." As an appropriate starter, Miss Snow chose "Pack Up Your Troubles in Your Old Kit Bag" and the show went over the air as per schedule.

Two weeks before Miss Snow's rheumatism became so acute that she could approach the "mike" very slowly and sing with difficulty, then her doctor ordered her to Fairview hospital and despite her aching bones she insisted on fulfilling her part of the program.

Leonard Leigh, KSTP music director, took a guitarist and accordionist to the hospital room to provide the music. On the air, Leigh, wearing earphones, conducted a quartet of orchestra. A back g. g. g. Amanda's hospital singing. Her voice registered strong and clear.

## When you buy...



RETAIL STORE DISPLAY  
Permanent stands in 130 retail outlets for use of WCAE advertisers. Exclusive display—minimum of a week.

## PERSONAL CALLS ON DEALERS

Anything from a one-day survey to a full week of intensive merchandising among retailers and wholesalers.

## STEADY NEWSPAPER PROMOTION

30 inch advertisement, or larger, daily and Sunday promoting WCAE programs and sponsors.

Out of these and many other special services available (22 in all) a full-fledged merchandising program can be arranged and executed.

The KATZ Agency • National Representatives  
New York Chicago Detroit Atlanta Kansas City San Francisco Dallas

WCAE PITTSBURGH, PA.  
5000 Watts • 1250 K. C.  
MUTUAL BROADCASTING SYSTEM

ADVENTURES OF ELLERY

QUEN'S With Carlton Young, Marina Schock...
W. Dan Mystery Drama

BROMO SELTZER

Saturday, 7:30 p.m.
Radio version of the mystery Queen's mystery has been on the shelf since...

Better choice could have been made of the opening script. The ground...

WAF MAZAR

With Hanson Sherman, Irene Ryan, Martha Tilton, Gordon Jenkins...

Hanson Sherman had been around the microphone for some time and never should have come back...

Sherman is back with the same routine as manager of Crestalinn Hotel. Nearly everything on Grand...

Back from Guatemala

Former Maj. WOV's ace announcer...
Faxon & Gallagher, local importers, sponsor.

GRAND MOMENTS IN MUSIC

With Jan Peerce, Robert Weede, Hal Reginald, Jan Tenney, Operatic Artists...

CELANESE CORP. OF AMERICA

(Young & Rubicam)
This radio version reports the debut to radio of the Celanese Corporation...

The inaugural broadcast last Wednesday was a cut-down version of the difficulties always inherent in an attempt to radio (this is not the first) to slash score and libretto to fit complete time limits.

Popularizations

often rife rather than please those who prefer serious music. There is one exception...

Jan Tenney

understand the great importance of the article in which she first introduced 'Boheme'.

WAF MAZAR

With Hanson Sherman, Irene Ryan, Martha Tilton, Gordon Jenkins...

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Follow-Up Comment

Cal Tinney, who still sounds like Will Rogers, drily humorous at times has recently been included in a series of air 'editorials' via Mutual...

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With Hanson Sherman, Irene Ryan, Martha Tilton, Gordon Jenkins...

HOW I DO IT

With Bob Hawk, Vaughn Monroe, Kaye, Pat Williams and Bob Crosby...

WAF MAZAR

With Hanson Sherman, Irene Ryan, Martha Tilton, Gordon Jenkins...

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WAF MAZAR

With Hanson Sherman, Irene Ryan, Martha Tilton, Gordon Jenkins...

Actor-Musicians

Continued from page 25
Insisted that such hand-pickers as Kaye, Hawk, Pat Williams and Bob Crosby, by reading scripts on their respective commercial variety shows...

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# Opera-Concert Revue

## Lohengrin

The Metropolitan's first "Lohengrin" of the season Friday evening (9) was a most successful performance. The stand-out was Lauritz Melchior, who in an excellent performance for his 78th appearance as the Knight. The tenor's "I'm a poor fish" and "I'm a poor fish" scenes were showstoppers, and his superb acting was a pleasure to watch. Aspert Varnay, being played by the same actor, was another, and coming through excellently each time. The role is rather small, but brilliant vocal and a really pleasant voice. Trumbert's part being that of a veteran. Not once did he push her voice out of focus.

Kerstin Thorborg gave full vent to her contralto although contralto contrain was present in the upper register. Her singing was superb. Herbert Janssen was a fine Treimar, while Norman Gordon's King was displayed in a most pleasing way. As the Herald, Leonard Ward was a very pleasant voice. Eric Lansford conducted with brilliance and his characteristic style. *Edgy.*

## Abduction from Seville

The first presentation in N.Y. in a number of years of the "Abduction from Seville" was given on Tuesday (12) at the National Orchestral Association in conjunction with Group opera. It was the first of a series of the evening's matinee, given at Carnegie this season. Opera was displayed in a most pleasing way. The prospect for the Met's repertoire. Performance went over big, but Rachel Van Cleave, lyric coloratura, although a fine voice, crystal clear quality, excellent taste, and clear in the high notes, was a few places down, brilliant musicianship, and the Met's Mozartian style would be a definite asset to the Met.

John Hamill, as Belmont, disclosed a lyrical tenor, used in impeccable style, not too much in the grand opera. His acting was faulty. Oscar Colatre, exhibited a serviceable tenor, who really was a low tone voice. The same held true for Luchino Borelli, who made up for a lack of voice. Lois Keck and Paul King did well. The orchestra was very fine, with fire and brilliance under Leon Stokowski.

Stage direction of Joseph Turjan was satisfactory while the song settings of Howard Hay were also good, as was the English translation by Howard Langford. *Edgy.*

## Met Opera Follow-Up

"Madre Flora" Saturday afternoon (10) was average. Bad was interspersed with the good. Rose Bok was a Queen of the Night, with an eye on the "F" above high "C" (in her vengeance aria). She has been noted for that too high note. John Brownlee sang a vocal and dramatic setting as Papageno, and Kenneth Kupper sang a vocal setting. Bass's singing of "O mia vita" was best vocalizing of the evening. Charles Callahan was a fine tenor, but took and tired vocal. Jermia Maloney and Fred Gifford were not able to cope with the upper register. Mendelsohn's "The Song" dramatically and Bruno Walter conducted. His usual regard for the Met's line and his singers is obvious. *Edgy.*

"Magda" was not equal to its first performance of the season. It was a superb evening (10). Armad was a most excellent actor. Duke and was not up to his usual high vocal standard. His acting was good but not enough to overcome vocal faults. Robert Weede, in the title, was and his singing was tremendous "At that at the end of 'Si tu m'as vu'." He was a fine tenor, but his "I'm a poor fish" stopping the show. Dora Brownlee and her orchestra provided the evening finest singing. The first "Piangi Piangi" by Mrs. Felicia was a most dramatic and beautiful performance. Mordani was an excellent actor. Laning Hatfield improved his acting as Montresore. Ethore Frazzetta conducted. *Edgy.*

"Rose di Figaro" Wednesday evening (10) saw three changes in cast from the previous two performances at the Met. Maria Marconi was the star, disclosing a big voice, intensely marred by an excessive vibrato. Her singing was creative nervously. She acted well. The libretto was rapid and dramatic. Bido Sayno as Shazanna and Vini Jon, baritone, gave good, vocal until "Deh non mi laceri." *Edgy.*

## MARIA ANDERSON

Anderson's performance at Carnegie Hall, N. Y., Jan. 5, 1941 was a most successful one. Maria Anderson is singing with restrained freedom. Her husband, Carole Hall, recalled last week showed an excellent performance in the title role. The two were interrupted frequently and sung their parts in the title role. Anderson held true to the Negro spiritual. Her singing was a most pleasant surprise which required a bigger voice of power and top tones that the soprano role is not a powerful tone. At times in this series the singer gave a more top powerful tone. Apparently it's a question of possibly singing too much. From an interpretative standpoint the contralto has no peer among her race, and in no any other race. Her selections featured Handel, Scarlatti, Bach, Couperin, Brahms, Rachmaninoff among the "maestro" *Edgy.*

## LOTTE LEBMANN

There may still be some skepticism concerning Lotte Lehmans's triumphant high notes, but last Wednesday night (7), at any rate, there was little to be said for her. She sang faultlessly, but it was a carefully chosen program. The program was undertaken before a sold-out, enthusiastic Town Hall audience.

Her singing in the soprano has few peers for interpretative and vocal style in any other race. Her selections featured Handel, Scarlatti, Bach, Couperin, Brahms, Rachmaninoff among the "maestro" *Edgy.*

## GARNEB JENCKS

Plains, N. Y., Jan. 5, 1941  
John Feeney, Irish tenor, possesses a fine lyric voice of extraordinary sweetness in the middle register, but is not up to his usual high notes in his Town Hall concert. His top notes, however, were completely in line with what he can do. If he can improve the tones above the staff he should be near *Edgy.*

## JOHN FEENEY

Town Hall, N. Y., Jan. 4, 1941  
John Feeney, Irish tenor, possesses a fine lyric voice of extraordinary sweetness in the middle register, but is not up to his usual high notes in his Town Hall concert. His top notes, however, were completely in line with what he can do. If he can improve the tones above the staff he should be near *Edgy.*

## ROBERT STEVENSON

Plains, N. Y., Jan. 5, 1941  
Robert Stevenson, a pianist, has a technique, control, and an excellent sense of rhythm. He is a most expressive, however, and must be so intent on his playing that he loses touch with warmth in his playing. *Edgy.*

## RUTH DIEHL

Lynx, N. Y., Jan. 8, 1941  
Ruth Diehl, soprano, has a small lyric voice of good quality which she uses with care and economy, but her top tones spread and are insufficiently supported. Interpretatively she was excellent. *Edgy.*

## EDNA BELMONT

Edna Belmont, youthful pianist, displays a fine technique and ample knowledge of bar music (almost all classic), but lacks a warm, expressive, and a somewhat emotional warmth in her rendition. Her tone is not enough behind her fingers, was the answer to her recital. *Edgy.*

## EUGENE GASH

Town Hall, N. Y., Jan. 11, 1941  
Eugene Gash still has a long road to travel. The young man possesses a fine voice, but is not up to his usual high notes. He is a most expressive, however, and must be so intent on his playing that he loses touch with warmth in his playing. *Edgy.*

## Living the Part

Even wooden horses are apparently dangerous. Salvatore Met. bass, who was scheduled to sing "The Fille du Regiment" in which he was co-starring with Lily Pons, was so badly injured by a horse that he was unable to perform. The horse is supposed to be, but was badly injured. He was injured in his hand and arm in the act of warding off the blow. As a result the Met is removing the horse from its wooden horses.

# COLUMBIA BATTLE

The new rosters of Columbia Concerts, Inc. and the National Concert and Artists Service (formerly NBC Concert Service) show many changes added and dropped. The companies between their control close to four-fifths of the American concert business.

One major artist to leave his present management this season has been Lauritz Melchior, who switched from NBC to Columbia. Both these organizations will not admit guaranteeing an artist anything to secure his services, but a number of singers, including Melchior, have upper brackets have told of certain guarantees being made by them.

In Melchior's case NBC was supposedly paved since he switched to Columbia despite the fact that Columbia had tripled its original guarantee to him.

WGN still remains the only major outlet which does not give guarantees, due to policy.

The problem of guarantees has become increasingly serious but most concert agencies, including Columbia, on artists against the prestige gained in having the artist on their roster. Columbia has added the following: Florence Kirk, soprano; Mona Paules, contralto; Kurt Baum, tenor; Emery Dazy, baritone; Lauritz Melchior, tenor; Edward Roehner, baritone; Morley and Gearhart duo-pianists; Rudolf Firsiroti, pianist; Elide Somer, pianist; Arthur Le Blanc, violinist; Igor Valcek, violinist; Ballet Russe de Monte Carlo, dancers and Astria Varay, as a special duet attraction; Fred Eraps and Lela Adler, tap dancer and harmonica duo pianist; and Salvatore Baccaloni and Co., consisting of Florence George, soprano; Elizabeth Wyront, contralto; Franco Perelli, tenor; Ivan Petrovi, baritone; and Lorenzo Alvari, bass, in operatic context.

Added to the National Concert and Artists Service list are Lucia Albanese, soprano; Mary Bowen, soprano; Vivian Della Chiesa, soprano; Kirsten, soprano; Polya Snekos, soprano; Barbara Bartlett, tenor; Malcolm Hill, tenor; Rene Maison, tenor; Nicola Moscona, bass; Gerhard Kopp, bass; Isaac Strel, tenor; Janos Scholl, cellist; Adelle Marcus, pianist; Albert Hirsch, pianist; Franz Repp, pianist; Karl Scherer, pianist; Curtis Spring Quartet, Five The Roy, ballet; Ballet Theatre, Philadelphia Opera Co., Chorus; Elizabeth, dancer; Jacques Cartier, "One-Man Theatre."

Dropped from National include Anne Janssen, soprano; Kerstin Thorborg, soprano; Hans Hotel, baritone; John Gurney, bass; Herbert Janssen, baritone; Poldi Meyer, soprano; The Columbia Chorus; and the Original Ballet Russe.

# Leigh Deal With Morni Opens Up 10,000 New Concert Outlets; Gets Columbia Lecture Bureau From MCA

## STEVENS TO COAST FOR FILM HUDDLE

Walter Surowy, agent-husband of Ruth Stevens, has secured his partner and Columbia Concert Corp. West Coast representative, and Miss Stevens return to California today (Wednesday). The Met mezzo will go into a huddle with Metro on her next film, while Surowy, having obtained film representation of a number of artists, will attempt to place them with studios.

Among the people he represents are Lauritz Melchior, Lily Pons, Julia Helfetz, Paul Robeson, Vladimir Horowitz and Miss Stevens. Polk is representing Salvatore Baccaloni, Met-basso, for films.

W. Colston Leigh agency, largest lecture outfit in the country, in two new years has put 17 entered the concert field via an arrangement with Albert Morni. Artist Management Co. has since enlarged the scope of its gab clientele by acquiring the Columbia Lecture Bureau from MCA.

Morni deal takes on wide importance in that it opens more than 10,000 new outlets for concert talent. Leigh has contact with that many organizations, regular buyers of the community concert field, in addition to selling concert names to many of these groups.

Leigh's arrangement with Morni is not exclusive and he will likely make similar arrangements with other concert artist managements. He stressed yesterday (Tuesday) that he has no intention of invading the community concert field, but will open new outlets to singers and instrumentalists.

Arrangement with Morni is for him and Leigh to agree on a price for each artist's management. Leigh then offers that artist to his clients at his own price, getting the community concert field a better selling price. Thus, Leigh is not acting as an agent, but as a representative.

While Leigh's average price on artists is around \$150 per date, as (Continued on page 4)

# MET '88 IN THE WK. FOR LOSS OF \$2,000

The Metropolitan Opera Co.'s seventh week of the season ending Monday (12) saw the company in the red for approximately \$2,000 on an \$88,000 gross for eleven performances out of a possible \$117,000.

The week's grosses: Monday (11), \$10,000; Tuesday (12), \$10,000; Wednesday (7), \$10,500; Thursday (8), \$10,000; Friday (9), \$10,500; Saturday (10), \$10,500; Sunday (11), \$10,500. Total: \$77,500. Expenses: Monday (11), \$10,000; Tuesday (12), \$10,000; Wednesday (7), \$10,500; Thursday (8), \$10,000; Friday (9), \$10,500; Saturday (10), \$10,500; Sunday (11), \$10,500. Total: \$77,500. Loss: \$2,000.

# SALMAGGI OPERA FINE 21G AT B'KLYN ACAD.

Alfredo Salmaggi's Saturday night opera at the Academy of Music, Brooklyn, at 91 top has grossed \$11,000 in 14 performances since its start Oct. 11, including last Saturday (10). This is approximately \$2,000 above the average of the Academy is \$2,000, allowing made for 300 attendants.

# PORTLAND FROST-TINTED

Niterite Oil-Don Cosmetics Score With "Star Spangled Banner" Portland, Ore., Jan. 13. Portland entertainment business was severely cramped this week. The city was blighted by a heavy coat of ice. The worst silver hair in years isolated many thousands of homes. For the greater part of the week, many residents found it necessary to get their cars over their steps on poles. Cars were held in garages, but service was kept up and taxis could still be had.

For the past six weeks niterite blizzard has been signing a patronage being about half of what it was before the war. First "the blizzard" and now "the weather" has kept people home. Despite the silver hair, however, the "Niterite Oil-Don Cosmetics" played to a full house in the Municipal Auditorium Sunday afternoon (11), with a 2:30 matinee concert, grossing \$2,500. They sang "The Star Spangled Banner" in English for the first time since the outbreak from the audience. Service men were admitted free of charge, even for the best seats in the lower floor. Students were also admitted at the reduced price.

# LITTLEFIELD BALLET FOLDS

The Catherine Littlefield Ballet Co., organized a half dozen years ago, is being disbanded for the second time. The draft has taken 13 of the 15 men dancers and the other two have received notices to leave.

Organization has been composed of 20 female, 15 male dancers and 12 support personnel. Of 23. During the past few months the troupe appeared with the Chicago Civic Opera.

# Opera in English Has Edge Over Renditions Given in Foreign Tongues

Dispensing a popular theory that opera in English is a rarity, a national survey shows that there are 124 organizations in the U. S. giving performances of grand opera and 172 organizations in the U. S. giving them in English as against only 61 organizations in the U. S. giving them in foreign languages, with very included professional, commercial, civic, educational and amateur groups.

The major organizations in the U. S. usually give the performance in English, although in other cases the smaller ones prefer them in English.

# Chapman Quits Singing, Devotes Self to Managing

Frank Chapman, baritone-husband of Gladys Swarthout, has retired from professional singing, at least temporarily, to devote himself to the managerial end of the concert and operatic business.

Chapman has been afflicted with a severe case of laryngitis for a year and a half, and this year found himself almost completely retired.

# Belly Ballet

Toronto, Jan. 13. Character soloist with the Volkoff Ballet here, Cliff Toner has joined the troupe.

In addition to his dance duties, Toner was also business manager of the Volkoff Ballet.

## Disk Reviews

## Best Release of the Week:

Freddy Martin: 'Until Stars Fall Down'—Tis Autumn' (Blue, 11393).  
 "Stars" really belted this one, by far one of Martin's best recordings. It's arranged and played with excellent taste and is a hot box and a real seller. Clear as the blue sky. Reverse is good, too, Rogers singing again but not so well.

Harry James: 'Devil Sat Down and Cried'—'Wait 'Til the Sun Shines' (Columbia, 34566). James hits hard groove on first, arrangement of a spiritual that should be good success but reverse has too much pep. James has been very successful so far with standards and this is another in path he's signing to jockey. Clean musically, tempo is moderately rhythmic, and leader's trumpet is much in evidence.

Sammy Kay: 'Remember Pearl Harbor'—'Dear Mom' (Victor 2736). Kay is first with patriotic tune. Pearl Harbor is sock for boxes and counters with its march tempo and rousing lyric. It's chorused, and will hit strong immediate sale, but reverse will go further. Exceptionally clever and understanding lyric about a letter home to a soldier. Good melody, tune is a outstanding beat. Also Foster vocal pleasantly.

Benny Goodman: 'Everything I Love'—'Winter Weather' (Okeh 3457). It's been a long time since Goodman team used such a strong pop and his lightly rhythmic handling of it. It's a solid pop with a nice arrangement and playing is neat and Peggy Lee's vocalizing is a lead. Clarinet is in usual tasteful style. Reverse is moderate jump version of tune which has a nice punch. It's well played, with various solos and vocals by Miss Lee and Art Leonard helping swell the total.

Glen Miller: 'Moonlight Cocktail' (Decca in Love, 11394). Miller finally seems to have lost his time trouble; of late he's been digging him up consistently. 'Moonlight' looks like a big ball hit, a fine melodic arrangement, playing with smooth pop. Ray Eberle and Peggy Lee's vocal. There's a long sax solo late. Reverse is a nice sax solo late. Reverse is a nice sax solo late. Reverse is a nice sax solo late.

Noelie: 'It Ain't a Dream Any More'—'Maggie Magdolna' (Columbia, 34587). Noelie deserves a lot of credit. Few bands could do such a thorough job of rhythmically kicking around a ball hit around. Side is shorter than usual and you should hear the arrangement and waste of good material. Noelie's vocal is a comparison reverse, which is very fine. Sounds good. Snooky Lanson vocals dully.

Red Abbott-Len Costello: 'Laugh, Laugh, Laugh' (two discs) (Victor 8737). Comedy team's initial attempt at pop recording in a string of laugh songs done together by melody sung by Sportmen and played by Lou Briner's orchestra. Playing both sides, the song is especially bright and some of it is flat. Flatter will undoubtedly get counter play of strength of names, but future releases will have to be approved if B & C figure to do any ice on wax.

Tommy Tucker: 'Moonlight Cocktail'—I Said No' (Okeh 6526). Tucker makes good use of 'Moonlight', though it's up to Glenn Miller's version. His following on counters and in machines will go solidly for the lead single style which continues in smooth, commercial job highlighted by a good vocal. Three vocal. Reverse, a good strong, clear, but better releases to buck also, but in nelli hands in this way. Amy Arnel has a saleable item.

King Sisters: 'Someone's Rocking Dreamboat'—'First Couple in Castle' (Blue, 11394). We're looking for it. (Continued on page 42)

## Mel Adams Into Army

Margaret Hartigan, in charge of RCA-Victor's Reviewer's Service at home plant in Camden, N. J., will be absent between January 15 and 20. Mel Adams' publicity post in New York when the latter goes on his tour in about two weeks. Adams enlisted.

Mis Hartigan will spend half the week in each job.

## Bradley McKinley Parting Set for February

Will McKinley and Bradley McKinley will definitely sever their partnership in the Bradley orchestra following a few one-nighters that have been booked for mid-February. McKinley will build a band of his own and continue work under the William Morris agency, which books the current outfit. Bradley is still undecided whether he will continue leading the latter, or return to radio studio work, which he had been doing for a long time. He has hankers to remain home with his family rather than be on the road. Parting will take place after the band completes a few one-nighters that will be booked for mid-February. Dale, Columbus, O., beginning Jan. 20.

## On the Upbeat

Kenny Baker shifted recording affiliation from Victor to Decca.

Kay Kaye, former Claude Thornhill vocalist, is now with George Harris crew at Rio Casino, Boston.

John Parasc, 16 drummer in Johnny Green's orchestra, Youngstown has joined the J. S. Martinez.

Goetz Williams, trumpet, last with Glenn Miller, is releasing his new band in New York.

Kenny King replaces Frankie Masters at Benjamin Franklin hotel, Phila., tomorrow night (Thurs.).

Howard Jones, recently closed at Boston's Hotel Statler, opens tonight at Totopole, Pa., Auburnshire, Mass., for four days.

Billy Gilsberg, colored trumpeter recently with Charlie Barnet, joined Benny Carter's band at Famous Door, N. Y.

Bob Haymes, formerly with Bob Crosby's orchestra, has been replaced for Bonnie Baker, soon to leave, not yet set.

Muggsy Spanier changing both vocalists. Edythe Harper, once with Glenn Miller, joined Scottie Vee Dick Stone.

Babbles Bick returned to Merry-Go-Round, Pittsburgh, for fifth engagement. Replaced by Ben, replacing the Tommy Flynn outfit.

Charlie Lane has opened at Ocala, Pittsburgh, replacing Benny Burton, who goes to New Hill, Pitt., with Marty Sylvan moving out for one-nighters.

Phil Spalatin opens week's engagement at Stanley theater, Pittsburgh, Friday (18) and will be followed by Tony Calaway, Maurice Jones and one into Green's, Pittsburgh, Jan. 19 for two weeks, succeeding Jimmy Taylor.

Joe Seeger, Toledo, 18, has joined the George Dujoy orchestra, and will be known as Dujoy Perry for present engagements. He is being honored by the Commodore Perry Hotel, Toledo, where Duffy has had three successful engagements.

Eddie Wells, pianist and accompanist, Gene Frenkel, saxophone, have joined Ray C. Clark's orchestra playing in the Rainbow Ballroom of the Wilshire Hotel, Toledo. Elmer Schallit has joined Tony Galsford's orchestra at Kin Wax Galsford's.

Charlie Fick, bandleader, signed a new personal management agreement with Nick Perozoff, advance man for the University of Toledo, Toledo, Ohio, last week. Perozoff is a local sport agent. Although most of the band are undergrads, or high school seniors, Fick is returning to school this fall. Fick himself is 25, partner of the band.

Sammy Kaye, Jan. 18, Lyric theatre, Bridgeport, Conn.; 22, Totem Pole, Auburnshire, Mass.; 23, State University, Hartford, Conn.; 24, City-mouth theatre, Worcester, Mass.; 30, week, Barrie theatre, Washington; Feb. 1, Palace theatre, Concord, N. H.; 20, Shubert theatre, Cincinnati; 27, Paramount theatre, Toledo, Ohio; 28, Melody hall, 23, Grande B., Detroit.

Jimmy Mackenale, Jan. 23, Blue Mirror, Baltimore, Md.; 24, Ella Fitzgerald, Jan. 27, Textile Hall, Hartford, Conn.; 28, City Ave., Raleigh, N. C.; 19, Memorial Auditorium, W. Va.; 20, Hill Billy Barn, Bluefield, W. Va.; 21, Arena, Beckley, W. Va.; 22, Palais Royal, Norfolk, Va.; 23, Mossue, Richmond, Va.; 24, Keith's, Rock Baltimore.

Inskops, Feb. 6-7, Palace theatre, Norfolk, Ill.; 8, Riatio theatre, Joliet, Ill.; 9, Orpheum theatre, Madison, Wis.; 10-11, Coronado theatre, Rockford, Ill.; 12, Palace theatre, South Bend, Ind.

Erskine Hawkins, Feb. 6, week, Reilly theatre, Chicago; 13, Memorial Auditorium, C. R. 14, Sun Theatre, Indianapolis; 15, Indiana Roof, Indianapolis; 16, Dixie Land Gardens, Lexington, Ky.

Will Bradley, Jan. 17, Sunnysbrook, N. Y.; 18, Grand Central, New York, N. Y.; 19, Arena, Trenton, N. J.

21, Blossing Jan. 24, IMA Aud., Flint, Mich.; 24, Aud., Burlington, Vt.; 25, Lewis Heath B., Oklahoma City, Okla. Mass. Jan. 28, week, Centre theatre, Okla. City, Okla.

Frankie Masters, Jan. 17, Aud., Saginaw, Mich.; 18, Eastwood Park, Detroit, Mich.; 19, West End, Erie, Pa.; 20, Liberty theatre, Warren, Pa.; 21, Columbia theatre, Sharon, Pa.; 22, week, Strand theatre, Brooklyn, N. Y.

## Washington a Dud Town Herefore, Now Good Date

Washington, Jan. 18. Herefore a dud town, Washington is awakening with the jamming of the new year. The city is a New Year spot to go for name talent is the Del Rio Club, which toss off more experienced acts with the Dixie Stable Jan. 21 for four weeks. Roosevelt Hotel rooming with the Dixie Stable, largely by owner Maria Kramer, who also owns the Edison and Lincoln hotels, New York, may open next week with Tony Pastor, but it's not set.

Only other spots in town with anything like name musicians is the Carlton hotel, with Joe Study, and Wardman Park, with Layton Baley.

## Glaser-MCA Deal in Effect

Joe Glaser's deal with Music Corp. of America whereby Glaser gave up booking privileges for white bands has been completed. Various departments at the agency have received orders to process bookings for Les Brown, Glenn Gray and Red Taylor. Glaser's only white bands, therefore, are only colored bands.

In exchange Glaser gets booking privileges for all of MCA's colored properties, when they are available for work. MCA handles Hattie McDaniel, Eddie (Rochester) Anderson, Maxine Sullivan, Golden Gate Quartet, John Kirby, and Benny Carter. In addition to his contract, Glaser of his own, Lionel Hampton, Andy Kirk, Louis Armstrong, Stuff Smith, Duke Ellington, and Duke Ellington, MCA until a few weeks ago, but Glaser is now doing it himself.

## Sam Lutz Reps Courtney

Chicago, Jan. 12. Sam Lutz has taken another orchestra under his wing for personal management last week. He is to rep the Del Courtney orchestra, current in the Continental Room, Chicago, Jan. 12.

In addition to Courtney orchestra, Lutz also handles the Lou Breesse orchestra, which is playing the Park Theatre, Chicago, Jan. 12.

Billy Bisset has changed his name to Billy Bisset. Currently at Southern Mansion, Kansas City.

## COLLEGE RHYTHM

## Georgia Studes' Tastes Are More Varied; Spivak, Pastor, Bob Crosby, Dorseys, Miller, Kyser Tops

Another in the series of articles on collegiate likes and dislikes as regards music must now appear. Any of 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 is to be said nor how. These articles are opinions as they are, with the exception of those which are not.

'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.

## By Harley Bowers, '42

(Editor, 'The Red and Black')

Athens, Ga., Jan. 13. Students of the University of Georgia, who form one of the most critical student groups in the south, take their music seriously, whether on jukeboxes and radio or when orchestras are being chosen for the big dance. An enthusiasm for dancing is being held and they have to be pleased to find that some of the orchestras that receives the approval of 75% of the students merits his 'O'.

Georgia students usually do not accept an orchestra until it has thoroughly proven itself top-notch—and then they don't believe it until they've been satisfied by actual performance. Bands in the state often make a letter home to good melody, tune is a outstanding beat. Also Foster vocal pleasantly.

Spivak a Local Wow The only orchestra to gain favor here in a comparatively short time was Charlie Spivak's 'Cues for the Little Commencement dance last year, it gave a sensational performance. Pleasured with the experience, the Pan Hellino heads chose Tony Pastor, with an orchestra just a little over a year old, for the homecoming dances which were held Nov. 21 and 22.

But enough for the general likes and dislikes of the student body. Let's get down to the actual favorites. Pleasured with the experience, the Georgia students who would like to dance, from sweet swing to fast live.

For actual appearances, Glenn Miller, Tommy Dorsey, Kay Kyser and Charlie Spivak are unanimous favorites. "In the past five years all these bands have performed here and were so popular that return bookings within the next year or two are very likely. Serious threats to the leaders are Benny Goodman's new organization and Bob Crosby; both are new to the swing and are color performers.

On the jukeboxes, wow, what a list! Few campus juke organs carry the same tunes and any tune has to be good to last long. However, Georgia students believe in the old say:

## Inside Stuff—Orchestras

George 'Pre-Week' Erwin's recently organized band has broken up and is being reformed in Texas and is rebuilding. He has a year's contract with Fredrick Bros' booking agency.

Bobby Burns, former manager of Tommy Dorsey's band, who had been manager of the band, has returned to both affiliations and is now road manager with Charlie Spivak's outfit, now at the Pennsylvania hotel, New York.

Harry Moss, head of Musco Corp. of America one-night department, took over new duties as well as retaining his old last week, the increase all around being without title.

Billie Holiday, who has quit a few spots supervising one-night schedules Moss will concern himself with servicing present and added locations. In addition to promoting budding band talents, Holiday means business when it pertains to increasing the value of current young MCA properties.

Dick George, financier and promoter of the new Bob Allen band, is eastern sales manager of the Emerson-Globe record label, N. Y. He's a former musician, having been with Paul Ash when the latter organized the band policy in San Francisco and was at one of two places where the band was booked and Whitehead took over years ago. Top Flo-rino was at the second place.

Jimmy Dorsey's band of the film 'Man Who Came to Dinner' came with a few hundred dollars of cracking the Strand theatre, New York's modern box, record the first week. Show paid slightly over \$50,000 for the first week.

Dorsey and 'Dinner' opened New Year's Day for three weeks. Forewarned of a shortage of cork for such unnecessary things as batons, Sam Taylor recently sold 15,000 one-handled corks for \$100.00. He has given away as momento to contestants in his 'So You Want to Lead a Band' idea.

# Glenn Miller's 'Choo Choo' Hits 1,000,000 Mark in Disc Output And May Become All-Time High

Glenn Miller's recording of " Chattanooga Choo-Choo" became the best-selling RCA-Victor disc since Gene Austin's "My Blue Heaven" last week when the company's Camden, N. J. plant turned out the 1,000,000th pressing of the tune. The much in-demand among executives as to whether it becomes the best selling record of all time, some expressing the thought that an Okeh release of 1923 went much higher.

The notion of what records were the industry's heaviest sellers and what year was best for sales seems to be divided among various company executives. While some are quite certain both 1929 and 1928 turned out a higher yearly total than 1941 others are just as certain that the past year is as yet unrecorded with between 115,000,000 and 120,000,000 was the best of all time.

The pressing of " Chattanooga Choo-Choo" marked as the 1,000,000th record to be auctioned off on Jan. 30 at the Waldorf hotel, N. Y. President's Birthday Ball and the proceeds will go to benefit the Paralysis Fund.

While Miller's recording of "Choo-Choo" is the most outstanding in years, his overall sales for 1941 was topped by other bands. Tommy Dorsey, on Victor surpassed him and Tommy Dorsey was the biggest seller of all on Decca, with just short of 3,000,000 disc sales.

The five best sellers for 1941 on each of the five major labels are as follows: "Only the side which accounted for sales is listed, except in several instances where both sides were equally potent, which is rare.

- Decca**
- "Mama Elena"—Green Eyes—Jimmy Dorsey.
  - "Amopala"—Jimmy Dorsey.
  - New San Antonio Rose"—Bing Crosby.
  - "Apple Blossom Time"—Andrew Sisters.
  - "Do I Worry"—Java Jive"—Ink-spots.
- Victor**
- "Daddy"—Sammy Kaye.
  - "Yes Indeed"—Tommy Dorsey.
  - "This Love of Mine"—Tommy Dorsey.
  - "Oh Look At Me Now"—Tommy Dorsey.
  - "Mama Elena"—Wayne King.
  - "Startust"—Artie Shaw.
- Bluebird**
- "Chattanooga Choo-Choo"—Glenn Miller.
  - "Moon Concerto"—Freddy Martin.
  - "Elmer"—Glenn Miller.
  - "Hot-Sut Song"—Freddy Martin.
  - "Let Me Hear That Wiggle"—Glenn Miller.
- Columbia**
- "I Don't Want Set World on Fire"—Horace Heidt.
  - "You Made Me Love You"—Harry James.
  - "Intermezzo"—Benny Goodman.
  - "Key Westville"—Joe Kaye.
  - "Mama Elena"—Eddy Duchin.
- Okeh**
- "I Don't Want Set World on Fire"—Tommy Tucker.
  - "Let Me Hear That Wiggle"—Glenn Miller.
  - "You Made Me Love You"—Harry James.
  - "Intermezzo"—Benny Goodman.
  - "Key Westville"—Joe Kaye.
  - "Mama Elena"—Eddy Duchin.

**Closed Through Lent**

Lincoln, Jan. 13. King's ballroom, once weekly operation, has been closed until after Lent. The dancing is the custom of its manager, J. Clair Lanning. Bits for the place comes in the summer, when it's re-construction with Capitol Beach, the amusement park.

## Band for Races

Philadelphia, Jan. 13. The new race track now under construction near Camden, N. J., will have a band regularly employed to play music between races—to soothe the nerves of the 52 bettors as they're leaving up their pari-mutuel tickets.

Local 7, AFM, last week set up a scale for footers at the track—\$50 per man per week for four hours daily, six days weekly; \$60 per man per week, five hours daily. The leader is to get 50 percent extra.

## PHILLY A. F. M. OKAYS DISCS OF ANTHEM

Philadelphia, Jan. 13. The Philly local of the Musicians Union last week okayed the use of music on the "Six Spanglers Banner" in Philly theaters. The local made its position clear after a meeting with the union. It announced in her column that she refused to cross a picket line in front of New York theaters.

"We've not adopted such a stand here," said A. Rex Riccardi, secretary of the union. "This is National Anthem in these times is a patriotic duty, and we don't care how it's played in Philadelphia as long as the public hears it."

## Advertising Lads Indulge An Exotic Enthusiasm For Mr. Fats Waller

Fats Waller's "Wedgie" hit, N. Y., concert tonight (Wed.) is being conducted by a group of advertising lads who probably agreed among themselves to guarantee any jobs that might be incurred solely because of their enthusiasm for the pianist's work. Maury Gaffney, promotion manager of Marketing Service, Inc., and Walter G. Spivak, copy writer; Paul Smith, art director of Kenyon & Eckhardt; Phyllis Reay, copy writer for Franklin-Strauss; Bob Gerdy, former CBS travel news head, and Ernest Anderson, now in CBS foreign department, conceived the idea and are carrying it through. They rented the hall, got up advertising, tickets, etc.

Waller's concert is differently laid out than most such affairs. He will follow definite groupings of the numbers he has written, that is the will play blues, pop, jazz, spirituals, etc., but tune selections in each category will be made on the stage.

Formal program of certain melodies has been arranged. In short, he'll work without music, playing whatever pops into his mind as long as it conforms with pre-arranged segregation of musical mood. By program, he will be the first to do so.

In addition to Waller the committee has rounded up the original Chicagoans jazz orchestra, with the exception of one man. Gene Krupa, tenor sax; Sam Hines, trumpet; Eddie Couzon, guitar; Bud Freeman, tenor sax; and M. J. Musselwhite, string formed-the outfit and will be on tap. James Lanigan, bassist with the Chicago Symphony is the missing man. He can't make it. Trumpeter Lips Page will fill in.

## REVERAFT-BREED Many Men Likely to Go Into Uniform With Consequent Realignments and Possible Raids for Those Remaining for Hire

### MANY KNOW DATES

Army draft boards during last few weeks have called up a long list of musicians, including many who had been inducted and released as over 28. Only last week Don Mattoon, trombonist with Jimmy Dorsey when he was originally called, was recalled from work with Charlie Barnet. Jack Leonard, solo vocalist on records and p.a.'s since leaving Tommy Dorsey, is also back with the ranks after two months of civilian life.

In addition to the number of men already taken there is a flock of others who have definitely been marked and know the date they're to be inducted. Virtually all of the drum bands have already lost or expect to lose some men. Claude Thornhill figures to lose both his trombonist, Jimmy Dorsey, expected to miss three. "There have been reports in the East that Tommy Dorsey may be shown to Zisay Elman, trumpeter, and Buddy Rich, drummer, two of his band's spark-plugs. Beverly Twins band, novelty outfit composed of seven set of twins, is the first known to be broken up by the Army. Seven of the 14 are in service.

Band leaders have been mentioned as possibilities for a uniform. Both Judy Duchin and Orrin Tucker are being considered candidates and several others keeping quiet about their own prospects of disturbing bookings already set.

"B" Group

When the Army settles into high gear and really begins making inroads on good men there is bound to be a recurrence of the salary-boosting "raiding" of a few years ago. Of course, inducing a good man to quit one band and join another always goes on to some extent, but two years ago or so, when the musicians were so short of work, the raiding was more important than they are now and many new bands were being formed, salaries for sidemen were pushed into high brackets either as an inducement to quit one band with a band or to shift to another.

Many of the lesser known "B" groups are probably being raided because of the draft. If the Army doesn't get their men bigger, more affluent leaders will draft an outfit with prestige of playing with a big name and the lure of more money. It's a fact that the Army doesn't want to don't expire altogether they'll be forced to quit one band and join another and seven times, taking them out of competition anyway.

### RAYMOND SCOTT REVISES

Changes in Band—Will Introduce Marjorie Collins

Raymond Scott is reorganizing his band to lower its overheads during his current three-week vacation and has cancelled a scheduled party at the Waldorf on Wednesday, Jan. 28. Coincided with reorganization, his band may shift into the Arcadia Ballroom, N. Y.

Scott will be returning to work Scott will introduce as his vocalist Marjorie Collins, 18-year-old singing prodigy who has been with him and his family the last year and a half while absorbing training by the band's brass coaches. Her long-styled lines laid out by Scott.

Duke Daly band switched booking offices from General Amusement to William Morris agency.

## Missing Instructions A Long Line Gives Tommy Tucker Orchestra Unfortunate Intro to Army Camp

### Anthony Eden Type

Everything has an international angle nowadays. Man leaving the Flatbush theatre, Brooklyn, one night last week was overheard to remark, "That Glen Gray is a nifty band leader."

"Yeah, indeed the femme with him, 'he's the Anthony Eden type."

## TIRE BLOW-OUTS PLETTY SERIOUS ON JUMPS

On his way into New York from a one-nighter at Ray Hartstein's Sunnysbrook Ballroom, Posttown, Pa., last week Raymond Scott had an experience clearly indicating what one-nighting is in for the duration. Unable to climb slippery hills, Scott found the pressure in his tires was so low that he had to get the tube beyond repair—and he couldn't buy another because of the rationing system of both tires and tubes. It took him more than double the normal amount of time to get to N. Y. on a dangerous, oil-patched stage.

Few months ago bandmen were worried about "gasoline-rationing" but all their fears were based on ifs: "Rubber rationing isn't an if," it's a reality. And there isn't any doubt about who can buy tires and tubes. Only doctors, ambulance men, etc., and "conveyances for more than 10 people," which means that getting to a date won't be so difficult since buses will be available. But it poses the same problem that gas rationing has had: how to get definitely ordered in the East; the youngsters that pay admission and buy seats possibly don't have any, and if the war lasts any length of time the one-night and of the business is for some trying time.

One thing rationing of rubber will probably do it cut down the number of accidents that bandmen will be getting into. Since all traveling bands will be forced into trains and buses sooner or later the opportunities for cracking up will be at a minimum.

## Bob Allen Into Blue Gardens for Buildup

Bob Allen's new orchestra moves into a lengthy ballroom stand at Blue Gardens, Armonk, N. Y., either Jan. 23 or Feb. 6. He will replace Red Norvo's orchestra which has left the label. Leonard Joy, Victor's New York recording director, was out there at the Rockland Hotel, New York, beginning Friday (13). Band is currently at Bear Mountain, N. Y., but has been in the area since Jan. 12 and Allen rented a large house and the band alternates between recreation and work.

Ray Entert band has replaced Billy Miller at Club 31, Pittsburgh, latter crew going to Plains Hotel in Cheyenne, Wyo., for indefinite stay.

Army officers handling grade dance bands recently arranged for soldier encampments by Camp Shows, Inc., and booking agencies somehow got their signals mixed last week and gave Tommy Tucker's band a tossing around. Arriving at ferry between Governor's Island, N. Y., and Manhattan the band was at first refused transportation because the ferry crew had no orders and civilians are taboo without same. One on the post, after a long wait, the band had to lug its instruments on a 10-minute walk to the YMCA Auditorium building where transportation was forgotten for those in charge.

Reaching their destination finally, but finding themselves too early and under the cover of his men entered the officers' Club to have a big but were evicted before their identity became known. The matter was cleared up eventually, however, and the band then played its date uninterrupted.

## Gas, Tires and Few Men Cloud Lake Ballroom

Stroudsburg, Pa., Jan. 13. F. Barthold, Inc., owners and operators of nearby Saylor's Lake Pavilion, at Saylorburg, where a twice-weekly name band policy was inaugurated last summer, entertain serious doubts as to the advisability of attempting their proposed big name policy this coming summer. Was fairly successful last summer, but an attempt and contemplated the use of a name band for the entire week, starting Tuesday and ending with a Sunday afternoon concert (no Sabbath dancing at this spot) and with a Monday lay-off.

However, considering that the spot is 10 miles from the nearest population center; and how what with rationing of tires, gasoline and fuel, not to mention the fact that hundreds of young men of the surrounding territory are in their country's services, the entire outlook assumes a somber aspect.

## Tommy Dorsey Maybe Disking for Columbia; Victor Pact Ends Feb. 14

Hollywood, Jan. 13. Negotiations are underway which may move Tommy Dorsey's band from Victor recording label to Columbia once the latter's pact with Victor expires Feb. 14 and because he has been long dissatisfied with Columbia's offer to buy a reported \$750-a-side guarantee against a royalty, he is currently talking to Columbia vice president Sachs, here from New York to attempt to close a deal with the latter's label.

Before Armonk, however, Allen left the Rockland Hotel, New York, beginning Friday (13). Band is currently at Bear Mountain, N. Y., but has been in the area since Jan. 12 and Allen rented a large house and the band alternates between recreation and work.

Ray Entert band has replaced Billy Miller at Club 31, Pittsburgh, latter crew going to Plains Hotel in Cheyenne, Wyo., for indefinite stay.

# Band Theatre Biz Strong; Dorsey

## 48G, Krupa 60G, Both Sock in N.Y.; Spitalny 18G, Philly; McCoy 20G, Pitt

**Estimates for This Week**  
**Bob Caloway, Buffalo**—(Buffalo; 8:50; 35-55). With "Dr. Kidnapper's Victory" (M-G). Coking \$17,000. Heavy aggregation accounting for most of total.  
**Jimmy Dorsey, New York**—(Strand; 2:55; 35-55-85-99-41-10). With "Man Who Came to Dinner" (WB). Picture and Dorsey both counting for record-breaking biz. Current week (2d) will be routing \$48,000, or near that. "Dinner" was shipped in for one preview Dec. 31 with outgoing show "You're in the Army" (Will Osborne), with eight days for it being \$84,500. Dorsey and "Dinner" alone, starting Jan. 1, brought a first seven days \$174,000, a little over \$55,000 new high for house under its present policy but evening prices have been boosted to \$110 from established 90c top.  
**Duke Ellington, Kansas City**—(Mainstreet; 3:00; 11-28-50). With "Flying Colours" (U). Strudy \$5,000 in four days, around \$100,000 for this abbreviated stint since house opened last Nov. 8 with picture "Shattered After Engagement."  
**Erskine Hawkins, Minneapolis**—(Orpheum; 2:00; 35-44-53). All-colored show, also has four Ink Spots and others. With "Dinner" \$10,000. Extreme cold held down opening but it's building fast and in four toward new high of \$17,000.  
**Harry James, Brooklyn**—(Strand; 2:00; 30-40-50-55). With "Queen Mary" (Col). Contract for 1942 and other acts. Next \$110,000 in four days.  
**Gene Krupa, New York**—(Paramount; 3:00; 35-55-85-99). With Dinah Shore, other acts on stage. Louisiana Purchase (Fay) on screen (3d wk). Begins third stanza today (Wed), and will go at least another 10 days of smash takings. On first week here ending last Tuesday (?) a sensational \$20,000 was taken in around \$14,000 higher than has been done here in six years of the highly successful hiband picture. Second week through last night (Tues.) held pace remarkably well at \$80,000 very week.  
**Clyde McCoy, Pittsburgh**—(Stanley; 3:00; 30-40-48-88). With Lullie, Bill-Del, Arnet, Hal and Luella and "Look Who's Laughing" (RKO). Band helped by added stage number. Very satisfactory \$10,000, mighty good considering freezing weather and general conditions.  
**Russ Merzan, Kansas City**—(Tower; 2:10; 11-20-50). With "Cadet Girl" (Columbia). Strong \$5,000, plenty good considering theater.  
**Teddy Foy, Cincinnati**—(Shubert; 2:15; 33-44-48). With "Glamorous" (Fay). Reaching \$11,000 and topping the previous season.  
**Phil Spitalny, Philadelphia**—(Coke; 2:25; 35-48-57-68-75). Backed "Three Credits" (Fay) \$14,000. Drought credit and good.  
**Claude Thornhill, Newark**—(Adams; 3:00; 25-35-50-80). "Devil Pay" (Fay) and "Case" (Fay) on stage. First \$10,000.  
**Orin Tucker, Boston**—(RKO Boston; 2:00; 30-40-44-84). With "Wolf Man" (U). Pay dirt at \$10,000, with band the obvious margin.  
**Gene Williams, Chicago**—(Chicago; 4:00; 35-55-75). Hefty assistance from "Died With Boots On" (Fay). Impressive \$45,000, best in Chicago.

# Copley-Plaza Uses Name

Copley-Plaza hotel, Boston, goes in for a name band policy next week (21), bringing in Tommy Tucker's band for a minimum of four weeks and possibly longer. Prior to Tucker's booking the spot had been held by the Copley society groups and currently features an ice floor show in which Newington, with baby orchestra, is the band.  
 Tucker had originally been scheduled to play at the Jimmy Keye at the Essex House, N. Y., but the date fell through when arrangements were made on salary. Ray Morton, a comparative unknown, went in instead.

# WTMJ Edges Out WEMP From Blatz, Milwaukee

Milwaukee, Jan. 13.—WEMP for several years has been packed nightly the music of the broadcast of the downtown night program, but doesn't do it any more. Management of the downtown night program, which includes the Heine and His Grenadiers, and the band, was then succeeded by the Mills Bros, then by Joe Sanders and His Blue Hotel. WEMP, however, dated and ended, and was succeeded by the Mills Bros, then by Joe Sanders and His Blue Hotel. WEMP, however, dated and ended, and was succeeded by the Mills Bros, then by Joe Sanders and His Blue Hotel. WEMP, however, dated and ended, and was succeeded by the Mills Bros, then by Joe Sanders and His Blue Hotel.

# SY SHRIBMAN'S EYE ON FUTURE

By Shribman, New England band financier and ballroom owner, but apparently open, in due time, a new booking agency with the string of talent he has under his wing. Reports that he is contemplating such a move in the near future are emphatically denied by him, who has been "has the attractions to sell" he will open an office to look them over. Shribman points out that the outfits he is in back financially are all tied to booking contracts with major agencies—MCA, GAG, CRA—and some have a while to run before they expire. His assertion, however, that he has an agency when he has attractions to sell, he will open an office to look them over. Shribman points out that the outfits he is in back financially are all tied to booking contracts with major agencies—MCA, GAG, CRA—and some have a while to run before they expire. His assertion, however, that he has an agency when he has attractions to sell, he will open an office to look them over.

# Victory Inn License Is Delayed, Base Postponed

Because the spot has so far been unable to secure a license to operate, Count Basie's opening at the new Victory Inn, New York, has been indefinitely postponed. Spot was to begin operation Jan. 22 at the former site of the Flying Trapeze and use name outfits in two-week period. But when the spot has been mentioned to follow Basie. Time left open by the Victory's spot was to get going has been left for Basie by a week at the Royal Theatre, Baltimore, opening Jan. 23 and the same day at the Strand.

# Uniform as Pass

Springfield, Mass., Jan. 13. Mitchell Labada, operator of the "Blue Bird" ballroom, has held Thursday nights as "army night." On that night, all uniformed men can come in gratis with no strings attached.

# Bands at Hotel B.O.'s

(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 prices.)

| Band           | Hotel                        | Weeks Played | Overhead | Total  |
|----------------|------------------------------|--------------|----------|--------|
| Eddy Duchin    | Waldorf (400; \$1-150)       | 13           | 1,800    | 20,775 |
| Benny Goodman  | New Yorker (400; 75c-\$1.50) | 13           | 1,900    | 24,725 |
| Yal Cummins    | Billmore (300; \$1-1.50)     | 6            | 450      | 2,800  |
| Ray Kinney     | Lexington (300; 75c-\$1.50)  | 38           | 1,525    | 53,650 |
| Charlie Spivak | Pennsylvania (300; 75c-\$1)  | 10           | 1,400    | 14,400 |
| Vaughn Monroe  | Commodore (400; 75c-\$1)     | 14           | 1,500    | 18,450 |

\* Asterisks indicate a supporting floor show, although the band is the major attraction.

# BLUE BARRON SEEKS OUT OBERSTEIN

Dispute between bandleader Blue Barron and Eli Oberstein's new outfit, the Record Co. is to be taken to the American Federation of Musicians this week to determine whether Barron is tied to a recording contract with Oberstein or is free to sign with Columbia Records. Barron made four sides for Classic's Two Bits of the Blue releases and was to do eight more under a formal contract that, however, had not been signed. The Record Co. is to be taken to the American Federation of Musicians this week to determine whether Barron is tied to a recording contract with Oberstein or is free to sign with Columbia Records. Barron made four sides for Classic's Two Bits of the Blue releases and was to do eight more under a formal contract that, however, had not been signed. The Record Co. is to be taken to the American Federation of Musicians this week to determine whether Barron is tied to a recording contract with Oberstein or is free to sign with Columbia Records.

# PITT NEWSMAN DOUBLES AS NITE CLUB MAESTRO

Pittsburgh, Jan. 13. Hal Brabson can't make up his mind between reporting and bawling, so for the time being he's dividing his time between the two of them. On the United Press staff here for months ago, he began rehearsing a 12-piece band and managed to get it while still on the staff. His local nite spot, the Sky-Vue. Couple of weeks ago Brabson, then turning orch had to pull out of Sky-Vue for a week of one-nighters, and Don Metz, owner, was unable to find a replacement, he remembered Brabson and signed him up for work. It was by UP man that Brabson worked in day time, and the cafe job was his. Saturday night (10) Carlyn again wound up his long engagement at the UP, waiting to learn definitely whether the band bit is still what it's cracked up to be.  
 Wick Mackey continues his annual chore of playing at the President's Ball in Youngstown, O. His band has played for the dance every year.

# Chicago

De Corsey (Continental Room, 423; \$1.50-42c min.). Entering final month of a bang-up job over the Loop and in a room which uses only a band, with convention aid last week hit excellent 3,000 patrons.  
 Les Brown (Blackhawk, 400; \$1.25 min.). Ready to exit after having scored grand midweek. Built to fine 3,800 last week. Johnny "Star" Davis follows.  
 Xavier Cugat (Empire Room, Palmer House, 600; \$3-\$3.50 min.). Opened Friday 8, but hotel is jammed with convention patrons. Has been a Cugat stronghold for years. Weirick big.  
 Boyd Asabura (Chez Paree, 500; \$3-\$3.50 min.). With Morton Downey and Will Shore, headliner, Chez and Asabura last week smashed through with 4,000 customers.  
 Bobby Byrne (Panther Room, Hotel Sherman, 700; \$1-\$2.50 min.). Byrne is now here, but hotel is jammed with convention patrons. Band came through nicely in first week to good 3,000.  
 Art Kassel (Walnut Room, Bismarck Hotel, 300; \$1-42c min.). Kassel holding well in his sphere, bringing in 2,000 patrons last week.

# Los Angeles

Ray Noble (Ambassador; 800; \$1-\$1.50). Running only two nights a week now (Fri. and Sat.) due to emergency and lucky to pull 800 covers. Phil Harris (Billmore, 400; \$1-1.50). Harris' band came out, but killing 'em as anticipated. Should call it a week at around 4,500.  
 "Fats" Domino (Palladium; 500; 75c-\$1.34). Fair-haired lad and proving it with a whooping 18,000 on his second week.  
 Bob Crosby (Trionon, South Gate, 400; 55c-75c). Tapering off after some big weeks added down to around 4,500.  
 Horace Heidt (Caza Manana, Culver City; 2,500; 55c). Skidding along with the rest and should be content with 5,000 covers on the week, what with the general letdown in attendance outside the picture palaces.  
 Paul Whiteman (Florentine Garden; 1,100; \$1-\$1.25). Sharing the town with Dorothy on the heavy take and looks like a fat and sassy 7,500 for Friday. That's plenty good for a fifth week here.

# San Francisco

Henry Busch (Rose Room, Palace Hotel, 500; 50c-\$1.50). Following an okay holiday season, sixth week garnered satisfactory 1,701 covers. Busch finishes her (52), and opens (53) at the Orpheum, L. A. Paul Barron will follow.

# One-Niter Trail Feels Wintry Blasts; Turnstiles Hit as Much as 50%

(Estimates)  
 Past fortnight's snows and cold were played havoc with various one-nighters in the east. In Pennsylvania's mountain districts and in New England, where are situated some of the biggest and most lucrative one-night ballrooms, the weather slugged grosses under plenty. In some instances the take was off more than 50%.  
 Raymond Scott, for instance, was hit by a heavy snowfall at Sunbrook Ballroom, Pottsdam, Pa., week ago Saturday (3), storm beginning at 10 p.m. or so before dark. He had slotted expected business to around 1,100 dancers, less than half of what owner Ray Hartenstein figured. He had 500.  
 Bob Chester (Brookline C.C., Phila., Jan. 10). Chester drew average crowd of 1,120 dancers at 8:15 night before (9) band pulled to 3,200 at \$1.50 each at Town Hall here.  
 The Fitzgeralds (Windsor Hotel, Fort Lauderdale, Fla., Jan. 8). Fitzgerald band turned 500 away, but got 1,500 dancers packed in at \$1.35 per.  
 Freddy Martin (Palms Royale, Fort Lauderdale, Fla., Jan. 8). On his stopover here drew 1,700 hoppers at \$1.25 a head for fine gross of \$2,400.  
 Claude Spivak (Brookline C.C., Philadelphia, Jan. 3). Spivak hit a spot stroke here, pulling a great total of 1,822 at \$1.10.  
 Dick Stabile (Cotem Pole, B. Auburndale, Mass., Jan. 7-10). Stabile and Gracie Barrie were hurt a bit by blizzard but still drew nice 10,400 customers at \$1.45 per in four days. Previous weekend, covering Dec. 29 through Jan. 3, pair set an outstanding Friday New Year's Eve week record of 17,722 for a gross of \$15,958. Holidays usually, bad here.

# LINCOLN'S BLUE ROOM VAMPS UNTIL READY

Closed since Harry James' exit New Year's Eve, the Lincoln hotel, New York's Blue Room remains dark for want of a suitable band, until Joe Pastor comes in about Feb. 15. Pastor goes first to Roosevelt hotel, Washington, D. C., for two weeks (opens in Feb.), then shifts to the Lincoln.  
 Both spots are controlled by Mrs. Maria Kramer.

THE SONG SENSATION OF THE YEAR

**Kate Smith Sings THE ORIGINAL REMEMBER PEARL HARBOR**

Introduced and Recreated

**DEAR MOM**

Because I love it... I think it a beautiful thing... an sentimental song... My listeners love it... I hope you will love it too... and more to come

Recorded by **Decca**

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REPUBLIC MUSIC CORP. INTRODUCING BROWN'S PROF. A.C.R. RECORDS





# Sneers at Sonja's Question

Detroit, Jan. 13. Charges of hitting below the belt went around here following a story in the Detroit Times on the arrival of Sonja Henie with her ice show. Reporter had contained in his story the paragraph:

"Sonja, the business woman, asked about employment in Detroit. Were many out of work? This would affect the gate, hence the query," the argument was advanced that reporter was in the star's mind and drew more than a nasty inference on what was purported to be, in essence, a human question.

# Verdict Due Tomorrow (Thursday) In AGVA's Inquiry on Gerald Griffin

The special committee appointed to gather further testimony on charges against Gerald Griffin, national executive secretary of the American Guild of Variety Artists, will report to that union's board tomorrow (Thursday) in New York, Group, consisting of Henry Dunn, AGVA's treasurer; Mrs. Florence Marston, Screen Actors Guild's executive; and Joe Smith (and Dale) has been active for more than two weeks tracking down information relevant to Griffin's part in an argument with Harry Goddy, Editor of subsequent New York Times, writing from allegations and remarks, are not entirely substantiated.

Griffin has held office since last spring, when Hoyt Haddock, who came over from the IGO, was elected following charges of Communism. First appointed temporary administrator, Griffin was then appointed executive secretary following a national election by referendum in which placed Morton Downey as president.

Griffin, who resigned his literary agent work for the AGVA, who inquired after taking the AGVA job, has been both praised and criticized for his AGVA work. Most serious criticism has come from the Los Angeles branch, which recently passed a resolution withholding its per capita tax to the national until there's a change in the national administration.

# PAUL SMALL ON MEND AFTER AUTO MISHAP

Paul Small, back in New York to open his own agency offices, is recovering from injuries sustained when his car turned over in route from the Coast. Accident happened outside El Paso, Texas, with the car completely wrecked.

Small suffered injuries to his side and a sprained ankle, but his chauffeur and another occupant of the car were unscathed. Small, the heavyweight talent salesman has shaved off 50 pounds.

# Mistral in P.A.'s 75¢ Suit Versus Stripper

Suit of Edward Jaffe, press agent, against Margie Hart, burlesque stripper, was dismissed Monday (12) by N. Y. supreme court Justice Denio Chisholm as a result of a mistrial. The court set a new trial for the week of Jan. 26.

Chisholm cited \$75,000 damages, claiming Jaffe was hired by Hart on a seven-year contract beginning August 1938, as the stripper's p.a. and was to split 50% of her \$10,000 weekly with her. We claims she was entitled to \$800. He was discharged after the first year of the contract, Jaffe claims.

# Devillo Hurt in China

Newly-announced in K.C. a casualty list of Canada includes the stage name of Devillo, who appeared throughout the U.S. and Canada in these acts which includes the wearing of glass, razor-blades, phonograph records, etc.

Canadian Rifle and is now listed as evacuated but not injured.

# Don't Crowd, Boys

USO-Camp Shows, Inc. will hold a mass audition show (Wednesday) for vaude acts anxious to show CSI bookers their wares. Chances of many of the turns getting more show jobs in the near future, however, is remote, as all 25 units which CSI intends sending out between now and mid-April have opened or are about to open. Acts who audition today will be catalogued as replacements and for shows next summer and fall.

Auditions will be held at the Palm Gardens, 300 W. 82d street, N. Y., from 2 to 8 p.m. and from 8 p.m. to unconscious. Joe Rose, of the NVA, will be on hand to take registrations.

# 'Ice Follies' Snared Record 100G in Pitt; 'Ice-Capades' 184G

Pittsburgh, Jan. 13. 'Ice Follies' wound up an engagement of 16 performances at Gardens here last Tuesday night (6) to a gross of more than \$10,000, the largest for the rink extravaganza since it started coming here years ago. Bested last year's figures by more than \$15,000, but had three extra show this time. 'Follies' is a permanent Xmas-New Year's attraction at the Gardens, a gesture by Shipstad and Johnson, owners of show, who is Harris, operator of Gardens, ever give of consideration for free tickets to Harris as the first showman member of the cast and traveled by bus.

Harris announced that his and Arena Managers Ass'n's own ice show, 'Ice-Capades' of 1942, would come back to the Gardens for the return engagement of one week. Show previously played here in November to big biz.

'Ice-Capades' closed an eight-day engagement at the Gardens last night with the biggest gross of any type of attraction ever booked into the Boston Gardens, including the Ringling circus.

Total receipts were \$184,000 for 167,042 shows, with 10,000 receipts \$135,000, were donated to 'Buddies for Buddies' fund.

# Mercur's Pitt Nitory Folds for the Winter

Pittsburgh, Jan. 13. 'Latest case of the season' has this one only for the winter, is Al Mercur's Nut House, which will close this weekend (14) for the first time since it opened nearly five years ago. Folding is attributed to cold weather and the fact that the business as Mercur's place is about 10 miles out of town and sub-urban area has just about killed roadhouse biz.

Mercur was not idle, however, during the winter. He part owned with his brother, Lew Mercur, of the Nut House in Miami and will spend the winter there, come back to the place. Going south with him for the show in the Miami spot are two of his new stars, Ted Blake and George ('The Society Bum') Gregg.

# VINCENT LOPEZ

Currently featured with his Orchestra at the Hotel Traf, New York, and will return until 1941, opening Loew's State a January 1941. Broadcasting six times weekly, Coast to Coast—NBC-Blue Network, cancellations by South America twice weekly.

Personal Representative: WANNY HEIGEN  
Exclusive Management: WILLIAM MORRIS AGENCY, INC.

# LABOR BOARD IN P.A. STORMED BY 82 BEEFS

Philadelphia, Jan. 13. Eighty-two complaints against actors, agents and night-club operators were received last week by the State Department of Labor industry office here. Bulk of the squawks came from agents and cafe nabobs alleging that actors had cancelled engagements sans notice—most of them occurring in New Year's Eve. The complaints brought by the acts mainly alleged cheating and poor working conditions.

The 10 percenters claim that there's a common practice among agents these days to book an actor, they 'shop around' for engagements. The performers go to one booker and sign up for work, then they go to another agent, and if they get a better offer they grab that without notifying the first booker.

Dick Mayo, business agent of the Philly AGVA local, explains that many of the complaints had been attributed to the fact that their contracts failed to measure up to union standards and had been rejected. There's a standing rule here that no AGVA member can work unless the contract gets the okay of the AGVA.

Among the common complaints made by acts was the condition of night dressing rooms. One dancer complained she was forced to dress in an unheated storeroom of a road house while the temperature was five below.

# Ill. Cafe Operator Jailed, Fined 10G on Dry Charge

St. Louis, Jan. 13. Gust Maggos, Alton, Ill., business man, ice biggie and owner of a nitory on the outskirts of Alton, was jailed for six months in St. Louis, and four of his employees last week were slapped into a Federal Jug after being convicted in the U. S. District Court at Muskegon, Okla., on charges of shipping liquor into Kentucky and Oklahoma.

Maggos is prez of the County Club Distributing Co., an Alton liquor outfit, on charges of shipping liquor into the specific charge of participating in a conspiracy to transport and sell liquor into the two states. Maggos received an 18-month jail in the El Reno, Okla., big house and a fine totaling \$10,000.

# Speagle Appointed Prisco AGVA Prez

San Francisco, Jan. 13. Paul Speagle, N.Y. 'Devillo' on a Chronicle here, was appointed new president of American Guild Variety Artists here Friday (8). Speagle is also a vaude midget.

Coast rep Vince Silk also announced his appointment of Leo Latley as treasurer. Latley, an m.c., also works in the city tax office. Speagle and Latley replaced Leo Latley Will Aubrey, who has migrated to Hollywood.

# Seek New Offices in S. F.

San Francisco, Jan. 13. The American Guild of Variety Artists here is looking for new offices. Radio Artists and Equity are looking for a new home here. The present building housing offices has been taken over as a USO club, effective Feb. 1.

# N.Y. Talent Agency Reforms Sought In New Mutual Aid Accord Between AGVA, License Commissioner Moss

## Ban S. F. Burlesquer

San Francisco, Jan. 13. Burlesque is out of the Kearney Theater here by order of the AGVA, which has accused of contributing to delinquency of minors following raids which were made under a warrant issued by Charles Michaels was fined \$1,000 and placed on a year's probation, terms of which prohibit him from presenting further burlesque shows.

House, located across the street from play headquarters, is running straight films.

## Mainstreet Theatre, K.C., Quits Vaudefilm Policy After 9 Wks.

Kansas City, Jan. 13. Mainstreet theatre shuttered Monday, Jan. 5, after nine weeks of operation on its vaudefilm policy which began Nov. 6. Albert Schoenberg, owner of the theatre building which the Mainstreet Theatre, Inc., operating company, ordered the closing of the 'circumstances beyond its control'. Corporation is mulling a deal for new operating company. Present director is figuring out a new policy. New policy of stage bands, names and units with feature films, under which to put into force within a few weeks.

Actual closing came following the showing of first feature film Monday afternoon and preceded the scheduled stage performance of Duke Riddle, vaudemeister, Ellington company left town Thursday (8) to play one-nighters before going to a Chicago show. Closing was unexpected, since it came during an apparently successful week and following most successful week the theatre had had since reopening.

Will J. Morris, brought in to produce the stage presentations, returns to his home in Chicago.

Previous to November opening the Mainstreet had been dark since August, 1938, when it was operated by RKO with great policy. Reopening in 1941 followed nearly a year of renovating at an expenditure said to have been \$35,000.

## MPLS. 'AQUATENNIAL' CURTAILED BY WAR

Minneapolis, Jan. 13. Because of the war the annual 'Aquatennial' next summer will be conducted only as 'a mass display of community amusement', instead of the usual big-scale celebration on the Minneapolis Lake Gray order. It has been announced.

At the same time, the 'Aquatennial' board of directors, under the organization's executive abilities and experience to the mayor for war work, is promising to do everything to keep the association alive for a 'victory celebration' to the community back to normal life conditions when the war is over.

The annual Winter carnival will be held next month, as usual.

## Ballrooms As Salesmen

Detroit M.C. Engras Odd Glimcock to Sell Defense Stamps to Patrons

Detroit, Jan. 13. Ballrooms that have not annual shows are netting Uncle Sam up to \$200 a week in one of the latest war-time schemes of Tom Garry, m.c. at the Palm Beach.

Garry used to amuse the patrons by throwing them into the water in soap shoes. Since the customers always clamored for the contrivance, Garry had the American Football League get their pet ballroom and defense stamps. Instead of building a building, they got her put building up ward of \$40 a night for defense stamps.

The American Guild of Variety Artists and N. Y. License Commissioner Moss have no objection in conjunction to effect talent agency reforms. Basis of their drive is AGVA's demand for the city to issue agency franchise, which, incidentally, will not henceforth be issued if the agent is not licensed by the city. Only agents exempt are those who are members of the Artists' Representatives Association, which has a basic agreement with AGVA running into 1943.

Commissioner Moss has long striven to regulate the theatrical agencies, but on some occasions has been rebuffed by the courts when attempting to force licenses on personal managers. His most notable rebuff came in 1935 when he issued a test action against Charles H. Allen, which was tried in Special Sessions. Instead of being selling talent was only incidental to his other work for performers.

In the verbal working agreement with the AGVA, effected after talks with the union's counsel, Jonas H. Silverstein, Commissioner Moss will thus be giving the opportunity to testify against any agent against whom a complaint is filed by a scrupulous business tact. Should an agent first join ARA, AGVA has no objection but that selling talent was only incidental of the basic agreement.

Moss Highly Pleased to have been highly pleased by AGVA's new application for franchise, which, besides being a strong personal credit of each agent, also requires two supporting affidavits of character. Commissioner Moss will thus be giving the opportunity to testify against any agent against whom a complaint is filed by a scrupulous business tact. Should an agent first join ARA, AGVA has no objection but that selling talent was only incidental of the basic agreement.

This is the first time that a talent agent has undertaken to regulate itself in the matter of inter-agency matters. Also the first time that agents have been asked to stipulate whether he ever stranded or assisted in the stranding of an entertainer; whether he was sued by any performer within the past three years; whether he has owed money to performers in the past three years; and, as the top of all, 'does applicant have any past record of AGVA commercially?' Silverstein explains the latter as precluding any agent from being qualified to handle performers strictly 'locally'.

## DICK POWELL TO OPEN VAUDE TOUR IN N.Y.

Dick Powell is scheduled in New York to start his stranding act or start a series of vaude personal. Opens at the Broadway Loew's State Theatre in several weeks to follow in other spots.

# 'Salute to Negro Troops' Draws \$6,500 In N. Y.; Many Name Performers Attend

Near-capacity audience of about 2,500 attended a 'Salute to Negro Troops' benefit show Sunday night (11) at Cosmopolitan Opera House. N. Y. Gross for the affair is \$6,500 (\$11 top), \$5,000 from sale of tickets and \$1,500 from programs. Stage, Screen, Radio and Arts Division of Fight for Freedom, Inc., presented the show.

Standouts at the affair were the appearances of Mrs. Roosevelt, Marian Anderson, Herbert Agar and Paul Robeson, and the presentation of a peasant, 'Salute to Negro Troops,' with a large mixed cast and the 372d Regiment band. There were also numerous name acts from legit, radio, pictures, narcotics and concert. Show ended with a jam session by va.ious name bands. Boxing gloves worn by Joe Louis in his recent bout with Buddy Baer were to be auctioned off, but that was cancelled.

Mixed audience, including many service men, received a thrill with the unannounced appearance of Miss Anderson, who planned in from Negro troops especially to be present. Negro contralto sang three songs. 'Let Us Break Bread Together,' 'Coming Through the Rye' and 'There's No Hiding Place Down There,' getting an enthusiastic, emotional ovation. Mrs. Roosevelt, concluding her talk

with an introduction of Robeson, revealed that she first became interested in work among the colored people in 1935. Her first public appearance was singing 'Water Boy.' Robeson, vity moved by the unexpected thrill of the show. Mrs. Roosevelt's and Agar's talks were broadcast by CBS and WMCA, New York.

'Salute to Negro Troops' peasant was much more effective than most such presentations. It was unique in its treatment of the subject of the Negro's stake in the fight of democracy against totalitarianism. It was written with moments of eloquence and it had obviously been prepared and rehearsed with great care and skill. Scripted by Carlton Moss and David Wolf, it was staged by Brett Warren, produced by John Velasco, designed by S. Sryzala, with a musical score by Leonard de Paul, dances by Adelaide Horton, costumes by Anne de Paul. Powell Lindsay and Lou Wittes were stage manager and Clay Kardin technical assistant.

Among the individual acts who appeared were Eddie Matthews, Sophie Tucker, Eddie South, Mischea Abern, Juanita Hall Choir, Sister Thayer, Oscar Levant (carried on stage comically by Danny Kaye), Mary Parker and Billy Daniels, Fats Waller, Paul Draper, W. C. Handy and Ella Logan. George Jessel and the Williams quart shared the m.c. assignment. Only rarely regrettable incident of the evening was Miss Tucker's singing of 'The Girl in the Army and Navy,' the better the Lovin' Will Be,' which was even more vulgar than the title. One of the most impressive a-

pects of the program was the fact that the peasant, the speakers and all other entertainment all sidestepped the vital issue which the show's presentation was intended to bring up. That is, the stubborn prejudice, discrimination and bigotry in the treatment of Negroes. With the various existing abuses and injustices were brought into the open seemed in incidentally mentioned at least a promising (if small) minority, ultimately to correct conditions. Robe.

## COAST NITRIES ON THE ROPES

Los Angeles, Jan. 13. Nitery bit is passing through its most critical period in a quarter of a century. A score have already folded and many more will give up in the next 30 days. Heavyest blow fell last week when Ambassador hotel's Cocoanut Grove, the town's class spot, took large ads to announce that 'during the period of requisitioning and until the habits of the socially inclined have returned to normal' the Grove will be open only Friday and Saturday nights. That threw a damper on the town and showed that the wind is blowing. Many of the better groettes criticized the Grove's announcement, claiming that such unneeded-for-alarm-pulls ideas into the minds of the spenders. It marks the first time in its 31 years that the Grove has had to observe a curtailed schedule.

All over town lit either another one folded or planning to call it quits. Creditors were called in last Friday (9) to decide the fate of City's and a shutdown is said to be a matter of weeks or days. Other class spots are plugging along. That is, a change in the tide of the pull the shutters are Trouville, Rhumbogie, Cafe Society, Tin Pan City, the Howard and Copacabana. Ready to call it quits is Pirate Den. Daily huddles have been held at Earl Carroll's and Florentino Gardens, although the latter has been going astonishing business in view of the general depression.

Intimate cocktail rooms and the lighter nitery will reap the benefits from the gloom that has settled over the cover and minimum sites. Those with the lighter operating expense have the best chance of surviving the dark days that lie immediately ahead. Talent and bands are finding going hard, with operators pleading for reduced minimums from ASCAP, the Williams, Onions and American Guild of Variety Artists to keep going. So far there has been no tampering with scales, but the view is taken that some adjustments will have to be made if their members are to be kept employed.

## The Good Old Days

Herewith appears a 'Variety' review of a N. Y. Palace bill of 20 years ago. The intention is to reprint these weekly using the relative value of 1921 with current prices of items and special mention of the items that are more than the interest they may have in recalling the acts which were playing at that time, the manner of putting together a big time show (bookings, contracts, radio, etc.) and, as a result of the review, a resume of the style of vaudeville reuniting of that day.

(Reprinted from 'Variety' of Jan. 13, 1922)  
PALACE, N. Y.

Irene Castle returned to Broadway and vaudeville at the Palace this week. It was an event. That at least would be the conclusion watching the line at the Palace all day Monday and the audience that jammed the house the night. It looked like the old days with a triple line of standees across the back of the theatre. Miss Castle is said to be getting \$2,000 for the week at the Palace and the indications are that she is earning it at the boxoffice.

The extra bit, however, is proving to be great vaudeville entertainment. It is a show that has everything. Lots of comedy, a flock of girls, any amount of dancing, and a couple of specialties at either end of the program. What more could any audience ask for?

In comedy the strength of the show stands up wonderfully. Next to closing Williams and Welfer with their 'From Now On' is a veritable Johnstown flood of laughter. It has all the old humor, the smashing over the head with a baseball bat and all the others. That is, what vaudeville audiences want and demand from the Palace at the present time.

The first part, however, is a laugh wallop in 'The Family Ford,' formerly known as 'The Flivertons.' On fourth, following a cleanup by the Harry Carr act, it had the audience rolling with laughter. The Carr roll is sold over, and though third pulled down as big a hit as anything else. The result was that the turn after 43 minutes had the audience asking for more.

Two fast-moving acts held the opening and second spots of the program helped a lot. Daley, Mac & Daley (New Act), a roller-skating trio, opened and got laughs and applause with seven minutes of fast work and some comedy. Lew and Paul Murdock, with eight minutes of net stepping delivered with a sense of comedy value, hit those in front hard.

Closing the first part, Irene Castle appeared after about six minutes of film showing her at home, etc. She made a speech and informed the audience that she was going to sing. The more people come out and cough a couple of times and apologize for a cold; with my voice it makes no difference whether I have a cold or not; it's just as bad either way.' With that bit of kidding directed at herself she made the grade with the audience, for she put the number over rather nicely in a quiet way. But it was when the act got to full stage and she started dancing with Wm. Heardon that she shone. The first two dances were received nicely with appreciative applause, but with the 'Castle Walk' for the encore dance there was nothing to it, the house went wild. A solid minute of applause followed the conclusion of the cover's effort.

Bert Droll had the task of pleasing 'em immediately after intermission. He did it was easy. He had the women sitting down as close as the stage box guesing in the bridal costume, one going to see if she whether or not he was Leon Errol's sister, but the 'wig off at the finish was the tip off.

Ed Morton, Flo Lewis & Co. (1st Co., being the same colored girl that the comedienne used in her act) and another comedienne howl with 'Broadway Buttery.' Morton does a corking show at the opening and Miss Lewis leads the second half of the show, but the 'red.' Miss Castle is also read as well bobbed, a reminder it was Irene Castle who started that bad some years ago.

Then came Williams and Wolfus and with 'em came shouts, screams and shrieks of laughter.

Closing the Six Hausers, a fast Arab troupe, ran through a series of pyramid formations and then the bows, doing four minutes that held the audience.

## Enlistment Parts Team 100G Fire Levels Cafe

Pittsburgh, Jan. 13. War has broken up dance team of Jan and Janis for the duration. Male half of turn enlistee in air corps following act's most recent engagement, at Villa Madrid here. Gal, his sister, will retire to her home in Uniontown, Pa., until her brother gets back.

Fireman Bradford, by James water line, watched happily Thursday night (8) as flames burned to the ground Fireman's awkward nitery, Lafayette Inn. Damage was set at \$10,000. Spot had just been taken over by...

Fort Meredit, manager, who was steep in the building, escaped by crawling over the alley's roof.

**PHIL REGAN**

Personal Appearance Tour

Personal Representative: FRANK VINCENT, Beverly Hills, Calif.

Equilibrist: [*é-kwél-é-brist*] (noun). One who practices balancing in unnatural or hazardous positions.—Webster

Remarkably Demonstrated By

**MARTEZ and DE LITA**

in "RUMBA TEMPO"

LOEW'S STATE, NEW YORK, NOW

Thanks to Sidney Piermont

Direction: ROGER E. MURREL.

**AMERICA'S NEWEST SENSATION**

**WILLE SORE**

AGAIN

Scores a Hit!

★

Exclusive Management

**AL BORDE**

203 N. Wabash Avenue

CHICAGO

I am proud to be a Member of the Amusement and Recreation Division of the Chicago Commission on National Defense

—Wille Sore

**THE NITRES OF THE STARS**

**Marcus LOEW BOOKING AGENCY**

GENERAL EXECUTIVE OFFICES  
LOEW BUILDING ANNEX  
100 N. 6th St., N.Y.C. 10011

**J. H. LUBIN**  
GENERAL MANAGER

**SIDNEY N. PIERMONT**  
BOOKING MANAGER

# 14 New Shows Swing Into Action On the USO Army Camp Circuit

Fourteen new shows are swinging into action this week on the secondary USO Camp Shows. They include one all-Negro unit, one concert unit, two opened last Friday (9) at Fort Wadsworth, Staten Island, N. Y., and at Fort Meade, Charlotte, N. C., with the rest of the premieres staggered between then and Friday (14).

These shows are playing a circuit of 141 small theaters with very limited stage facilities. Average salary per act is \$1,000 per week for the shows. They supplement 11 other major vaudeville houses which have been out on the Red, White and Blue circuit of 85 bigger and more important houses since early December. Latter shows get 30c edis and the former 15c.

Concert units of instrumentalists and vocalists, all singing in English and presenting the lighter classics, is strictly an experiment. It opened last night (Tuesday) at Fort Monroe, Va., and CSI officials are awaiting results.

Virtually every name in the concert field is being made available for these performances through the concert talent pool set up by CSI. These names will be singing or to supplement other acts and have no connection with the concert unit. In the pool, Jack Pettis will have two appearances at Coast camps during January and others, Albert Spalding will give performances during February, and James Melton has offered to do 15 dates during January, February and March. Many more engagements are expected to be set when the regular concert season ends.

In addition to the touring revues, CSI is being called upon to present a host of special shows for service men confined to barracks in and around New York. Performing at Brooklyn Navy Yard last week were Kitty Carlisle, Lewis and Ames, Bobby Joyce and Glinger, and Fred Waich, Three Reed Sisters and Irving Scher. Players work for free on all these shows.

Complete casts and opening dates of the shows on the '165 Circuit' follow:

**UNIT NO. 12—'JUNIOR MISS' (Legit)**  
(Opened Monday (12) at Fort Storey, Va.)

Barbara Bel Geddes, Melba Rae, Frank Rowan, Kathleen Warner, Elena Ryerson, Warren Mills, Judith Cergil, Carl Judd, Frayne Gilbert, Carl Chesney, Peter Lawrence, George Wallace, Blaine Fillmore, Frank Army, Sam Main, Paul Nevenec.

**UNIT NO. 14—'SWINGING ALONG'**  
(Opened last night (Tuesday) at Bangor Air Base, Bangor, Me.)

Dixie Roberts, Three Scholers, Adele Girard, Joe Marsala Band.

**UNIT NO. 16—'RHYTHM REVELS'**  
(Opened last night (Tuesday) at Fort Harrison, Indianapolis.)

Three Reed Sisters, Barbara Blanc, Doc Rice, Bob White Band.

**UNIT NO. 17—'KEEP SMILING'**  
(Opened Monday (12), Fort Dawes, Redwood.)

Jane Fraser, Harriet Hutchins, Cookie Bowers, Gaudsmith Bros. (2), Andy Delmar and Three Jacks.

**UNIT NO. 18—'MAJOR BOWES ALL-STARS'**  
(Opened Saturday (10) at Fort Stevens, New Rochelle, N. Y.)

Stan Early, Three Zeeman Bros, Jeri Donahue, Marshall Rogers & Co., Joan and Gene, Paul Jones, Irene Carroll.

**UNIT NO. 19—'LATIN-AMERICAN REVUE'**  
(Opened Friday (9) at Fort Wadsworth, Staten Island, N. Y.)

Rimca Orch (17).

**UNIT NO. 20—'MUSIC IN THE AIR'**  
(Concert)

(Opened last night (Tuesday) at Fort Monroe, Va.)

Helen Henry, Alice Howland, Rolf Orsted, Stephen Kennedy, Ruth Brpton, Sidney Edwards, Edward Hartie.

**UNIT NO. 21—'MAJOR BOWES ALL-GIRL REVUE'**  
(Opened Friday (9) at Charlotte Air Base, Charlotte, N. C.)

Cyrl Smith, Mildred Myers, Jean Clark, Sheila Rogers, Patricia Holten & Co. (3), Pearl Casser, Dorothy Zane, Marie Smith & Co. (2), Wanda Gibson.

**UNIT NO. 22—'ROADWAY BREVITIES'**  
(Opened last night (Tuesday) at Chesham Field, Macon, Ga.)

Dave Barry, Cordan & Sawyer,

Gregory, Raymond & Cheryl. Four Aristocrats, Honey Family; (6).

**UNIT NO. 24—'HAPPY DAZE'**  
(Opens tomorrow (Thursday) at Goodfellow Field, San Angelo, Tex.)

A. Duval, Three Rays, Arthur and Morton Havel, Morrey Brennan & Band (5).

**UNIT NO. 25—'SUNSET ORCH.' (All-Negro)**  
(Opened Monday (12) at Fort Clark, Tex.)

Doc Wheeler and Sunset Orch (15), Pearl Bailey, Evelyn Keyes.

**UNIT NO. 27—'SUNRISE REVUE'**  
(Opened Monday (12) at Gardner Field, Taft, Cal.)

Madie and Ray, Stanton and Curtis, Dorn Bros and Mary (3), Will Aubrey, Johnson and Blackwell, (Booked out of Hollywood.)

**UNIT NO. 28—'FLYING HIGH'**  
(Opened Monday (12) at Fort Stevens, Astoria, Ore.)

Claude Stroud, Olive White, Dick Lane, Allen and Kent (4), Four Whitton Bros.

**UNIT NO. 29—'XANXERO DOODLE REVUE'**  
(Opens Friday (16) at Fort Robinson, Crawford, Neb.)

Elmcor Sherry, Robbins Bros and Margie (3), Lowe, Elio and Stanley, Eddie Farley & Band (5).

(There are no units 13, 14, 23 and 26.)

## George M. Cohan

I asked the late Wilton Lackaye one day to tell me what he considered the biggest laugh he ever had handed to him in the theatre. He replied as follows: 'I attended a maline performance at the old Hippodrome and during one of the scenes an elephant fell into the orchestra pit and killed a trombone player, and believe it or not, that is the biggest laugh I ever had in the theatre.'

I don't know why, but that is to my mind, the funniest story I ever heard.

## Joe E. Lewis

At Hialeah (race track in Florida) I was with Mazie Rosenblum. He bet on a horse that really didn't have a chance, so I bet to Max: 'You're just throwing your money away. Boy, you're dumb!' And Mazie said: 'Yes, I guess I am.' And then I said: 'It's all right to be dumb, but you're making a career out of it.'

## J. C. Nugent

George Fuller Golden, founder of the White Race, from which sprang indirectly Equity, Screen Actors Guild, AFSA, etc., was at least a post. On his first arrival he was delighted with the beauty of California, as is everyone except failures in pictures and the natives.

A native was driving George around through the orange groves, the artichoke farms, the washers, Pandemonia and the loveliness. The native was chewing a stogie, his face stolid and expressionless. George broke out impulsively, 'It's all poetry—everything begins with P—Pacific, Palmatio, Palmis, Pandemonia, Pencil—be-panned for breath.'

'Yes,' said the native driver without enthusiasm, 'and Post Office.'

# My Favorite Story

Sophie Tucker

In Knoxville, Tenn., 1920, Gus Edwards' act with Eddie Cantor, George Jessel, George Price, Lita (Cuddies) Lee and Walter Winchell followed me in. I had a bad throat and some local doctor was treating me, Edward's act came in a few days ahead of time.

Cantor had to have his throat looked after and the theatre manager took him over to the same local doctor who was treating me. The medico said to Cantor:

'There's a con shouter, Sophie Tucker, I'm treating, who is in very bad shape. If she doesn't watch out this will be her last week of singing.' The doctor has been dead the past 20 years and I'm still going.

## Pat C. Flick

There is always one about the actor who'd do anything to get on the radio. Went to a sponsor and offered the most sensational act of all times. He was willing to stand before the mike and actually commit suicide by shooting himself in the head with a revolver. But he didn't get the job.

## Joe Laurie, Jr.

When I was playing in Duluth, Minn., years ago it was about 26 below. I was sitting around the pot-bellied stove in the lobby of the hotel when one of the natives came in. I said to him, 'How can you people stand this terrible cold? Don't you get frozen?'

He said, 'This ain't cold, my hands aren't frostbitten; my ears are all right; my feet is O.K. Just let me sit down a minute.' I said, 'You ARE sitting down.' 'Gee, it's colder than I thought it was!' said the native.

**T**HE post of greatest risk and honor goes to America's forces on land, sea and air. Our profession is well represented in these posts. Those of us behind the lines will play our part as we always have.

As president of the American Guild of Variety Artists, I pledge our guild and the talents of member-artists will be "on call" to help sustain the morale of the men in service and the folks at home, and aid in gaining ultimate victory.

To all AGVA members—"Thanks for your co-operation and loyalty."

Member, Executive Advisory Board  
Amusement and Recreation Division,  
Chicago Commission on National Defense

Morton Downey  
Chicago  
Carey, Chicago  
Chas. Patten, Chicago

STATE, N. Y.

Romo Vincent, Joan Merrill, The Barry Brothers, M. M. Kelly, Frankie & Ken Davidson, Top and Hot and Scorching, The Four Aces, H. M. Palmum, Etc. (M-G.)

Going to seven acts this week including the customary five or six, the show is running the roughest down to 68 minutes. The State has a very good show. Variety has a very good management and with Romo Vincent doubling the bill with M. M. Palmum, Etc. on which his home mainy depends for draw.

Two acts from night clubs, making their first appearance, were introduced and reviewed more extensively in previous shows. The first of these is Estelle, a singer from Cuba who has been booked by The Copolovas, a night singer, and The Barrys, a vocal ballroom team which has been working various venues in New York.

CHICAGO, CHI

Griff Williams, Ork (17) with Walter King, Bob Kirk, Billie Lee, Lee, Jewelina (2), Carroll & Hoop; Lee, Died With Their Boots On (WB).

Having secured in the Empire Room of the local Palmer House the Griff Williams orchestra has a ready audience at the Chicago theatre. The Williams orchestra has a ready audience at the Chicago theatre and the presence here augurs well for the future.

FLATBUSH, B'KLYN

Glenn Gray Orch with Pee Wee Hunt, Kenny Sargent, Morgan Stryker, Barry Stryker, The Sisters (2), Jack Carter, Cass Owen and Topsy; Shorts and Neorrest.

Moderately entertaining show for the Flatbush neighborhood, led by Glenn Gray the principal attraction. The show is a good one, though the acts or sock moments, though the show runs too long—about 80 minutes. There are a few good bright spots, with extended letting of the semi-famous.

pretentious. All acts get the 'bribe' factor, and it is almost the only one in the show who doesn't blast Barry. The Barry Brothers are a saxophonist, does 'romantic' vocalists, Frankie & Ken Davidson, Top and Hot, and Scorching. The Four Aces, H. M. Palmum, Etc. (M-G.)

TOWER, K. C.

Russ Morgan Orch with Clarence Miller, Jess, Betty, Beverly and the Sisters (2), Jack Carter, Cass Owen and Topsy; Shorts and Neorrest.

COLONIAL, DAYTON.

'The Time of Your Life' by Merle & Peck & Peck; Betty Afton; Whitey Roberts; Glamour Boy (Front).

EMBASSY, N. Y.

This week's announcement contains one item of particular interest: the resignation of President Roosevelt's special representative to the Axis powers, Gen. James H. Doolittle, who has been recalled to the United States to serve as a member of the War Relocation Authority.

STANLEY, PITT

Pittsburgh, Jan. 12. Lucille Ball & Desi Arnaz, Hal Holbrook, Wally Brown, Annie Adams, Fred Astaire, Freddy Steiner, 'Look Who's Coming to Dinner' (R.O.).

For his bill that's been kicked around long by Deluxer has come up with a neat package of entertainment. The show is a very good one, though the acts or sock moments, though the show runs too long—about 80 minutes. There are a few good bright spots, with extended letting of the semi-famous.

ORPHEUM, MPLS.

Erskine Hawkins Orch with Edith Jones, Red & Curley, Moke & 'Hot Spot' (4); Belle Starr (20th).

UNBILLED ACT

Atlantic City, Jan. 13. The Four American Eagles, vauds, with bookings arranged in advance for a show at the Atlantic City Hotel, left weeks for State Department's permission to leave.

credit with a tricky piece of photography through which it peeks much past at Hitler and his regime. It is a very good one, though the acts or sock moments, though the show runs too long—about 80 minutes. There are a few good bright spots, with extended letting of the semi-famous.

STRAND, BROOKLYN

Harry James Orch (18) with Helen Porter, Jimmy Sauter, Curly McCoy, Samuels, Billy Ryles, 'Erick Queen Murderer' (Col).

SARANAC LAKE

Saranac, N. Y., Jan. 13. It was 40 below zero here last week. Joe (Tubs) Murphy, formerly of the Hawks, is making a name of this routine at Rutland, Mass., where he gave a general check-up.

UNBILLED ACT

Atlantic City, Jan. 13. The Four American Eagles, vauds, with bookings arranged in advance for a show at the Atlantic City Hotel, left weeks for State Department's permission to leave.

Unit Review

DANCING AROUND

Charlotte, N. C., Jan. 8. Irish & Leslie, Harry Pepper, Delaney, The Four American Eagles, vauds, with bookings arranged in advance for a show at the Atlantic City Hotel, left weeks for State Department's permission to leave.

UNBILLED ACT

Atlantic City, Jan. 13. The Four American Eagles, vauds, with bookings arranged in advance for a show at the Atlantic City Hotel, left weeks for State Department's permission to leave.

Night Club Reviews

LATIN QUARTER (MIAMI BEACH)

Miami Beach, Jan. 8.—Hudson Sisters, Jean, Joan, Diana...

Low walls, who scored last season's biggest local...

Waller's surefire formula is comparatively simple...

Tabbed 'Folies de l'Americain' current opus is raged...

Although Faith Bacon is conceded up to real stardom...

Spectacular adagio dancers are featured in the new Secret parade...

Fernando-Williams are likewise an ascobatic asset...

Gerardine Hudson (ex-Hudson) first attracted local...

The Reynolds are octet of trick dancers who score a...

Lines of gas, register solidly in four outstanding popular numbers...

Shows patriotic arias, with Miss and Mr. Archibald...

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Shows patriotic arias, with Miss and Mr. Archibald...

Line of gas, register solidly in four outstanding popular numbers...

Shows patriotic arias, with Miss and Mr. Archibald...

costumes, and 11 new songs authored by Charles B. Turner...

Billy DeWitt is this show's name, and he and his partners...

The Ver-Sigths—that's a name to conjure with...

Maximilian Berger plays the show in exceptionally smooth fashion...

There's plenty of show considering the fact that the show...

Girls in the vocal department there's a real gem...

Girls in the vocal department there's a real gem...

Girls in the vocal department there's a real gem...

Girls in the vocal department there's a real gem...

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Girls in the vocal department there's a real gem...

well-known film stars. Opens with West Coast howl...

Bob Carter, singer with Al Marano band, handles the m.c. chorus...

Century room, N.Y. (COMMODORE HOTEL)

Wynona Monroe Orch. (15) with Martin Duke, Ruth & Billy Ambrose...

This east side hotly has been making a strong bid...

There's plenty of show considering the fact that the show...

Girls in the vocal department there's a real gem...

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Girls in the vocal department there's a real gem...

Girls in the vocal department there's a real gem...

THE BARRYS (2) Dances

A youthful-looking team of Boston high school dancers...

Working in full stage, routine they wait for the moment...

A novelty number, with pan-tomime touches, follows...

Jack Carter comes apparently for a change to singing...

Brash young comic apparently has a change to singing...

Carter works alone, delivering his act in a fast tempo...

Ordinary tap twosome, apparently has a change to singing...

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Ordinary tap twosome, apparently has a change to singing...

ESTELITA Songs

Playing here on her first theatre debut, Estelita, formerly of Cuba...

Working in full stage, routine they wait for the moment...

A novelty number, with pan-tomime touches, follows...

Jack Carter comes apparently for a change to singing...

Brash young comic apparently has a change to singing...

Carter works alone, delivering his act in a fast tempo...

Ordinary tap twosome, apparently has a change to singing...

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Continued on page 48



# Vote on Equity's Anti-Isms Amendment Inconclusive, Goes to Referendum

Equity held a quarterly meeting Friday (9) at the Astor hotel, N. Y., delayed in order to dispose of the anti-Rad, anti-Nazi, anti-Fascist amendment to the constitution. The amendment was not conclusive, which was partially anticipated. Meeting was poorly attended, 122 voting to adopt and 101 being opposed. To adopt requires a two-thirds majority to adopt an amendment, and there were not the necessary 750 qualified members present anyhow.

Next step is to put the amendment to the membership by referendum by which method a simple majority will decide either way. Council declined to consider the matter further, but a petition of 100 members filed within 30 days can order the referendum. The membership has been twice that it wants to bar members from holding office, or being employed in Equity. Friday's meeting was ordered by the whole membership to be voted by mail, but that was not a referendum as generally believed.

It is not anymore the burning issue which it had been. It was cleared that Communists were in and out of Equity. It did not control that body, and every so often the matter would become intense. Equity leaders were to see the matter cleared up so they can settle down to other work, not the least of which is to supply entertainment to the men in the service.

There was an attempt to stall the issue then an opponent of the amendment proposed that it be tabled for the duration of the war, since sacrificed was that it might be used to be a slur against an ally (Russia). The motion was disputed for some time and the amendment was asked to withdraw it. Idea was backed by a vote of 114 to 97. Vote on the amendment was by secret ballot, which explains the difference in the two figures.

**Report on Aid to Servicemen**  
During the meeting John B. Kennedy, of Equity's servicemen's committee reported on response from members contacted. Around 150 are already in the army or navy and more than 50 have been reached. They were informed that 'Variety's' monthly fund for the Red Cross (football game and over \$88,000 from the Louis-Barr fight, mostly contributed by the champion).

**Camp Wheeler, Georgia.**  
Cornelia Ott Skimmer, Chairman Equity members in Service Committee.

**New York City, N. Y.**  
My Dear Miss Skinner:  
Your sending me a copy of "Variety" each week would be a great Godsend. In the nine months of service that I have done so far my contact and communication with the actors and actresses world have been extremely limited.  
In sending out a notice in the camp Daily Bulletin for all Company Commanders to turn in the names of any A. G. members to the Camp Adjutant, who will turn your name to. In turn I will forward those names to you so that you can answer as possible may be desired from your gracious contributions.

Sincerely,  
Corporal Richard G. Gould.

## 'SEPARATE ROOMS' IN DES MOINES CLOSING

'Separate Rooms' will close its four Sunday (18) in Des Moines acting on the road since early autumn. Business is so poor that the laugh show, originally called "Thanks For My Wife" when it closed in Seattle.  
'Rooms' had a long run on Broadway, playing in three different theaters. The longest stay was at the Plymouth, Alan Dineen and Virginia Tibor, remained in the cast through the Virginia Smith and Gladys Verne lead, after Glenda Farrell withdrew. Late Bobby Crawford presided the show, which was being actively in charge, however.

## Bad Mixture

Billy Rose opened 'Clash By Night' at the Belasco, 44th Street, Saturday and, as the reviews did not appear until Monday, he was found on the ground of the show. He was found out the critical consensus. He then cracked:  
"I got mixed notices, bad and very bad."

## Legit Emergency Council Rounds Out Functions In War Charity Drives

Emergency Council of the Legitimate Theatre, formed last week, under the U. S. entered the war and designed to set in concert during the war. The council met last week and agreed on procedure during the several relief drives to be conducted among audiences. Session was attended by producers, representatives of authors, actors, managers, company managers and treasurers. No one from the musicians union was present.  
The council will have more or less dovetail, are for the Red Cross, the Dept. of Disarmament and Paralysis Fund, Dept. of Defense bond, and the varied activities of the American Committee for the Defense of the Freedmen. The council is a group of hat-passing among audiences, a more convenient method is for collectors to operate in foyers and smoking rooms at intermissions.  
Theatre Wing will be active for the Red Cross and a speaking bureau has been formed, known as 'Mercy Pilots.' Letter will be divided into two parts, one for the speaker, who will talk from the stage, accompanied by volunteers.  
The council will be active among families of men in service, for which \$100,000 is being raised. The council is active in the Dept. of Defense bond (12) and continued until Jan. 22, 50.  
A button drive among the nation's school children is proposed in aid of the Red Cross and the League of Equity. Kids would be asked to buy one button for 10c, payable at the time of the purchase. The teachers could collect. Fund received over \$25,000 from the \$88,000 from the Louis-Barr fight, mostly contributed by the champion.

**AGAIN SNAG TEST CASE**  
**ON N. Y. TICKET LAW**

Trial of the action by the ticket agencies to test the legality of the N.Y. state law limiting ticket premiums was held in court today. Case was to have been heard last week, but which was postponed. It will be argued is not determined. Delay was occasioned by the Corporation and the city office secured an order for brokers to show their records for the past 100 tickets. The agencies had demanded the records of the League of New York Theaters in connection with the ticket allotment made the brokers under the code.  
The Corporation counsel for the agencies, said he was ready to try the case, said after having been occupied on other matters during fall.

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## Other Kids Fair Cure

Rebecca Brownstein, who handles Equity's legal matters, has gone to the hospital for a medical condition, the aftermath of influenza.  
Despite the indisposition, she disposed of the legal matter which was settled before leaving town last week.

## ELMER RICE GETS DIVORCE

Elmer Rice, Hollywood, Jan. 13. Elmer Rice's play, "The Grange," was granted divorce in Reno. He charged mental cruelty.

## 'TAKE IT CLICKS IN B.A.

Broadway Smash Comedy Adapted into Spanish Version.

Buenos Aires, Jan. 4. It's taken five years almost to the day to get "You Can't Take It With You" from Broadway to Buenos Aires. But results as judged by the opening-night response indicate the time lag hasn't hurt one bit and that the film version of the same title will be a success. The comedy is merely whetted Argentine appetite for Broadway smash comedy.  
Title has been changed slightly, "Vive Como Quieras" meaning "Live as You Want." But the original translator Manuel Barbera, who is also one of the show's owners, has stuck closely to the original, using Manhattan names and places, unchanged characters and "Yanqui" phrases whenever possible.  
Armando Discipolo, director of the Teatro Nacional de Comedia, said he was very surprised with the standing of the U. S. scene in his maiden effort at a Broadway hit. "I think it is a very good sign of no mean proportions, in view of its success in this country in preparing the local stage here."

## Equity Grants 3 New Agency Permits, But Mixes Myron Selznick

Equity's council has acted on a flock of applications for legit agency permits and, while 15 were rejected, three new licenses were issued and two others were given the go-ahead ticket. Myron Selznick was among the latter but did not receive one, although the Coast agency's application was strongly recommended by the council.

## Lady's Quick Finish Totals \$200,000 Loss

The "Lady Comes Across" which was really a highway robbery, closed its season Friday (9) at the 44th Street, was panned and closed the next night. The musical's record may approximate \$200,000, of which Selznick is expected to lose this season. Production was originally titled "She Had to Say Yes" presented out of town over a year back by Dennis King with the backing of Alexis Thompson, wealthy sportsman. Original cost was placed as high as \$100,000. This year's cost of trying out "Lady" in New Haven and Boston was \$26,000.

Thompson got some of his money back when Charles R. Rogers, Chester Hale and Nelson Seabra were healthy young Brazilian and it said he have put most of the coin. He is known as a spender around class night clubs and had around 40 guests opening night, some of them recognized as socialites.  
**Jessie Matthews' Illness**  
"Lady" was a tragedy for Jessie Matthews, English actress-dancer who was to have starred. Before the scheduled opening date she withdrew after becoming ill. Early this week Miss Matthews was reported to have been hospitalized. Her earlier indisposition is said to have been a recurrence of a nervous collapse suffered five years ago. She is under treatment at the Neurological Hospital in London.

Miss Matthews came from London under a reputed arrangement to star in "Lady" and her earnings above \$250 weekly to Britain. Rogers made the deal in London, but she was to star for Miss Matthews, whom he was to star in a picture. When the Coast for a British propaganda picture, including the English name players, all clearing gratis.  
Rogers claimed that he had a non-exclusive contract with the actress when Miss Matthews left the cast. His investment is said to have been a number of restrictions to even the transportation, particularly affecting motorists, which will be in force indefinitely.

## NEW CORNELL PLAY HAS \$25,000 ADVANCE IN S. F.

"Rose Burke," the Henri Bernstein play called "The Smiling Victory" for Broadway, has secured a \$25,000 advance, will star, opens next week to a heavy advance sale in San Francisco. Estimated cost at around \$35,000. Tickets have been bought, indicating capacity attendance. Advance sale for the production is cancelled, but when Frisco was blocked out just before Miss Cornell finished her transportation to the Coast, the play has been rehearsing there since then.  
Another indication that Frisco has lost its way (it is in Boston by the draft of Paul Robinson, who in a number of restrictions to even the transportation, particularly affecting motorists, which will be in force indefinitely.

## Serlin Has 'Moon'

Oscar Serlin has secured the stage rights to John Steinbeck's new novel, "The Moon Is Down," due soon. Serlin has planned to produce "Moon," but stopped negotiations with the author, who has been in the opinion over copyright, revisions.  
Locale is entirely different from Serlin's other stories, new play having a background in Norway. Title, "L," derived from a line in Shakespeare.

## EQUITY INVESTS 50G IN DEFENSE BONDS

Council of Actors Equity Assn. yesterday (Tuesday) voted to invest \$500,000 in the original issue of U. S. defense bonds. Purchase of an additional \$200,000 worth was authorized for the second issue.  
Money will be taken from the association's treasury.

# N.Y. Legits in Steady Dive Since Japunks' Attack; 11 Close in 10 Days

## Record Quickies

Season's record for fast leg closing was registered in N. Y. when "The First Crusade" closed on Saturday (10), when "The First Crusade" closed on Saturday at the 44th Street, N. Y., after three performances. On the same day "The First Crusade" closed at the Plymouth. That disappointment lasted but one week.  
Third new show to bow out was "The First Crusade," which Tuesday (12) night last week after playing five performances, leaving the Longacre dark again.

## Equity Grants 3 New Agency Permits, But Mixes Myron Selznick

Equity's council has acted on a flock of applications for legit agency permits and, while 15 were rejected, three new licenses were issued and two others were given the go-ahead ticket. Myron Selznick was among the latter but did not receive one, although the Coast agency's application was strongly recommended by the council.

Selznick contended that, as he had leading Hollywood people under his agency, the council should send them for stage engagements. Fact that the N.Y. legit casters opposed his agency was not mentioned in the Selznick ruling. Council seemed to feel that the Coast outfit could hardly be interested in commissions from stage jobs.  
Lyman Brown was granted a permit applying the revoked license long held by his brother, a permanent permit issued because of his long record in the business, but it was actually stopped by Selznick. He has been a partner in the agency all his life and has full responsibility for the office. He was not required to pay the usual \$100 fee required of those given new permits. Same applies to Frances Hildren, who was also permitted with the late Richard Pitman.

New permits were granted Denise Durow, each paying \$100 plus the \$25 which all agents must now pay Equity annually. Austina Mason, who had an employment permit, was given a special permit, which allows her application for the Broadway play, if the salary is \$125 weekly or more.

## NEW CORNELL PLAY HAS \$25,000 ADVANCE IN S. F.

"Rose Burke," the Henri Bernstein play called "The Smiling Victory" for Broadway, has secured a \$25,000 advance, will star, opens next week to a heavy advance sale in San Francisco. Estimated cost at around \$35,000. Tickets have been bought, indicating capacity attendance. Advance sale for the production is cancelled, but when Frisco was blocked out just before Miss Cornell finished her transportation to the Coast, the play has been rehearsing there since then.  
Another indication that Frisco has lost its way (it is in Boston by the draft of Paul Robinson, who in a number of restrictions to even the transportation, particularly affecting motorists, which will be in force indefinitely.

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## Serlin Has 'Moon'

Oscar Serlin has secured the stage rights to John Steinbeck's new novel, "The Moon Is Down," due soon. Serlin has planned to produce "Moon," but stopped negotiations with the author, who has been in the opinion over copyright, revisions.  
Locale is entirely different from Serlin's other stories, new play having a background in Norway. Title, "L," derived from a line in Shakespeare.

## Broadway leg it on the downturn.

With only one or two exceptions, shows which opened since the Japunk's attack on Dec. 7 have failed to get around. There has been a pull, but opinion generally is that the quality of the shows entered was mediocre. Within 11 days, 11 shows have closed. There have been, however, having had 11 shows run yet 10 new plays are in rehearsal and the winter is more active productive than was anticipated.  
Decreased started bright enough with the scoring of "Sons of Fun," Winter Garden, and "Angel Street," Golden, that week having but one show, "Sunny River." Then came Pearl White, "The First Crusade" and "The First Crusade" which were yanked or are in doubt. The best of the crop with 15 shows is Eddie Cantor's "Banjo Eyes," at the Hollywood.

Only other arrivals that survived are "Papa Is All," "Gull," "In Time to Come," "Mansfield," "Clash by Night," "The First Crusade," "The First Crusade." Their chances are not definite and at least one is likely to get out of town. The Broadway cast list includes "Letters to Lucerne," "Fire in the Sky," "Golden Wings," "The First Crusade," "The First Crusade," "Acros" and "Johnny On a Spot." A circuit, however, has been cancelled this week, at the Shubert (14). Next week's premiere card, for which there are success prospects, includes "Crown Jewels," "Cort," "All in Favour," Miller; "Jason," Hudson; "The First Crusade," "The First Crusade" and Gilbert and Sullivan plus the Joos Ballet, St. James.

Drop in grosses appeared inevitable after the holiday going in New York. Most of the grosses have fallen. Face It, Imperial, both musicals, were able to hold to capacity last week, but "The First Crusade" by the season's several straight-play leaders, while the stronger run shows the "The First Crusade" on Broadway. Next week's attendance approximate settled proportion.

There were no managers to know what to anticipate, but were more hopeful. There were no managers' blasts against the industry. There were no agencies' complaints failure and failed instances. One reviewer has seen Broadway's revival of "The First Crusade" and has seen the new plays to such an extent that it is a circuit, however, on Broadway. Wise showmen know that favorable notices don't make hits out of weak plays.

## Brokers Sell Radio City M.H. Reserve Seats; Getting 50c Premium

Number of closings has dropped Broadway's list down to a total of 24 shows. Recently in London there were 16 legities—six musicals and 10 straight plays—but in the last 10 days of the agencies' closing and are reported doing well. In addition London has six big-time musical houses, lighted and a ballet.  
Not generally known that reserved seat tickets for the mezzanine of the Radio City Music Hall, N. Y., are being handled by organized agencies. It being the only picture house with a continuous policy to receive attention from the agencies. There are no allotments to the agencies, but they do receive tickets actually obtained by them.  
Patrons are given orders on the Radio City box office. Most of those who are given orders are not patrons are given orders on the Radio City box office. Most of those who are given orders are not patrons are given orders on the Radio City box office. Most of those who are given orders are not patrons are given orders on the Radio City box office.

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Post-Holiday Dip, Near Zero Slough
N.Y. Legits; 'Sons' Tops \$39,000,
'Face It' \$34,000, 'Banjo' 31G, Big

Business dipped in many instances in post-holiday going last week, when three new shows hastily with-...

Estimates for Last Week
Kates (C-Comedy-Drama) (R. Ruesch), CD (Comedy-Drama), D (Revue), M (Musical), O (Operetta).

'Arsenic and Old Lace,' Fulton (52nd week) (CD-935; \$3.30). Now in second year and getting more...

'Banksy,' Hollywood (3rd week) (M-1562; \$4.40). Sellout theatre parties figured last week...

'Best Foot Forward,' Barrymore (15th week) (M-104; \$6.40). Around \$20,000 on slightly more; early score...

'Blithe Spirit,' Afton (10th week) (CD-856; \$3.50). Not at capacity but not far from it; post-holiday weeks...

'Brooklyn, U. S. A.,' Forrest (3rd week) (D-1182; \$2.75). Well strung in and trying to bolster attendance...

'Claudia,' Booth (6th week) (CD-712; \$3.00). Rate of \$10,000 in second week; last week's profit...

'Clash by Night,' Alhambra (2nd week) (M-1040; \$2.75). With strong expectations, but fair on basis of the notice...

'High Kickers,' Broadhurst (10th week) (M-1182; \$4.40). Dropped to around \$15,000; play Sunday afternoon...

'Jenny,' Broadway (1st week) (D-1182; \$3.50). Increasing the number of musical shows on that day.

'My Sister Ellen,' Biltmore (55th week) (M-1040; \$2.75). Repeated on local Center (3rd repeat engagement) (20th week) (R-387; \$1.65).

'Time to Come,' Mansfield (2nd week) (D-1050; \$3.30). Good Sunday draw claimed; one of the better plays that have recently arrived at midday...

'Johnny On a Spot,' Plymouth (6th week) (C-1004; \$3.30). Got \$18,000, which was best eight-percentage gross since opening...

'Lady in the Dark,' Alvin ( resumed) (46th week) (M-1367; \$4.40). Near \$23,000 in last week; 1st night exceptionally strong; not up to last pace...

'Let's Face It,' Imperial (11th week) (M-1490; \$3). While not the best of the list was slipping this musical...

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'Life With Father,' Empire (113th week) (CD-1052; \$3.30). Considerably from New Year's week; around \$11,000; still quite good...

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'Noël and Van,' New York (6th week) (R-1519; \$4.40). With 'Let's Face It' tops the list; standees all performed for gross quoted over \$39,000.

'The Corn Is Green,' Royale (C-1047; \$3.30). Final and 59th week; estimated; gross on top; 'The Flowers of Virtue' next attraction.

'The Flower of Virtue,' New York (11th week) (M-1040; \$2.75). While business dropped from holiday figures, fairly good at \$7,500; definite.

'Fanny,' Van's Winter Garden (6th week) (R-1519; \$4.40). With 'Let's Face It' tops the list; standees all performed for gross quoted over \$39,000.

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'The Girls,' Shubert (C-1002; \$3.30). Revived by Theatre Guild with name cast; well regarded out of town; opens tonight (5).

'Hattie Big Boy 29C in Balto'

'Eileen' \$7,000, Seattle

First leg in the net of the Metropolitan ran into two bad nights due to snow; 'My Sister Ellen'...

Shows in Rehearsal

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Ch'Legit Toboggans With \$20.00
Purchase, \$22,000, 'Claudia,' 7/46

Current Road Shows

'In Favor' - Ford's, Baltimore (14-17); Fox, Detroit (14-17); 'Arsenic and Old Lace' - Davidson, Milwaukee (14-17); Parkway, Madison (14-17); Auditorium, St. Paul (20-23); Lyceum, Minneapolis (21-24).

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Chicago, Jan. 13. Worst winter in 10 years hit town last week and the big money...

Two shows left town Saturday (10). 'Student Prince' and 'Nights on the Opera House' Grand and Studebaker, respectively.

Estimates for Last Week
'Claudia' (M-1040; \$2.75). Dipped with the rest in brutal cold weather to \$7,500.

'Lonsdale' (M-1040; \$2.75). Dipped rather well though, to \$22,000. One week more.

'Native Son,' Studebaker (9th and final week) (1,300; \$6.20). Sold on closing notice to \$6,000. Screened last week (1,000; \$2.75).

'Student Prince,' Grand (15th and final week) (1,300; \$2.75). New for this revival and finished last week. 'The Girl in the Wind' (10) for Detroit.

'Take My Advice,' Grand Northern (8th week) (1,300; \$6.20). Cut up from \$1.55 and going along on extremely low net, taking maybe \$2,500 last week.

'The Girl in the Wind,' Locust (12th week) (D-1182; \$3.30). To add advertising last week; but is listed to play until Feb. 1, 1942.

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'Eileen' \$7,000, Seattle

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'HELLZ,' \$32,000,
GETS MOST
PHILLY BIZ

Philadelphia, Jan. 13. 'Hellzapoppin'' approximated the legit clientele last week as the town's other two shows couldn't get to first base.

'Hellzapoppin'' (14-17); Fox, Detroit (14-17); 'Arsenic and Old Lace' - Davidson, Milwaukee (14-17); Parkway, Madison (14-17); Auditorium, St. Paul (20-23); Lyceum, Minneapolis (21-24).

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'JOEY,' \$8,500,
A HAND IN PIT

Pittsburgh, Jan. 13. Freezing weather and poor reviews all counted against 'Joeey' last week at Nixon and mustered head up with one of the poorest gross ever turned in here by a song-and-dance show...

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'Blithe Spirit' -

FOR **3** CONSECUTIVE YEARS  
(1939, 1940, 1941)

**THE NEWS**  
LED **ALL** NEW YORK NEWSPAPERS  
IN  
**AMUSEMENT ADVERTISING**



**IN 1941**, The News for the third year in a row published more amusement advertising than any other New York newspaper, morning or afternoon. Amusement advertisers during the year placed 777,997 lines of advertising in The News, 63,433 lines more than in its nearest competitor—a greater lead than ever before.

\* \* \*

Amusement advertisers spend more in The News, because the vast News audience spends more at the box office. It carries your amusement message to seven New York City families in ten. It reaches more women than any other newspaper—and more men. With four-star columnists, superb coverage of theatrical events and movies... the largest amusement audience... and the lowest advertising cost... The News gives maximum box-office traffic, delivers most S. R. O. houses! For greatest amusement profit in 1942, concentrate more advertising in The News!

**AMUSEMENT ADVERTISING**  
(Local and General)  
**IN THE NEWS**

|      |         |
|------|---------|
| 1941 | 777,997 |
| 1940 | 673,229 |
| 1939 | 663,573 |
| 1938 | 625,156 |
| 1937 | 661,536 |
| 1936 | 600,057 |
| 1935 | 570,562 |
| 1934 | 582,054 |
| 1933 | 513,590 |
| 1932 | 511,900 |

SOURCE:  
Media Records, Inc.

**THE NEWS**  
NEW YORK'S PICTURE NEWSPAPER



AVERAGE DECEMBER NET PAID CIRCULATION EXCEEDED **2,025,000** DAILY... **3,800,000** SUNDAY



Broadway

Charles Gurn In from the Coast. Dick Sears bedded with his last night.

Jack Benny is due as special guest in Wednesday in Saratoga Springs.

Harry Kautman back from Florida with Dick Winters.

Paddy Ladd to Seattle as manager of camp show venue until he gets to the Coast tomorrow (Thursday).

Paul Page last story at the Coast with the grippe last week.

Joe Keith celebrated 44th birthday in City Club last night.

Sonja Henie open 10-day date at the New York City Club.

Henry Donaghy has been placed in charge of publicity for Loeuf's party.

Henry Bell, veteran agent, who has returned to the Coast two years, has returned to the Coast.

Ed and Polly East making their debut in "The Quinze" at the Coast Pictures this week.

Leonard Grayson back to the Coast Friday (8) on a publicity date for which he's negotiating.

Bill Fuller, in charge of RKO's playdate department, is recuperating after an emergency operation at Al Sindinger, March 7 time ad publicity chief, home fighting his at the City Club.

Harry Schumer's son Henry, who is publicity chief for Club Continental, Air Support Command, Mitchell Field.

Al Sheridan and George Brent, who were married in Miami last week have gone back to Hollywood from there.

Ricard Lane, ventriloquist, has left with a USO camp show for Fort Snedden, Astoria, to begin a long tour of army posts.

Ralph McCoy, southern-midwestern chief for the Coast back to the radio after contacting a number of friends in his territory.

Sally Benson about to set her New Year series, "Meet Me in St. Louis," a kind of "Life with Grandfather" to film. Paramount and Metro both interested.

Sience Pierce, 20th-Fox southern publicity manager, to go to the Coast following two-day huddles in L. A.

Ray Haines, eastern-Canadian divorcee, to be manager for the Coast. Roy Salschen, h.o. sales exec, will be in charge over the week-end advertising.

Sam Brown and Leonard Seeligman got \$35,000 from Salschen to finance their original script, "Washington Merry-Go-Round," which will run 14 hours of first seeing in last week.

Kalmanson, who is publicity manager for Warners, is on the Coast since he first contacts with studio execs.

Managers of RKO announced their tribulation activities for the division.

Former Solly Schwartz division manager, who is publicity manager, is promoting him with a gift, on a line presenting him to a large out-of-town sector.

Alexander Korcia and wife Marie left for Los Angeles from the Coast Monday (12). Korcia goes to England in about two weeks for the movie's stay. Miss Ober to Washington for war work for holiday.

Saul Bornstein, Irving Berlin's partner in Irving Berlin, Inc., is considering moving his office to Washington, since all of Berlin's pop records are contributed to some patriotic or humanitarian effort.

Charles Lee, director of public relations for Paramount, will attend South Carolina (14). Charlotte Sunday (15).

Julia Sullivan, former secretary to J. P. McCardell in New York, is going over a similar post with Bill Gilliam, succeeding Bill G. who is becoming assistant to Alec Moss. Gilliam chief at the Par h.o.

Buenos Aires

By Ray Josephs

Film comic Pez Arias planning another tour.

Marlo Goffo finished rehearsals of "El Camello de Las Llamas" in Montevideo.

Plenty of theater and screen folk off to Mar del Plata and Cordoba for holiday.

Sono Film completed Libertad Berganza's "Yo, Conoci Eres Mujer" (I Know You, I Know You).

Argentine Academy of Motion Pictures Arts and Sciences will meet in B. A. offices with cocktail party.

News reports expect to finish "Adolescence" with Art Magana and Blanca Legrand, end in February.

Franklyn Meyer, who has announced plans to return to B. A., is in London and when Vicky signs.

Argentine Council working nights publishing magazine, which United Artists will distribute.

"Mama Sana" first indie venture

will be "Purotas de Buenos" (Port of Buenos Aires) with Juan and Alfredo Jorda. Will have sex.

Exhib "Carmelita Lococo signed by Norma, Fernandez and Metropolitan.

Instituto Cinematografico Argentino, official of the southern lake regions in Nahuel Huapi now has several color films being exhibited in footage for background.

Baires signed Melina Ortiz and Pedro Lopez Lerner for "Contrabando," an original with story by Jorge Arizoso, Mom and Miguel Mileo. Mom will not handle it, however.

Enrique Faustén, Jr. business manager, Aristia Argentinos Asociados, C. A. will be in charge of "Viva A" features to be produced in the first week of the indie time company.

Jose Carril will start "La Novela de un Juven Pobre" (Story of a Poor Young Man) for EFA next week. Amanda Ledesma has femme lead. It's del Carril's first since early successful p. tour.

St. Louis

By Sam X. Hovatt

Rise Stevens skedded for a p.a. Sunday (25).

Bill Griffin, of the Rodgers Circuit, Cairo, Ill., among the out-of-towners skedded for a p.a. Sunday (25).

The Gaylords, locally, are headlining for the Club Continental Hotel Jefferson. Stan Norris and wife, also skedded.

Houses in St. Clair County, Ill., across the Mississippi, are dining their way to the top of the RKO and bank note winners.

Walter Sutt, St. Louis, is playing by Sergis, Stuart Warrington and George Arizoso, who is playing locally, skedded for St. Louis Lake Theatre. Gordon Carter will direct.

Alfred Newman, Phoenix theatre booker, is out after eight weeks. Since now does his own booking.

The Broadway Memorial, which the B.C. since Oliver Wakefield pulled some of the same one with his broadcasts, has been reinstated in his program, which will be on the Saturday night B.C. feature which he originated.

Philadelphia

Madaly White, local dancer, will soon be in a Washington.

Charles Dale, ex-concey for Jan Savitz's crew, now with Chuck Winters, is in Philadelphia.

Herbie Frank, ex-manager of Club Rialto, has been placed in charge of the Rialto Club.

Walter Frank's mistress will follow "Frankie Masters" band in Philadelphia.

Walter Frank, ex-film critic of the Evening Ledger, is assisting in the publicity for the "March of the Toys."

Thelma Melrose Davies returned to the Coast Monday (14) tomorrow with a musical program over WFL after a long absence.

Roger W. Clipp, general manager of WFL, has been named chairman of the research committee of the National Association of Broadcasters.

Coast Committee

Continued from page 7:

Thomson, Bert Allenberg, Jack Lawler, Charles Strickling and Charles Feldman.

All Eastern Committee

Coordinating committee to funnel out all requests for benefit appearances in connection with war and relief activities is being set up by the Associated Artists & Artists of America. Object is to eliminate duplication of show the celebrities' minor events.

The War committee will be Emily Holt and George Heller, of American Federation of Radio Artists; Bert Lyle, of the Bank of America; Equally; Lawrence Tibbett and Blanche Witherspoon, of American Guild of Musical Artists; and Jaffe, cofounder of AFRA and AGMA.

Laud U. S. Actors

Continued from page 7:

They have been asked to support financially unselfishly of their time and loyal resources.

They are being asked to give a great and honorable profession, all of us owe a debt of gratitude to them.

They have come to make this a better and a happier world in which to live.

They are being asked to support Royalty, British Ambassador Corps; Natalie Wales Lambun, Bundles for Britain; Robert Appleby, British War Relief Society.

London

Michael Powell on lecture tour in Ireland.

Bill Lewis expected back from America in February.

Jack Taylor's wife getting over the emotional of the wedding.

Hubert Harber left around \$45,000 for the production of "The Great Escape."

Hubert Harber to star in new George Black revue at the Victoria Palace early in April.

John Wood, chief chairman of British Film Production Association, will be in London.

Victor Sheridan reopening the cinema, Hammergram, and Empire, Killie.

Daughter born to wife of Captain Ray. First child of the British American musical comedy star.

Billie Holiday to appear in "The American Musical Comedy Stars." Paramount's Plaza, in the West End, again experimenting with stage shows.

Moss Emping dicking for several picture theatres in provincial key spots to operate them as vaudeville houses.

Leon Quartermaine obtained divorce from Fay Compton on the ground of desertion. He was her third husband.

Reconstruction of new Associated British picture, "Banana Queen of the Amazons," for the Russian Red Cross Fund.

Wallace Parry dead here from cancer of the throat.

Wally (formerly Siffly and Moe), who has been producing since 1933, is in London.

Reports from Australia tell of success of Ed E. Ford, juggler, aged 71. Ford was well known in England, and has been touring in America.

Written by the Prince of Wales in theatre, Birmingham, having been badly bitten, Emile Littler has taken over the Stratford Memorial theatre for his annual pantomime.

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Pittsburg

By Hal Cohen

Joe Sala, owner of defunct El Chico, going to Florida to work this winter.

Joe Hiller home from an other checkup at the Johns Hopkins hospital.

Regular Friday Family Nights were resumed at the Variety Club last week.

Sanford Bickard, a local actor, in the "The Great Escape" production.

Al Kavelin's songs, home and a rest, while band is laying off in early.

John D. Sullivan, local dancer, have checked in at Monaco's in New York for a short visit.

Sally Caruso, film actress, in from the Coast for a short visit.

Hubert Harber, now Piper, travelling with the Bill Fields, on the road ahead of "Candy in the Street."

John D. Sullivan screened Otten and Johnson "Hollapopponi" for entire cast of the "The Great Escape."

The Vince Jockys and their daughter are home from a seven-week vacation in Hollywood.

Walter Frank, ex-film critic of Fulton theatre—expect their second visit from the Coast.

Jimmy Dattilo, former saxman with Baron Elliott, has joined Eddie's band back on the Coast.

John McGreevey, chief writer of "The Great Escape," will be on two-month tour with pneumonia.

John E. Kelly, chief selection (Cam) Young, is a Tech drama student grad and former.

Marguerite Corday back to Minnesota as a second assistant producer of stage shows at Alvin theatre.

Joy Hardin goes to the Five O'Clock Club for a short visit.

Arker Barker and Mike Barker, who have successes at Hotel El Comodoro, will be on the Coast for holidays, said he's netted nearly two grand in popularity since he's been on the baseball comedy, "Triple Play."

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ny's Tap Time show, Leech leaving to join Raymond Scott as featured attraction.

Danny Roach, sax player with AC&E's Airliners, will be on the Coast with Jimmy Joy as temporary sub for Leech, recording with Leech and the army.

Paul Page replaced Ray Pearl in Baitless Room of "My Sister Eileen," co-starred at Tech drama school, and is being replaced by Alex Arosna joining the A & S.

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Memphis

By Harry Martin

Claudia! Jan. 29-30.

Joe Venuti band in Peabody Showway for a month.

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Diane (Thelma) Mitchell, ex-Sonny Bono's girl, is being replaced by Alex Arosna joining the A & S.

Virginia Winekelen Lane heading Auditorium roadshow publicity while home in Memphis.

George Brent and Ann Sheridan Regained temporary divorce, but returned to their marriage in Florida. Regained temporary divorce, but returned to their marriage in Florida.

Film-Going Up

Continued from page 7:

his; no sex fresh personalities are emerging.

Daytime Words

The broadcast analysis of Broadcasting figures that, while night-time listening was up 8% as against the same time last year, it fell for the last three months of 1940, the drop in daytime listening was 10%.

Further analysis of listening for the quarter ending Dec. 31, 1941, shows that the program was taken on by one who was not as high as they had been during the kindred period. The analysis also disclosed that the final 41 quarter had less variety shows. Because of the variety program, they have for years served as the backbone of radio entertainment. While the possible in listening is not considered ominous, the keepers of the C.A.B. pool admit themselves puzzled as to the cause.

One of the most trenchant factors was the non-availability of new and outstanding personalities.

The slump might have been the comparatively mild winter which prevailed during December and the availability of plenty spending money.

Another factor of interest—the possible of the first 20 most popular programs revealed to one newcomer, namely, "The Great Escape," which started on 10 for December, 1941, with the first 10 for December, 1940, indicated one of the most popular programs.

Three consistent leaders—"One Man's Family," Major Bowser and "The Great Escape"—were in this select category, and they had been replaced by Walter Winchell, Phil Donaghy and "The Great Escape."

Another speculation advanced for the downturn in listening was the following of the Christmas season, and indirectly see as the sparkplug for comprehensive listening.

As for the film boxoffice, the lack for October and November of 1941 averaged about the same as for the same months of 1940. The December '41, spin fluctuated sharply, but the market ran about the same as for the same months of 1940.

The 20% ahead of the same week in 1940. The second week (Dec. 7-14), 1941, was the first with the week's entry into the ward this edge dropped to 9%.

During the third week, the representation of the Christmas shopping season, the upward margin was between 9% and 10%.

The Christmas season, the Year's interlude saw the business-booming up to somewhere between 10% and 15% as compared to the similar period of 1940.

Hollywood

Linds Darnell laid up with flu.

Bob Crosby laid up with throat infection.

Wendy Barrie became an American citizen.

Merrill Pyle recovering from appendix operation.

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Robert Zarnuck committed back from his movie shooting in Washington.

Traving Berlin back to work at Paramount after vacationing in N.Y.

George Lombard to Indianapolis to open Indiana's Defense Bond campaign.

Betty Greer's sprained ankle described in "The Boy Boy" at Republic.

Herbert J. Yates due this week for the first time in the Coast.

Jim Zimbalist pinch-hitting on "Torilla Flat" for Victor Fleming.

Bob Crosby is staging a charity golf tournament on his Santa Fe ranch in Arizona.

Lieutenant Commander Frank W. Wheeler, who is being discharged to re-enter the Navy.

Walter Winchell will leave everything to his widow. Amount of estate was undisclosed.

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Madeline Carroll withdrew from "The Girl on the Boat" for a long rest under doctor's orders.

Robert L. Kane, 20th-Fox representative in England, for the town this week for studio huddle.

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OBITUARIES

SHE OSWALD STOLL
Sir Oswald Stoll, 78, British film
theatre magnate, died in London last
week.

OTIS SKINNER
Otis Skinner, 83, one of the great
actors of the American theatre, died
at his home in New York.

KATE RIDSDALE
Mrs. Kate Ridsdale, retired vet-
eran legist actress, died Dec. 29 in
Milwaukee, where she had lived for
the last 25 years.

DAVID FREEMAN
David Freeman, 63, brother of
Charles and Jess Freeman and Mrs.
Sion Silverman, died Thursday (8).

GEORGE HALL
George Hall, 51, business manager
for the Walter Lantz cartoon organi-
zation, died in Hollywood, Jan. 10.

FRANK ROBERTS
Frank Roberts, 48, manager for
years of the Door Theatre, Sturgeon
Bay, Wis., collapsed in the Warner
Theatre, Minneapolis, Monday, Jan. 10.

JACK POWELL AND FAMILY
Olivia Reed, former top-billed per-
former at the Regency, died last week
in her home in Allentown, Pa.

EMMA CALVE
Emma Calve, 83, famous opera star
who sang for 13 consecutive seasons
at the Metropolitan Opera House,
New York, died last week in Paris,
France.

HUGO KALSWO
Hugo Kalswow, 83, who for a half
century was a musical director and
stage leader in Detroit theatres, died
in Detroit.

NATALYA KOUSSEVITZKY
Mme. Natalya Koussevitzky, 61,
prominent soprano, wife of Serge
Koussevitzky, conductor of the Boston
Symphony Orchestra, died in New
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MARRIAGES
Archie Wootton to Struther M.
Quigley, Jr., Dec. 29, in New York.
Bride is daughter of Hoyt B.
Wootton, owner of
WREX, CBS Memphis outlet.

BERNARD KING
Bernard King, 28, actor, married
Maureen O'Hara to Will Price,
Dec. 28, in Chatawa, Miss. Bride is
film actress; he a film director.

PHILIPS TO JOHN W. BLERMAN
Phillips to John W. Blerman,
New York, Dec. 28. He's a member
of the Boardguards, vocal unit
in the Metropolitan Opera House.

HAZEL CARSON TO LEONARD TURKID
Hazel Carson to Leonard Turkid,
Winning, recently. He's manager
of the Metropolitan Opera House,
Sally Rand to Thurlert Greenwood,
in Glendora, Cal., Jan. 6. She's
the fan dancer; he's a radio singer.

KITTY LOU HOUGHTON TO BERNARD C.
Mason, in Pittsburgh, Jan. 3. She's
half an all-night dance team,
The Co-Eds.

RACHEL TUCKWILLER TO ROBERT
FRANCO
Rachel Tuckwiller to Robert Fran-
co, in New York, Jan. 11. He's
a news editor of WCBN, Young-
stown.

THELMA POWELL TO MIKE MORRIS, IN
Pittsburgh, Jan. 7. He's one of the
owners of Villa Madrid, Pitt. actress.
Morris is a radio personality in
Beverly Hills, Jan. 7. Bride is a
screen actress; groom is a radio
personality.

SYDNEY BLIZARD TO ROBERT C.
BLIZARD
Sydney Blizard to Robert C.
Blizard, in New York, Jan. 7. Groom is a theatre manager with
Fox West Coast and nephew of the
late Sydney Blizard, former
Lattin Gane (Baldrige) to Bill
Ludlow, in Pittsburgh, Dec. 27. She
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screen actress; groom is a radio
personality.

SYDNEY BLIZARD TO ROBERT C.
BLIZARD
Sydney Blizard to Robert C.
Blizard, in New York, Jan. 7. Groom is a theatre manager with
Fox West Coast and nephew of the
late Sydney Blizard, former
Lattin Gane (Baldrige) to Bill
Ludlow, in Pittsburgh, Dec. 27. She
is an actress; he a radio singer.

ANN SHERRIN TO GEORGE BRENT, IN
New York, Jan. 10. He's a radio
personality.

OTIS SKINNER
Otis Skinner, 83, one of the great
actors of the American theatre, died
at his home in New York.

FRANK ROBERTS
Frank Roberts, 48, manager for
years of the Door Theatre, Sturgeon
Bay, Wis., collapsed in the Warner
Theatre, Minneapolis, Monday, Jan. 10.

JACK POWELL AND FAMILY
Olivia Reed, former top-billed per-
former at the Regency, died last week
in her home in Allentown, Pa.

EMMA CALVE
Emma Calve, 83, famous opera star
who sang for 13 consecutive seasons
at the Metropolitan Opera House,
New York, died last week in Paris,
France.

HUGO KALSWO
Hugo Kalswow, 83, who for a half
century was a musical director and
stage leader in Detroit theatres, died
in Detroit.

OTIS SKINNER
Otis Skinner, 83, one of the great
actors of the American theatre, died
at his home in New York.

Literati

Field Now Owns PM Oversight
The financial aspect of the sale of the original stakeholder...

On the staff side, two assistants to the publisher have resigned...

Staff changes are not for reasons of incompetence or economy...

Seven of the staffers were released in unusual manner...

Seven were let out in this manner, including John Kobbler...

A \$300,000 which Field paid for the stock of PM in 1935...

Field recently paid for 15,000 shares of non-voting stock...

Cracking Down On Nazi News
The Transconcern in the American countries is gathering force...

Colombia arrested Willy Meyer
Several years Transconcern managed to keep Meyer out...

German news, was stamped in the Transconcern is still running in Argentina, however, and head office for South America...

Order End of Philly Ledger
The Philadelphia Evening Public Ledger on the ragged edge...

The court rejected a stop-gap proposal which would have allowed the paper to operate...

Folding of the paper meant the loss of 100 jobs...

Promotion Ups S. C. Eds
Promotion plans are dropping thick down the coast...

Carl O. Jeffers, former vice-president and advertising director...

Manilla's Fall Trapped 28 Seabirds
Capture of Manilla by the Japs cut off the island...

Communication with Washington disrupted by the Army command...

N.Y. Times Drops Role
New York Times will eliminate its role in the Philippines...

daily paper that only background photos are left for roto use...

LITERATI OBITS
George Wright, 64, former managing editor of the Montreal Herald...

Chester T. Crowell, 53, writer editor and former assistant to Henry Morgenthau, Jr...

Carl H. Wexler, 55, NYC until 1940 of The Williams News...

Book-Catalogue Hotel
Book-Catalogue Hotel (Book Catalogue)
Frank Gagen v. et al.

Book-Catalogue Hotel
Book-Catalogue Hotel (Book Catalogue)
Frank Gagen v. et al.

Book-Catalogue Hotel
Book-Catalogue Hotel (Book Catalogue)
Frank Gagen v. et al.

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Book-Catalogue Hotel
Book-Catalogue Hotel (Book Catalogue)
Frank Gagen v. et al.

Bills Next Week

Continued from page 44
Warrant Hotel
Warrant Hotel
Warrant Hotel

Frank Masters
Frank Masters
Frank Masters

LOUIS K.O.'S BAER IN 1ST RD. OF CHARY BOUT

By JACK PULASKI
The expected handoff at Madison Square Garden Friday (9), when Joe Louis knocked out Buddy Baer...

But faster than lightning observers figured, Most of 'em guessed the leveling would occur between the third and eighth rounds, so when the 250-pound Californian was counted out four seconds before the end of round eight...

It took longer for Wendell Willkie to read a telegram from Secretary of War Frank Knox...

Louis was highly lauded for dominating his entire career, Navy fund getting \$50,000, which included property Miss Jacobson...

Louis had made up his mind there would be no repetition of the fluke that had won him a contender's punches were short, lethal power...

motion pictures of the fight show the champ connected with the socks, mostly on Baer's map, but the defeated giant didn't look that damaged...

CLEVELAND

Carroll
Carroll
Carroll

Carroll
Carroll
Carroll

Schenck Appeal

Continued from page 54
Mathias F. Correa told that he declared his willingness to rest his entire case on this issue...

Correa's Rebuttal
Correa, in rebuttal, said Schenck's books did not reflect transactions in cash...

IN RADIO **FM** STANDS FOR FREQUENCY MODULATION — A NEW DEVELOPMENT, BETTER RESULTS, IN SHORT A STEP TOWARD PERFECTION—

*In the Music World it means—*



# **FM**

*Freddy* *artin*

## **AND HIS ORCHESTRA**



WINNER FOUR OUT OF SIX TIMES  
ON COCA-COLA SHOW

OPENING WALDORF-ASTORIA  
JANUARY 15TH FOR EIGHT WEEKS

\$30,000 GROSS, PARAMOUNT  
THEATRE, L. A., WEEK OF NOVEMBER 6TH

NOW IN PRODUCTION FOR RKO  
PICTURES "MAYOR OF 44TH  
STREET"

RETURNING AMBASSADOR HOTEL  
MAY 19TH, 1942 FOR INDEFINITE  
STAY

AMERICA'S FASTEST RISING  
ORCHESTRA!

**BLUEBIRD RECORDS**

Exclusive Management

**MUSIC CORPORATION OF AMERICA**

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • BALTIMORE

Published Weekly at 144 West 40th Street, New York, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies 25 cents. Entered as Second-class matter December 22, 1930, at the Post Office at New York, N. Y., under the act of March 3, 1879. POST OFFICE REG. 1842, BY VARIETY, INC. ALL RIGHTS RESERVED.

VOL 145 No. 7

NEW YORK, WEDNESDAY, JANUARY 21, 1942

PRICE 25 CENTS

# SCREEN RADIO MUSIC STAGE

## Kirsten Flagstad's American Friends Sadly Hear She Sings for the Nazis

Kirsten Flagstad, Norwegian singer who has not been heard from directly since she left the United States in June, 1941, is reported performing a Wagnerian cycle in Berlin. Thereby hangs a wartime mystery. Miss Flagstad was commonly credited by her American admirers with being anti-Nazi in sentiment. However, her husband is said to be pro-Quisling politically and this fact is given in New York as the probable explanation for the singer's reported presence in the Nazi capital.

Rumors concerning Miss Flagstad have been rife in operatic circles for some time. Her failure to write to the United States, although her husband has done so, caused considerable wonderment. This wifely silence coupled with the Berlin booking (not officially confirmed because of the wartime news blackout) has alarmed her friends. They do not fail to appreciate that it would be a propaganda triumph and a morale contribution for Goebbels to have her at this time here in New York. Wagnerian live in the world to the home town of Wagnerian opera.

## Equity, With \$199,000 In Idle Cash, Looking For Likely Investments

Having a large amount of reserve cash on hand, Equity has appointed a committee on investments. Understood that the association has a \$199,000 bank balance to its credit in addition to some \$40,000 in savings banks. The latter sum earns some interest, and it is deemed advisable that the larger cash reserve also be put to work.

Last week Equity ordered the purchase of \$30,000 in Defense Bonds, not counting approximately \$20,000 invested similarly by Chesnut Equities. It is believed that the amount put in Government securities will be doubled, and whether other stock and bond investments will be made will follow the report of the committee. Financial security of Equity is further evidenced by the ownership of gilt edge investments, plus other functions along extremely economic lines.

## Undresser's Pressings

Gypsy Rose Lee is mulling offers from two different record companies to wax four sides. If accepted, she'll do the special songs she sings in accompaniment to her stage strip. She'll be the first known clothes-peeper to ever get on wax.

## The Bearded Kid

Hartford, Jan. 20.

As a gag to maintain some interest in frequency modulation development locally, Mikeem Keyes Perrin of WTC's auxiliary, WSHH, is raising a beard. Mikeem has announced that he won't shave but will eliminate beard through pulling of one hair for each F-M set sold.

## \$18,000,000 AD LOSS DUE TO PRIORITIES

Advertising agencies report that more than \$18,000,000 in outdoor advertising has been cancelled since the beginning of the year due to the priority situation. Restrictions on automobile, rubber, mechanical appliances, and refrigerator factories have all had their effect.

Magazine advertising has not yet been affected to any great extent but a "vacuum" is anticipated from spring until fall, with a gradual decrease likely from now until May.

Radio receiving set manufacturers may also be affected before long (in Canada manufacture of receiving sets for civilian use has been halted) with resultant decline of revenues for periodicals from this source also. In the radio set manufacturing field opinion is that industry will continue on a healthy basis due to heavily increased government use for field sets, airplane and speaker service of all types in such volume that production for civilian use may be curtailed, even if there is no specific Government ban, as in Canada.

Picture company outdoor advertising remains unaffected, with several majors currently planning extensive campaigns. National mag advertising from film companies also advertises as usual.

## It Took a War to Inspire Tooters to Play Anthem

Milwaukee, Jan. 20.

While the Division (UBO) has long been compelled by the Milwaukee musicians' union Local 8 to pay for an orchestra that did not even appear in the pit during the engagements of dramatic shows, the impasse finally was broken this past week under wartime pressure, and now the musicians, led by Sol Sha-

(Continued on page 47)

## DON'T WANT DRY GHOST WAKING

### Niteries and Bars Planning Stricter Self-Regulation for Soldiers, Sailors and Defense Workers—Luxury in Some Areas Brings Crack-down

## DETROIT PADLOCKING

Chicago, Jan. 20.

Faced with mounting indignation on the part of local police and liquor control authorities in principal cities, strong steps for self-regulation in niteries and night clubs are contemplated to circumvent drastic rules which may lead to prohibition of liquor sales to men in the military services.

In World War I, on the eve of adoption of national prohibition, dispensers of alcoholic beverages were prohibited from serving liquor in uniform. No such rigid regulation has been proposed currently, but the more conservative interests in the liquor industry interpret numerous local restrictions and padlockings as indicative of a trend which can be stopped only by vigorous self-imposed rules from within the industry itself.

Some 30 of the key niter operators in town met at the Chez Paree recently, called together by the Amusement and Recreation Division to be addressed by Col. Norman Wood, morale officer, and Lieut. H. E. Hutchings of the Intelligence Dept. Cafe owners were instructed directly how to deal with "situations" involving men in uniform.

When men in uniform get out of line, maybe, to too much imbibing, the cafe men were told to call the military police or the shore patrol, depending on whether they were soldiers or sailors. The cafe men (Continued on page 21)

## B'way Stars Getting First Aid Instruction

Every leading lady on Broadway is in the first aid class taking a course at the American Red Cross. The Red Cross assigned instructors for daytime classes at the suggestion of the Wing. It was pointed out that most stage volunteers are occupied at night, when other courses hold forth in all sections of the city. Classes are conducted on Tuesdays and Fridays from 11 a. m. to 1.

There are 60 in the Wing class and another 10 to be formed as soon as the Red Cross can supply instructors. In addition to taking intensified first aid instruction, nearly all the players are also active in air raid warden work.

## Noted in Passing

Last week's "Variety" carried 13 inches of text reporting marriages and six inches of text reporting births. Both way above average.

Marriages which are simple to arrange might be raised to Pearl Harbor Dec. 7 but a more profound explanation is needed to account for the profession's stepped-up production.

## ACTRESS ASKING 'LESS HONEST' CRITICS

Boston, Jan. 20.

Elissa Landi advocated that dramatic critics "temper their honesty until the theatre again flourishes," speaking at the Ford Hall Forum here on the subject, "The Theatre of Today—What's Good About it and What's Bad."

She heartily added that she didn't want the critics to "temper their honesty for the actors' and actresses' sake," but for the sake of the theatre. The Broadway theatre is fighting for its existence. In fact, the theatre has been fighting for about 2,000 years. It is very sick now.

The angels of plays need a little encouragement. They are born, not made. It costs \$15,000 to bring a new play to the rehearsal point, and therefore it would suggest that if the players were willing to work for less than \$40 a week, say \$27 to \$30, that maybe the plays would run longer and the players would be better off in the long run.

Though Equity has 4,000 or more members, she said that there are not enough skilled actors. She criticized theatres that still have auditions done in vintage style.

## Form Lambs Club Unit For Servicemen Shows

The Lambs Club has elaborated plans for the welfare of servicemen on furlough in New York, including a unit composed of Lambs Club members which will tour theatres and entertainments, and the profits of which will be used for the entertainment of the boys in olive drab and navy blue.

Idea of the unit was broached by Charles H. Allen, agent-member of the Lambs, and the club's council (Continued on page 18)

Most of South America this week is hearing reports on the anti-Axis conference in Rio de Janeiro, Brazil, that have traveled an average of 10,000 miles—to New York and back. Transmission journey is made necessary by the fact that large parts of Latin America lack networks and depend on radio coverage from the powerful shortwave transmitters of the United States and the commercial point-to-point transmission facilities of RCA and International Telephone & Telegraph.

NBC's coverage of the opening of the conference in Brazil last Thursday (15) was probably the palest trick of the week. It had previously sent Buck Canal, chief of the Spanish section of the international department, to cover the meeting.

After a five-minute intro from New York, NBC switched to Rio and Canal came on. His voice was sent north by point-to-point (commercial) radio and then back by point-to-point to 11 countries. Received there, it was aired by local longwavy and shortwavy, with other stations picking it out of the ether from either wavelength and rebroadcasting. (Continued on page 2)

## Show Biz Names Enlist For Army Camp Tours; Judy Garland, Jolson

Top show biz names, anxious to do their part in entertaining soldiers and sailors, have been volunteering in force during the past week to tour for free under USO-Camp Shows, Inc., auspices. Judy Garland and Jolson are among the names and even priv their own traveling expenses.

Shows, Inc. has arranged through CSI, which acts as spread, the largesse of first-rate performers over at many camps as possible and to avoid conflicts with other shows or Army events.

Nickie Garland, accompanied by hubby Dave Ross, begins a 10-day tour tonight (Wednesday) at Fort Custer, Mich. They give another show there tomorrow night and then move to Fort Knox, Ky. (Friday and Saturday); Jefferson Barracks, Mo. (Monday); Camp Robison, Okla. (Tuesday). (Continued on page 32)

## Muni Waxes Paine Talk

Paul Muni has signed with Victor to go on wax with Thomas Paine's "The American Crisis," which he did with the U. S. Treasury House weeks ago. It is Muni's first recording, with cutting tomorrow (Thursday).

Understood that Muni may do a series of platters with scenes from some of the films he has appeared in.

# Lombard's Tragic End, Saga of Small Town Girl Who Rose to Screen Heights

Homebound after Hollywood after fulfilling a highly successful patriotic mission as official guest of U. S. Treasury War Bond sale in Indianapolis, Carole Lombard, wife of Clark Gable and internationally known film star, met a sudden death in the crash of a TWA airliner on Friday night in the vicinity of the Metro studio publicity staff, who had accompanied her east, also were killed. In all, 22 lost their lives, including 15 Army aviators returning to Coast base.

Expressions of deepest sorrow and sympathy, which have poured in unendingly from the public, testify to the affection in which Miss Lombard was held. No tragedy has struck the theatrical field with such widespread sorrow since the death, last year, of actress, Gladys Hill Rogers, in August, 1935.

Miss Lombard, who was 32, was on the peak of her acting career. She had completed two weeks ago a film entitled "To Be or Not To Be," directed by Ernst Lubitsch for United Artists release. In this picture, co-starring with her husband, Benny, who was so stricken by news of her death that he withdrew from national radio broadcast on Sunday night (18). Just prior to her departure for the Indianapolis War Bond rally, she had signed a contract to appear opposite Melvyn Douglas in "The Sign of the Cross," which she was to go into production this week.

At the interim, Miss Lombard had volunteered her services to assist the Government agencies that have been outstanding Hollywood personalities to further patriotic movements. By acquaintance, her husband, Gable, is chairman of the committee of actors in charge of patriotic. She organized the program for the Indianapolis meeting, which was attended also by Will H. Hays, president of Motion Picture Producers & Distributors of America, Inc. She was born in Fort Wayne, Ind., and projected to her former home state, accompanied by her mother, had special appeal.

Winkler, formerly a newspaper editor in Los Angeles, is believed to be the third member of the party. He was a member of the Metro publicity staff, and originally assigned to Gable's publicity, and a close personal friend of the couple. He had just met at the Gable-Lombard wedding at Kingman, Ariz., in 1939.

At the conclusion of the activities in Indianapolis, Hays sent the following note to Gable:

"Great day today. Carole was perfect. Really, she was magnificent and very sold in this one day \$2,017,513 worth of bonds, with a quota of only \$100,000. Every one was so grateful. I feel I must send you my expression of my personal appreciation."

In a statement Hays added: "Carole Lombard was a life in the service of America. She was magnificent and completely won the hearts and minds of thousands who attended the rallies and night broadcasts. She wanted to serve and help her nation in the hour of its greatest crisis. In that service she gave her life for the cause—a first-line casualty of the war."

On route westward by plane, the routine of the trip was disturbed at Albuquerque, N. M., when the group of film officers and enlisted men of the Air Corps was taken aboard. This necessitated four of the passengers to be left behind.

(Continued on page 8)

## UA Scrapping Entire Ad Campaign on 'To Be in View of Lombard Tragedy'

United Artists definitely will re-release the Carole Lombard-Jack Benny star, "To Be or Not To Be," as planned, although the entire advertising campaign set up by the company was scrapped on Monday (19). No definite date was set for the release. UA originally figuring to get the pic out in March sometime. It may be pushed back a few weeks as a matter of good taste, in view of Miss Lombard's tragic death.

Monroe Gramental, UA advertising-publicity chief, flew to the Coast this week to lay plans for the revised ad campaign. He's confabbing with virtually the whole eastern and western UA exec staff, which had gathered last week on other matters, handling of the film which stars Miss Lombard and Jack Benny became a major topic of business at the huddle this week. "To Be" is the initial pic completely financed by UA and the company has a tremendous investment in it, not only in actual coin but as the bulkwork of its entire program for the second half of the film season. Alexander Korda is nominal producer of the pic, having gotten the deal together, through which he will receive a percentage of receipts.

His ad campaign was along humorous lines, but the projected campaign will eliminate all humor and be completely dignified, denoting only of type and rules. The only illustration to be a sketch of Miss Lombard's head, comb-over, working will be something like "United Artists presents Carole Lombard's last picture." Similar ads were used on release of Jan Harlow's "Lost Girl," following her death.

## H'wood Refuses Exhibits' Plea for Lombard Reissues

No releases of Carole Lombard pictures are contemplated at this time. This is Hollywood answer to exhibitors eager to cash in on publicity of tragedy.

Exchanges are flooded with requests, but producing companies are determined that no capital be made out of her tragic end. They are reluctant to sell post pictures in which she appeared.

Only change decreed by U. A. execs in her last film, "To Be or Not To Be" will be the addition of referring to woman in plane.

## Benny's Gesture

Jack Benny cancelled his regular program Sunday night (19) via NBC-Red (WEAF) as a gesture of respect for Carole Lombard, his close personal friend and with whom he recently co-starred in "To Be or Not To Be" for United Artists. Actress was to have guested on all program next Sunday night (23).

Benny, Mary Livingston, Phil Harris and Eddie "Rochester" Anderson were among those who did not appear Sunday night. Philin show was all-musical, with Dennis Day remaining as vocalist and Don Wilson reading the commercial, but not otherwise participating.

## PIC, RADIO STARS IN COAST CAMP BENEFITS

Hollywood, Jan. 20. Vaudeville for Victory, a new enterprise to collect funds for various camp activities, has been initiated by Peter Godfrey, RKO director, and Howard Young, manager of the Music Box. Plan is stage benefits at the Music Box every two or three weeks, with talent here volunteering appearances.

First show slated for Jan. 27, will have such names as Red Skelton, Edgar Bergen, Chester Morris, Richard Haydn, Herbert Marshall, Alan Jones, Reginald Gardiner and Nicholas Broek. Entire gross goes to the soldier fund.

## Groncho As Sherlock In Kaufman-Hart Satire

Hollywood, Jan. 20. What do you make of "Watson" Groncho Marx is moving into the Baker Street diggings to play the world's greatest detective, George S. Kaufman and Moss Hart have rewritten "Sherlock Holmes" in a way that Connn Doyle would never understand.

Satire is slated for a month on the road in spring, a summer vacation and a Broadway opening in the fall.

## Philo Higley to Films

Philo Higley, radio writer and playwright, has gone to the Coast on a term scribing deal for Columbia Pictures. He left last week.

Besides collaborating with Philip Dunning on "Remember the Day" and authoring other plays, Higley has written various commercial programs. He alternated with Thersée Lewis last season as scripter of the Helen Hayes series for Lipton's Tea.



Bonds cost as little as \$18.75, stamps come at just 10 cents. Defense bonds and stamps can be bought at all banks and post-offices, and stamps can also be purchased at retail stores.

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# 'Variety' Correspondent Pens Graphic Picture of Terror Striking Honolulu

Tired Out  
By MABEL THOMAS  
Honolulu, Jan. 9.

Dear 'Variety':  
I should like to regret more Yanks were not able to visit Honolulu before the transportation took place, changing a city that was well on its way to be considered the world's ideal playground to a mighty fortress.

Had anticipated some day a real scoop for "Variety" from here, and when it actually happened, censorship clamped down completely, but anyway, I shall have to say that I have to do it to start hoping for another 20 years. Am positive you mainliners knew more than we who were right on the spot, in many ways.

Like thousands of others here, am still too stupid to realize that it actually happened, especially when all my correspondence consistently assured that Honolulu was the safest place in all the world.

I was up very early that fateful morning (Jan. 18) to see the coast at Waikiki Beach, to see if it was anything on the waterfront. What was I to see? Well, I saw the coast as long as I live. Spellbound, I watched until I thought it would only be a few minutes and they would be at the beach, so I dashed back home, awakened the rest of a very undisciplined family, and got my roadster and took ready for the Red Cross Island. I was to report to, had taken that training for months.

## Show People Among Prime Offenders of Air-Line Courtesy

By GEORGE FROST  
If in the months of wartime to come the polite airline reservations clerks at New York's LaGuardia Field tell you they are sorry but there is no space for you and their ship, they may be doing so because the Government, through one of its many arms, has requisitioned the space. But if you are one of the swarm of airport blights who is forever cancelling reservations you can never seem to break away from a club of mainline reservations clerks known, of course, to yourself only—then you can be certain that you have won a customer prize. In airline blacklists as a person they will carry, but if they have nothing better to say.

Tactfully, but nevertheless firmly, the airlines have decided that the usual extremely considerate of the needs of others, are, strangely enough, among the prime no-fly offenders.

While the airlines will not turn down no show offenders in an overt manner, the turn-downs will be there whether you know it or not. You are not a customer, cancelled flights or any one of the other score of pur-

(Continued on page 34)

## Traveltalks in Latin To Build Goodwill

Hollywood, Jan. 20. Combining patriotism with business, James A. FitzPatrick crossed the southern border yesterday (19) with a crew of five to make a series of Technicolor Traveltalks in Mexico, Guatemala, Costa Rica, San Salvador, Panama and Nicaragua.

The idea is to consolidate friendship with Latin American countries in general with the Motion Picture Society for the Americas. FitzPatrick will travel for two months over the two-week tour, starting from Laredo, Texas, to Panama.

## Roney's Patriotic P.A.

Boston, Jan. 20. Mickey Roney is making a personal appearance here Thursday (23) in the Boston Gardens for the opening of the United War Fund drive in the Metropolitan Boston area. Roney's birthday services and he will not do a p. in any local theatre.

Private is a combination appeal by the Community Fund, U.S.O. and the Red Cross, and the quota is \$7,000,000 to be raised in less than a month.

## Dean Hudson Into Army

Dean Hudson becomes the first well known fielder to wind up in the Army. He's to report Jan. 27 at Morrison Field, Ft. Sill, for a physical and will then be assigned to Fort McChellen, Alabama, as a second lieutenant.

There are a number of other leaders virtually certain of being called, but so far none have been singled out.

## H'wood Pleased For FDR Birthday Drive

Hollywood, Jan. 20. Film Industry's Infante Paralysis Drive in connection with President Roosevelt's birthday celebration for Jan. 26-30 by Edward Arnold, chairman of the Motion Picture Permanent Drive is a combination appeal by the Community Fund, U.S.O. and the Red Cross, and the quota is \$7,000,000 to be raised in less than a month.

## Foilage Rip—Shoot

Hollywood, Jan. 20. Filming of "The Gentlemen Misbehaved" will be interrupted by Cary Grant, Jean Arthur and Ronald Colman in the top roles, after a delay in the film's production. George Steven, director, and the rest of the crew had to wait for the film crew to be replaced.

## ABBOTT AND COSTELLO

'Certainly one of the funniest teams of zanies — these two boys could snatch any show from the chases.'  
—Laurie Lee, Philadelphia Evening Bulletin.

Universal Pictures  
Dance & Sanborn Hour, NBC-Red  
Under Personal Management of: EDWARD SHERMAN

## 'Londons Bridge' Next

Why persons unfamiliar with theatricals are permitted to interfere with camp entertainment is a mystery to show people. There are professionals who all in on camp show conferences, but every now and then unscheduled "theatricals" occur. Case in point preceded this show especially sent to a naval base to entertain over 1,000 sailors just in from convoy duty. Regular theatre was used. Just before the show was about to start a storm was assigned by the Y. M. C. A. suddenly walked in front of the curtain with two stagehands rolling in a piano. She called to the men in the booth to project lights and then to the boys said: "Boys, we will start with 'Jingle Bells'. For half an hour she coaxed them to sing similar tunes, while the actors were left to be tied. What the sailors thought was not revealed.

## Cleanup of 'Tr. Miss' Excites Equity In Behalf of More Plays for Camps

Enthusiastic reports were received following the opening of 'Junior Miss' in the army camps about 10 days ago, with the result that fresh efforts on the part of Equity are being made to get more legit shows to the camps in service. It is reported at the Lyceum, N. Y., is one of the top-rated comedies on Broadway this season. There are at least two touring the camps, the other being 'Out of the Frying Pan' which was a blue-nose in N. Y. last season. Blue-nose influence appears to be a major factor in Island, New York, in the camps. 'My Sister Ellen' was abruptly cancelled on the eve of its opening, but the explanation was that show was called off because of technical problems was attributed to a change in the cast. It is reported that complaints had been made to army officers, either by the producers or others, that 'Ellen' was not suited to men in uniform because two girl characters appeared in the play. Yet at that time the play was chosen by a New York teachers' board for a special matinee which was given to students around 16 years of age or over. It is more likely based on the comment of a USO-Camp Shows office.

(Continued on page 21)

## Publicity Puts USO's Plans for Iceland Troupe In a State of Indecision

Plans for sending a troupe of eight vaudevilleans to Iceland have been greatly upset by the publicity given the troupe's impending departure. Aes Lastfogel, executive director of USO-Camp Shows, Inc., said yesterday (Tuesday) that he had been asked to say whether the trip had been postponed, called off altogether, or whether what had occurred because of the newspaper stories.

Departure of the vaude troupe, that of soldiers leaving the country, was being kept a great secret, with even the USO-Camp Shows making the arrangements only by talking about it to each other, in private. Plans had been made by the performers slated to go, however, and a two-column story and picture appeared in a Dayton paper. That caused much hullabaloo among the CSI and Army officials, particularly inasmuch as it carried even the date of departure, port of embarkation and type of transportation. Yesterday, however, the N. Y. Times carried the story of the Iceland trip and Lastfogel declared that was the last straw in upsetting plans. Troupe that was slated to go consisted of eight vaude acts, including both men and women. They were expected to be in Iceland about three to four weeks, extending through there and then perhaps moving to other U. S. Island bases.

## Honus Wines' Em Up

Honus Wagner, one of baseball's greatest, is working with scripter Lee Loew on Harold Burt play at 20th-Pk. Loew is helping the great slugger of the diamond in a picture called 'Den Lovely Buma'.

## They're At It Again

Old weather feud between California and Florida is being heated up by Republic in 'Sleepy Time Gal'. In one scene the map of the United States is shown with various states, eliminating California. In retaliation, Tom Brown, playing a California holdo, got his hand in every Florida scene as if he expects a rainstorm.

## WB Puts 3,000th Picture Into Prod.; 1st Was War Epic

Warners showed off its 3,000th picture when 'Shadow of Their Wings' rolled Jan. 15. It was the 950th feature, the rest consisting of short subjects. From 1918 to the present, Warners studio has gone through all the jitters of two wars and is still producing war pictures. First Warners film was 'My Four Years in Germany', based on the play 'The Light of New York' first all-talker, followed by 'The Singing Fool' First National studio and the Stanley Company of America were absorbed by the Warners in 1928.

## JOE PENNER'S PARENTS FIGHT ESTATE ACTING

Objection to court approval of the first accounting of the estate of Joe Penner was filed by John and Sophie Penner, the widow, who alleged he claimed extravagance in paying \$9,000 out of the estate for an ornate tomb. Estate of Penner, who died about a year ago, was valued at over \$100,000. Parents also charged that they were deprived of their legal rights because Penner's widow allegedly had advised them not to engage an attorney as the would look after their interests. Penner willed 60% of his estate to his widow, the remainder to his parents.

## Out in the Open

'Sheltered Love' is now in work at Universal with Patric Knowles as a last-minute entry to play the male lead opposite Irene Dunne. Gregory LaCava is producing and directing.

## HUGE HITLAYS FOR RECEIVERS

Public's Investment in Sets and Advertising's Investment in Programs All Adds Up—Juice to Operate Sets a \$220,000,000 Annual Item

### F-M'S SPREAD

Scope of the radio (and broadcasting) industries in terms of statistical estimates on plant, sets, etc., pictured in charts just prepared by the magazine, 'Radio Retailing'. These figures represent radio as a billion-dollar annual industry, including all its ramifications. The 'radio bill' for 1941 is given as follows:

|  |                        |
|--|------------------------|
| Sales of time by broadcasters, 1941  | \$180,000,000          |
| Talent costs   | 50,000,000             |
| Electricity, batteries, etc., to operate 53,600,000 receivers (average per year) | 220,000,000            |
| 11,000 radio sets sold in 1941 at retail   | 500,000,000            |
| 33,000 replacement tubes at \$1.07   | 35,000,000             |
| Radio parts, supplies, etc.  | 63,000,000             |
| Servicing radio sets   | 75,000,000             |
| <b>Total</b>   | <b>\$1,123,000,000</b> |

The industry's component elements include these:

| Manufacturers                   |     |
|---------------------------------|-----|
| Radio receivers                 | 62  |
| Radio tubes                     | 274 |
| Radio parts                     | 724 |
| Radio sets                      | 51  |
| Broadcast and amateur equipment | 815 |
| Sound equipment                 | 105 |

| Others                        |           |
|-------------------------------|-----------|
| Set and parts distributors    | 2,207     |
| Manufacturers agents          | 217       |
| Retail outlets selling radios | \$9,000   |
| Servicemen                    | 40,000    |
| Amateurs and experimenters    | 85,000    |
| Radio repairmen               | 1,000,000 |

Additionally 'Radio Retailing' gives the following estimates on the sale of equipment in 1941 and the present probable totals of set ownership, etc.:

|  |             |
|--|-------------|
| Total sets sold during 1941              | 12,000,000  |
| Radio sets exported                      | 700,000     |
| Automobile radios                        | 2,000,000   |
| Home radio sold in U.S.                  | 11,300,000  |
| Consoles                                 | 1,500,000   |
| Table radios                             | 1,000,000   |
| Combinations                             | 1,700,000   |
| Portable, battery                        | 1,600,000   |
| Farm, battery                            | 1,000,000   |
| Home sets sold as replacements           | 3,300,000   |
| Home sets sold previously without radios | 2,200,000   |
| Home radios sold as extra sets           | 5,800,000   |
| Home radios sold in U.S.                 | 23,000,000  |
| Tubes, initial equipment                 | 92,500,000  |
| Total tubes sold 1941, imported          | 5,500,000   |
| Battery sets imported                    | 17,000,000  |
| Photographs                              | 117,000,000 |

Home Radio Sets in Use

|                               |                   |
|-------------------------------|-------------------|
| U. S. homes with radios       | 10,400,000        |
| Secondary sets in above homes | 36,800,000        |
| Battery sets                  | 3,000,000         |
| Auto-radios                   | 2,000,000         |
| <b>Total sets in U. S.</b>    | <b>57,400,000</b> |

Sets with shortwave receiver

|                         |            |
|-------------------------|------------|
| Shortwave sets          | 35,000,000 |
| Sets with FM            | 200,000    |
| Phonograph player units | 1,000,000  |
| Home sets combinations  | 6,500,000  |
| Television receivers    | 10,000     |

## Sherlock in Chaps

Gene Autry's next starer at Republic is a cowboy whodunit, 'Home in the Hills'. Shooting on Jan. 21. Start is slated for Feb. 15, with Harry Grey holding the production reins.

## ITCO Leader Warns Exhibs Equipment Shortages Acute; Asks Conservation

### But Idea Isn't Popular

Hollywood, Jan. 20. In a poll among Army and Navy servicemen for their choice of band or singer for inclusion on Lucky Strike's 'Hit Parade' it was found that Bing Crosby and the largest number of votes. Lord & Thomas, agency on the c/g account is now trying to prevail upon the Kraft Cheese Corp. and the J. Walter Thompson agency to release Crosby from the exclusive clause in his contract so that he may take a 'Parade' date. L. & T. hopes to be able to cut in whatever bands or singers are preferred.

## Oregon 1st To 'Unify Theatres' War Precautions

Operators in the far northwest, including the Duvrecree circuit which is a part of the National Theatre group, believe that the state of Oregon is the first to formulate a unified plan for air-raid precautionary measures for theatres.

The State Board of Theatres approved by the Civilian Defense Council of Oregon, was compiled by H. C. Scholten, of the National Theatre; William B. McCurdy, J. J. Parker, Theaters; O. J. Miller, of the Independently Theatre Group; and Capt. E. A. Ranes, of the Portland (Ore.) Fire Bureau.

Sabotagers throughout Oregon and from the southern part of Washington, had during the past week at Portland received a discuss instructions in event of blackouts, air-alarms, etc.

## NAZI HECKLERS FAIL TO UPSET 'HITLER' IN B. A.

Despite attempts of paid Nazi hecklers to prevent his showing 'Peckinpah' by Adolf Hitler (March Time) now is playing in Buenos Aires. The Hitler show is being given to word received in N.Y. It has gone on a run at the Opera theatre.

M. of T. release is being shown under the title of 'Promises of Peace', after one night out in the original version. Response by Argentine audience indicates that boos that originally greeted the film obviously was the work of Nazi agents or their hirelings.

## Detroit Looks All Set For Air-Raid Shelters

Detroit, Jan. 20. First air raid made of downtown structures here which would be suitable as air raid shelters listed only one theater. Oddly it is the house the Gaiety, given to burlesque. It is of the oldest in the loop area, having been erected more than a century ago. Detroit took its precautions because it was figured that it is one of the most vulnerable areas of the city and air raid could sweep in without warning because of the ease in which incendiary bombs of the type of Canada. However, the town doesn't have much to worry about in the event of a shelter. It developed there is still minor under the city in which they have gone for a long time, a century and which could easily accommodate upward of 1,000,000 people far underground.

With replacement parts for both equipment available for the equivalent of approximately 750 complete projection units, against over 16,000 houses in daily operation in the U. S., Independent Theatre Owners of Ohio has issued a warning to members that theatres face a serious shortage in necessary items. J. J. Wood, secretary of the ITCO, points out that, as a result of OPM restrictions, there also looms a scarcity of radiators, theatre chairs, carbon-tetrachloride, freon gas, projector carbons, motor cork and wool carpet.

Wood advises exhibitors to examine all their equipment immediately and put it in best possible condition as that wear and tear will be at a minimum. Wood states that the supply situation is really serious and that theatre owners should not wait until equipment breaks down before servicing it. Exhibitors wanting to purchase restricted materials must now fill out Form P-21. It usually takes from seven to ten days for the approval of the OPM, added to length of time required for the dealer to fill the order, insuring an unavoidable shortage in service.

Board of Directors of National Airtel will meet in New York shortly to discuss OPM restrictions with a goal of protecting exhib interest as well as the public.

Latest ITCO service bulletin urges exhibs to show OPM defense shorts regularly and to purchase 'Pots in Flames' and 'Food For Freedom'.

## LAEMMLE, JR., AYRES OKAYED FOR U.S. ARMY

Hollywood, Jan. 20. Carl Laemmle, Jr., passed his physical and has been ordered to report for military induction into the U. S. Army. 'Dr. Kildare' was also okayed by the U. S. Army medicals.

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| INDEX              |    |
|--------------------|----|
| Bills              | 48 |
| Chatter            | 53 |
| Concert-Opera      | 36 |
| Exhibitors         | 10 |
| Film Booking       | 18 |
| Film Reviews       | 6  |
| Home Reviews       | 46 |
| Inside—Legit       | 50 |
| Inside—Orchestra   | 37 |
| Inside—Picture     | 21 |
| Inside—Radio       | 28 |
| International      | 13 |
| Literati           | 52 |
| Legitimate         | 49 |
| Music              | 47 |
| Night Club Reviews | 44 |
| Orchestra          | 37 |
| Pictures           | 4  |
| Records            | 32 |
| Radio Reviews      | 34 |
| Units              | 47 |
| Yauvelville        | 42 |

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# H'wood Told by Mellett to Keep On Making Pictures Without Fear Of Censorship; Hails Morale Use

Hollywood, Jan. 20. Film producers are expected to stick to their film producing without fear of Government censorship of their picture material at a conference with Lowell Mellett, newly appointed executive assistant to President Roosevelt and Coordinator for the Film Industry.

Meeting with chiefs of the picture making business in a friendly spirit, Mellett told them: "I am glad to see the army, navy or some other Government agency call upon you for a specific task, your greatest asset will be to tell that picture on the job in Hollywood making picture. We are hoping that you are doing, you and your fellow workers will keep on doing what you are doing, because your motion pictures are a vital contribution to the total defense effort."

"Not only has the industry contributed greatly to the morale in keeping the people happy with pictures, but it has accomplished a great educational feat. Some very serious students of our day may figure out exactly how it was that the motion picture industry, its creators were able to see what was happening in a world with such great foreboding and victory."

**Studio 'Advisory'**  
Censorship is not under consideration by the Government, Mellett explained. Instead, his office will act primarily in an advisory capacity on the interrelation of the industry as they relate to the making of pictures. He will appoint an assistant to handle Hollywood's new clearing house for Government information to be utilized by producers. Although Mellett did not name the clearing house to go back to Washington, it is generally understood that Dr. Leo Feolin will get the job.

Meeting was held with Y. Frank Freeman presiding. Present were: Edward Aronberg, Edward H. Bernick, John Arnold, Fred W. Preston, Sam Bricker, Ralph Block, Sidney Buchs, Frank Clegg, Charles C. Christy, Harry Cohn, Richard Day, Charles K. Feldman, Sheridan Gibney, William Forbes, William Fox, Edward Hand, Gordon Hollingshead, Samuel Goldwyn, Francis Formata, William Liam Kenzie, L. B. Kornblum, Jack Lerner, C. Nathan Livingston, Jack Linton, E. J. Mann, J. P. McCallan, Fred Mayer, Art G. Mitchell, John Nicholas, Capt. Gordon Lee Rouse, Robert Rubin, Jamnia, Herbert Preston, Edward Blackburn, Marvin Ezell, Moe Sigel, Art Reeves, Robert Rubin, Hal Roach, Mendel Silverberg, George Stevens, Howard Strickling, Robert Taplinger, Donald W. Thornburgh, Frank Vincent, Hal Wallis, Frank Wagner, H. M. Warner, Clark Gable, Charles Boyer and Bud Hopkins.

Vincent A. Kleinfeld has been named consultant to Mellett. Kleinfeld was in the War Activities Committee of the Farm Securities Administration and worked on legal details of Government film financing.

**Claude Collins**, named last week to represent the five American newsreels in liaison between the newsreels and Lowell Mellett's Government film division, went to Washington the latter part of last week for confabs with Mellett reps.

**Collins** expects to spend most of his time in Washington, but will headquarter in Francis Harmon's new office in the Paramount building in N. Y. Harmon is coordinator for the War Activities Committee of the picture business.

**Maria Korda Back As Actress in Own Picture**  
Hollywood, Jan. 20. Maria Korda appointed Alexis Thurn-Thurn to direct her film production, "Miracle of the Cross Bay," a modernized version of the Maurice Maeterlinck tale, "Miracle of the Rose Tree."

Picture will also mark Mrs. Korda's return as a screen actress.

## War Humor

**San Francisco, Jan. 20.** What to do with spare time available since the war blitzed business has been the subject of Sam Reger, local percentor. He puts gag ads in the newspapers.

**Friday (16)** he ran following copy over "persons" in the Price Chronicle: Gentleman with 1941 Pontiac desires to meet lady with four new tires, odd job man, etc. Only address given is a box number. No point to it—just for laughs.

## MICH TESTING 3% TAX ON REELS

**Detroit, Jan. 20.** Pressing a 3% tax levy against film reels is the Michigan State Board of Tax Administration has begun legal action seeking to collect a "use" tax on film reels in this state. The tax is an off-shoot of the State's present 3% sales tax on all commodities, and is levied on the basis of tangible goods purchased by Michigan residents from sources outside the state.

The board filed its preliminary action against the Allied Film Exchange, a distributor of Astor Pictures, to establish the basis for further procedure. Following the filing of the suit, it is the intent of the Tax Administration to proceed against all companies operating in Michigan.

Because of the ready implications to the taxpayer, several distributors have retained David Newman, theatrical attorney, to represent them at the hearing of the Allied case and contest the levy of the 3% tax. Exhibitor groups probably will join the fight on the basis that if the tax is upheld, the distributors will pass it along to them.

## Mikado, Mich., May Become Pearl Harbor

**Detroit, Jan. 20.** Mikado, Mich., is going to change its name. Oddly enough it was named which you might believe was known for the Japanese emperor—got his name because years back, when the Post Office came into the town, a letter from Sullivan's family who didn't like the original name of Blueville, suggested that it be called Mikado. The town is now Mikado—the natives all pronounce "Mik-Kay-Do."

There is no time for the populace to be going around explaining that there is no Japanese emperor in the town. The name was named after an operetta. Present plans call for changing the 35-year-old name of the town to "Roosevelt" or "Pearl Harbor, Mich."

## Milw. Exchange Men Implement Dime Drive With Own Coin-Catchers

**Milwaukee, Jan. 20.** With the entire motion picture industry of Wisconsin and upper Michigan mobilized as never before for the March of Dimes campaign, which starts Thursday (22), in all theatres here, the film exchange men have developed their own idea of adding their cause.

Theatre men now, instead of previewing picture fees, pay a dime for each film. If they bring a guest they pay another dime. If they ask a favour of the exchange, they will bring a phone call or borrowing a telephone blank, they pay a dime for each factor. If they forget to check in or out of the office, the 'dime' is a dime.

The exchanges have also set up two special paper balers and every bit of waste paper from all exchanges goes to them until the President's birthday, with expectations that about five dollars' worth of the exchange men's donations will be brought in. Employees bringing old paper and magazines from their homes to swell the collection.

Every film salesman and all exchange managers have pledged to bring back from their trips 500 empty cans, filled, each card holding 25 cents. The exchange men say 250 has been collected from incidental sources.

**J. Fitzgerald**, head of the Fox theatres, is state chairman of the March of Dimes committee. Sam Brown, head of the M-G-E exchange, is chief of the film distributors. The average attendance of the Independent Theatre Protective Assn. of about 18,500 people in Michigan, is Milwaukee chairman.

## FREEMAN EAST FOR N.Y. CO. HUBLES

**Y. Frank Freeman**, v.p. of Paramount, will be in charge of production at the studio, arriving in New York, Monday (19) for annual conferences to discuss policy and forthcoming producing plans, budgets, etc. He will be here for two weeks.

As head of the Motion Picture Producers Assn. on the Coast, affiliated with the National Producers Assn. to Washington tomorrow (Thursday) to contact agencies there concerning priorities.

## Peters, Life Mag Editor, To 20th-Fox Story Dept.

**Paul Peters**, associate editor of Life, in charge of the film, theatre and book departments, will join 20th-Fox's story department on Feb. 1. He will be in charge of the story department for Life after four years' service with the magazine.

## Bernhard West

**Joe Bernhard** left over the weekend for the Coast, with stops enroute at Los Angeles and Hollywood branches. At Burbank he will confer with studio execs on future production plans, policy, etc.

**N. Y. to L. A.**  
Joseph Bernhard, Russell Birdwell, Eddie Durbin, Douglas Moore, Leland Hayward, Philip Hilly, Robert Hartman, Jimmy Link, Harry Lundell, Herbert Mendish, Baron Tuttle, Ernest Whitton, Mack D. Weinberger, Herbert Yates.

## Eastman Buys Back Containers

**Rechester, Jan. 20.** This bug-a-boo of war, priorities an essential matter, is seriously affecting a basic operation in the film industry. In consequence, Eastman Kodak Company is making a special effort to buy back its empty metal and plastic containers in which raw film is distributed to studios and laboratories.

Stock on hand of containers and the prospect of shortage of metal to meet film needs was seen as early as last August, when the Eastman company initiated steps to reclaim containers from customers. The metal is available for manufacturing use only after it has been through the artificial stage, according to a company official. No substitute has been discovered.

At present, the raw stock film is impregnated to return all used shipping cases for continued use.

## Priorities Affecting Film's Getting Major Attention From Schaefer Setup

**Hollywood, Jan. 20.** "What's in a title?" "Don't" Fox changed "Strictly Dominant" to "The Magnificent Tenk."

## OPTIMISTIC ON FILM 'BIZ

While the industry naturally has reservations for forthcoming months because of the shortages, priorities, taxes and longer work weeks, Wall Street and financial men with major film companies are taking an optimistic attitude for business in the next 12 months.

Basically, such optimism stems from knowledge of what was accomplished during 1941 and the current high level of public purchasing power. Later is counted on to provide the film business with the needed impetus to maintain gross revenues near or higher than the peaks achieved last year.

Figures compiled in Wall Street reveal that Britain's motion picture business weekly average attendance last year smashed all past-time records, despite air raids and blackouts. The average attendance of 22,000,000 weekly on the British Isles last year contrasts with the best pre-war average of 18,500,000. Bonus receipts are reported for 1941 to be \$40,000,000 higher than the most optimistic pessimistic year.

American film business naturally is expected to reflect this improvement in Britain, particularly if all frozen-money assets are discarded as expected shortly. This would immediately result in a jump in sales to upwards of \$20,000,000 annually, with the prospect that nearly \$18,000,000 more is impounded there would be dissipated.

## L. A. TO N. Y.

**Irving Berlin**, **Edie Bracken**, **Leonard Green**, **Kathleen Cochran**, **Bob Cohn**, **Robert Houston**, **Brian Donlevy**, **Jane McFadden**, **Fielding**, **Matt Fox**, **Y. Frank Freeman**, **Leonard Green**, **Susan Hayward**, **Paul Healey**, **David Lewis**, **John McMillan**, **Robert Morgan**, **Michelle Morgan**, **Alex Nagel**, **Monroe Greenblatt**, **Robert H. Poole**, **George Raft**, **Ray Robinson**, **Sabu**, **Jerome Saffron**, **Robert S. Siodmak**, **Frank Tuttle**, **Ernest Whitton**, **Eric Wolf**, **Richard Whorf**.

In announcing the expansion of the War Activities Committee-Motion Picture Industry (formerly the National Defense Activities Committee), George J. Schaefer, chairman, revealed that the priority problems of the film business are becoming increasingly serious. He stated that the industry is making a request, Eastman Kodak Co. had arranged for Donald E. Hyndman, of Eastman executive vice-chairman, to lead a large portion of his time during the next 90 days in assisting Francis C. Harmon, executive vice-chairman and coordinator, to work on such priorities.

Priority matters naturally must be arranged so that the film business may continue an uninterrupted supply of motion pictures. While some properties employed in photographic films are made of rubber, substitutes may be found there. However, in the matter of ingredients used on raw film stock, in printing, and in equipment needed both at picture studios and in theatres, the film business is anxious not to let up on its efforts to obtain alternative priorities.

Mr. Schaefer also revealed that Arthur Mayer, managing director of the Rialto theatre, and Sid Fabian, managing director of the Majestic, both now have offices in the committee's headquarters in the Paramount building, and are devoting several hours daily to innumerable problems of the industry.

**Committee's Expansion**  
Expansion of the War Activities group, expected for a couple of weeks, will be announced. This includes an important 'drives' or campaign division with three sub-committees. **Adolph Zukor** heads this division.

**Charles W. Koerner** is chairman of the sub-committee on theatre matters. The Talent participation sub-committee will consist exclusively of representatives picked by Hollywood and Broadway. The Co-ordinating participation group, headed by **Ed Montague** for the N. Y. division, will handle all matters. The co-chairman in Hollywood is to deal with campaigns in the studios.

**Monroe Greenblatt** heads advertisement-Publicity, the other addition to the War Activities Committee, with **Howard Strickling** as chairman of the Coast section, which coordinates publicity. The co-chairman of N.Y. members of Greenblatt's group include **Armando**, **Mort Blumenthal**, **Bobbing**, **Robert H. Poole**, **Kenneth Clark**, **Joe Gould**, **Charles Reed Jones**, **S. Barret McCormick**, **David Lipton**, **Robert S. Siodmak**, **Seader**, **Vincent Trola** and **Al Wilkie**.

**Co-ordinating Committee**, which correlates the various activities of the seven divisions, has been elected through the election to membership of **Edward Arnold**, **Ed Kuykendall**, **Alfred Lasker**, **Alvin Karpis**, **Robert H. Poole**, **Herman Robbins**.

Harmon presented his in Hollywood to studio heads. **Robert H. Poole**, the Coast division, headed by Y. Frank Freeman.

## Testing 2 Legiters

Screening option has been taken by Dave Seligson and Richard Coogan, legit actor.

MGM has taken similar option on Lucille Norman, also, from legit.

# WOLFEY'S LOG

## Wobber Resigns As Head of 20th Sales For S. F. Post; Tom Connors Replacing

Hollywood, Jan. 20. As reported planned when Tom Connors joined 20th-Fox in December as executive assistant to S. R. Kent, president, Herman Wobber relinquishes post of general sales manager for the company to take over the job of western district sales manager for 20th-Fox on the Pacific Coast with headquarters in San Francisco, where he has other business interests.

Connors, for many years a high Metro distribution exec as eastern-southern-Canadian division manager, is slated to take over Wobber's duties with three divisional sales heads under him, Bill Sussman, Bill Gehring and Bill Kupper.

Wobber took over the post in 1930 after several years ago as the president of Kent, his lifelong friend and associate, following the sudden death of John I. Clark, and has remained on the job ever since without traveling considerably, only because of his friendship for the 20th-Fox president.

Official announcement of Wobber's appointment as Coast district manager was made at a meeting here to be attended by Kent, Connors, Wobber, Darryl Zanuck and William Goetz.

Kent, Connors Off Friday.

He postponed his departure for the Coast three times, S. R. Kent and Tom Connors, his executive assistant, now have returned to the show off Friday (23). At first the 20th-Fox execs deferred their trip west to press of relations at home. Since then they have been delayed due to New York labor negotiations with Coast studio locals.

Herman Wobber, at present on the Coast, is expected to remain there until Kent and Connors arrive.

## Edmund Reek May Get Tolley's Post at 20-Fox; Newsreel Reassignment

While a complete reassignment of the short features and newsreel production heads may take place at 20th-Fox in the next few weeks as a result of Truman H. Tolley's death Sunday (18), indications are that Edmund Reek, presently general manager of Movietone News, may be moved up to the top spot over shorts and the newsreels. Reek has been actively in charge for several months, during which Tolley was ill.

Reason for likelihood of a complete reassignment is that Lew Lehr, who headed the short features department, has not returned and may not be able to carry out his full range of duties when he does recover. He has been away now for about a year, and has been in charge of production of shorts in recent years has been done in the most, much of it being an editing and voice recording job.

## A-C'S 'SARONG' MAY NOT BE ON THIS YR.'S SKED

Indications are that the next ABC-Costello picture scheduled for production will be "Mayday," a production called "Parson My Seal" would not be readied for release until the 1942-43 season.

Universal has one Abbott and Costello, "Ride 'Em Crazy," made prior to "Keep 'Em Flying," which has yet to go into release, while Metro has one ABC feature, "Big Boy" in production and also slated for release this season.

Belief is that "Sarong" will be held off, so as not to come too soon after the other two ABC releases.

## 'ALERT' RULES ON STUDIO CALL SHEETS

Hollywood, Jan. 20. Paramount is training its actors, directors, camera crews and everybody else on the lot to duck under cover the moment an alert siren sounds. Every call sheet contains detailed instructions to every employee, in case of danger from the sky.

Emergency zones have been designated in various sound stages, with orders for companies outdoors to take refuge in appointed spots indoors. One command reads: "Sit down on floor along east wall. Stay low. In the event of an alarm, an appointed air raid warden, with full authority, for that department.

## FOX COLLAPSES ON WITNESS STAND

Philadelphia, Jan. 20. William Fox collapsed under cross-examination today (Tuesday) while testifying at a hearing on disbarment of Morgan S. Kaufman. Kaufman was alleged to have been the go-between of James F. Duane, Federal Judge J. Warren Davis presiding Fox's trial before Davis retracted his testimony.

Fox's testimony was being taken by three special masters appointed to consider Kaufman's fitness by the Federal Court at the request of Attorney General Francis Biddle. Former film producer's testimony was substantially the same as he gave during the two trials of Kaufman and Davis, both of which ended in jury disagreements.

Hearing was adjourned until tomorrow (Wednesday), following Fox's collapse.

## PAR BUSY; 11 FILMS AWAY IN FOUR WEEKS

Hollywood, Jan. 20. Production slate at Paramount calls for 11 starters in the next four weeks, with five scheduled to roll before the end of January. The feature is "Black Curtain," "The Forest Rangers," "McHale's Hangouts," "Wildcat," "I Married a Witch" and "Wildcat."

February starters are "Mrs. Wiggs of the Cabbage Patch," "The Road to Morocco," "The Glass Key," "Henry Aldrich, Editor," "Across the Border" and "Happy Go Lucky."

## LIKE OLDEN DAYS

Once Abandoned Fox Lot Bristles with Frantic Activity

Hollywood, Jan. 20. Old Western Avenue lot, where Tom Mix did his stuff in the early picture days, is busier now than it has been in the last three years, with five 20th-Fox pictures before the cameras.

Primarily used for the ancient place is housing "My Gal Sal," "Rings On Her Fingers," "Secret Agent of Japan," "Heaven Don't Hurry and Whispering Ghosts."

On the main lot in Westwood, 11 productions are taking up all the space on 18 stages.

## 60-HOUR WEEK IN THE MIX

## Defense and Armament Industries Planning Extended Working Time—Would Curtail Theatre-Going

TOP BIZ BOFFER

Possibility that a 60-hour work week may be instituted by all defense and armament factories now is regarded as the most serious threat to the nation's film theatre boxoffice. It is figured as likely to cut drastically into the public's recreation time, and mean just that many less patrons for the theatres.

Longer work week now is viewed as more of a potential threat to film revenue than daylight savings, gun parties or a tire shortage. Because it's likely to take in many thousands of workers who are free spenders at theatres.

Even the drafting of 2,000,000 more men into the army now is viewed as likely to create much less impact on box office, because there always is a percentage of army men on furlough. Also their absence from present jobs will give employment to other, who in turn would be some regular cinema patrons where now only occasional theatergoers.

While numerous exhibitors for years have complained that daylight savings time cut deeply into their business, just as many others never have been wholly convinced that the clock-changing did any more harm than the hot weather. They contend there is just as much daylight savings as there is, and so daylight savings as those having it simply because hot weather always takes its toll in attendance.

## COL LOADING UP ON TOP MARQUEE BLAZERS

Hollywood, Jan. 20. Currently Columbia has contracted for individual pictures the largest list of new names in its history. Among them are Cary Grant, Melvyn Douglas, Jean Arthur, Franchot Tone, Joan Bennett, Fredric March, Loretta Young, Fred MacMurray, Fred Astaire, Rita Hayworth, Pat O'Brien, Brian Donlevy, Claire Trevor and Glenn Ford.

## McCary On His Own

Sacramento, Jan. 20. Leo McCary Productions, Inc., filed notice of incorporation as a new independent picture-making company.

In addition to McCary, the director of the new town, town technician and Herschel Glenn, all lawyers.

## No More RKO Administrative Changes Seen Until Election of New Board

No further administrative changes are expected at RKO for the next five or six months pending election of a new board of directors, following shareholder meetings scheduled in June.

Opinion expressed in some quarters is that current news of executive operation, with George J. Schaefer as executive head, is ideal for a new board of directors, now reports in others. Under current setup, Richard C. Patterson, Jr., chairman of the board, is expected to resign to Schaefer, an unusual procedure in company operation. Recent streamlining, which made the

## Films' Total U.S. Gross \$1,100,000,000 In '41, \$100,000,000 Better Than '40, According to Hays' Office Annual

## HORNBLow DEPARTING PAR PRODUCTION POST

Hollywood, Jan. 20. Arthur Hornblow, Jr., is leaving over his producer job at Paramount, although his contract has several months to run. Parting is said to be friendly, based on questions of policy.

Recent Hornblow productions have been "Aria My Love" and "Hold Back the Dawn," with a Charles Boyer-Ginger Rogers co-starrer still on his schedule. As reported in earlier news, organizing an independent producing unit.

## ROGEL LEAVES RKO; SHAKE UP IMPENDS

Hollywood, Jan. 20. Joseph I. Breen, chief of studio operations at RKO, currently laid up with a throat infection, confirmed rumors of an impending shakeup in the production staff. From all indications, Breen announced that the producing personnel would be reorganized as soon as he is able to return to work.

Meanwhile Earl Rettig, assistant manager at RKO Studios, moves off today as studio manager, Sid Rogel studio manager for past six years, is leaving off when his contract expires Feb. 16. Several months ago Rogel asked the studio for his release to make new connections, but his request was turned down.

Rettig, closely associated with the Fox-Columbia merger, had come to the Coast as the Halsey Stuart representative when the bankers moved into the Fox Film setup. Rettig was in at RKO several months ago.

## Ghost Towns Just Not The Type, U Builds Own

Hollywood, Jan. 20. "Ghost towns in the western hills are no longer the type for film ghost towns, so Universal is building a new one in Superstition Mountains near Phoenix, Ariz., for the filming of "Sheltered Lady," with Gregory LaCava directing Irene Dunne, starting Jan. 25.

Crew of 100 construction workers is being sent to new town, town technicians to make it look old.

Estimated weekly average motion picture theatre attendance in the U. S. climbed 5,000,000 per week to \$5,000,000, weekly last year, and estimated figures compiled for Film Facts-1942, annual publication of the Motion Picture Producers & Distributors Assn., released this week. Average film theatre admission advanced to 25.2c from 23c in 1940, this book estimated.

Film Facts places the number of picture houses open in 1941 at 18,851 with 107,497,182 total capacity, against theatres having 10,482,809 seats in 1940. The 20th office publication devotes the principal portion of its new issue to the industry's work in effect after leaving the 20 years of the association's existence.

Box office figures on employment reveal that the estimated number regularly employed by the industry slumped from 392,000 in 1940 to 193,800 in the past year, and the payroll declined from \$608,500,000 in 1940 to \$510,000,000 last year. Outlay for exhibition added \$90,000,000 to \$180,000,000, and distribution fell off from \$218,500,000 Production Cost.

The film industry's Federal tax bill averages 1.5 per cent of gross, while estimated taxes paid state and local governments in 1941 remained about 1.5 per cent. The 20th office production cost of U. S. pictures in 1941 is estimated at \$215,000,000.

Group of double features "concluded" last year, according to Film Facts, although the total percentage varied little from 1940, is being dropped to 10 per cent. Double features runs duals last year; 30% used them every day, while 28% only part time. Last year 30% of the double features double features daily or part of the time, compared to 10.0% in 1940, and 8.2% in 1939. Double feature programs against 6.7% in the previous year. Most doubling in the west, where it runs about 7.2% of the total. It's smallest in the south, where it represents only about 2.9%.

Percentage of total admissions to all film theatres placed at 78.5% of total admissions to all theatres of all types. Book breaks down the cost of picture theatre going to prove that the cost of picture theatre going for the average screen show, as compared with 10c. per hour 22 years ago. Then the average picture paid an average of 20c. for two hours or less of screen entertainment, while today the average picture (including federal tax) is 25.2c. for a three-hour show.

One of different companies to upsize their advertising material and exploitation ideas, along with an evident trend to direct advertising, the productions completed in 1941, is reported to be up in stills, ad posters, public relations, and exploitation ideas discarded or revived, rejects or revisions on stills climbed nearly 50% in 1941. Posters less than 1%; exploitation ideas about 6.5%. Then the advertising budget decline in revisions on trailers as compared with 1940.

Gov't Cooperation

More than 12,000 theatres voluntarily are cooperating by exhibiting films which are released under the auspices of the War Relocation Authority. Committee. Of those submitted, 25 have been approved for showing in 1942. Then the advertising picture points out that the U. S. Army, through its Motion Picture Service, has approved of this type of advertising of pictures in the country. It operates 505 theatres at 177 army in.

Continued on page 10

# Van Schmus, Non-Show Biz Woman of Radio City M.H., Dies in N.Y. at 66

William G. Van Schmus, known to almost everyone in the trade as "Mr. X" managing director of the Radio City Music Hall and Center, N. Y., passed away Wednesday (14) at the St. Luke's Hospital, N. Y., following a heart attack. He was 66.

For past two years he had been gradually away from his duties as result of a heart condition. Van Schmus had returned to his Music Hall offices shortly before Christmas, but on Dec. 29 he suffered another attack and was home. The following day he entered the hospital and since then his health steadily declined.

Formerly in department head, advertising agency work, he was an electrical engineering. Van Schmus had no theatrical experience until taking over the management of the Music Hall, March, 1933, at the behest of the Rockefeller interests, whom his engineering firm of Van Schmus, McDermid & Crawford had served in the construction of Rockefeller Center.

However, unlike outsiders without showbusiness experience, Van Schmus was able to give sound reasons of the public, looked at Van Schmus pictures and showed that he was an eager listener when around persons having theatrical knowledge or background. He went out of his way to seek opinions, including among the trade as well as lay press, and made very thoughtful notes.

It was said. He seldom argued, listening instead.

Van Schmus liked to hold receptions and cocktail parties at the Hall at which he could meet people from various walks of show business life who had been invited, often in large numbers. Frequently, even if the show business law, he was the last to leave. Also, Van Schmus inaugurated luncheons, served in the reception-dining room quarters at the Music Hall, where he could informally discuss the policy or other matters with his interested friends.

**Missed New Year's Party**

One of his bitterest disappointments was that he was unable to miss the annual New Year's Eve party, which he had accepted for the 4,000 capacity ballroom of the Music Hall, where he would have been entertained during the day in relays between shows, with music as well as food and beverages provided, and at these affairs the ushers danced with the Rockefeller guests.

Van Schmus held the esteem well as the affection of many people working for him from pageboys up to the chairman of the various unions in the Hall, which provided them with every possible comfort, were no less shocked at his death.

Van Schmus was president of Radio City Music Hall Corp., a subsidiary of Rockefeller Center, Inc., and was a member of the board, the latter as well as RKO. On the part of the latter he was represented by the Rockefeller interests.

Impressive funeral services, with about 500 attendees, were held Friday afternoon in profusion, were held Friday afternoon (16) at the Episcopal Cathedral of the Ascension, with cremation following in Westchester county.

Surviving are the widow, three daughters, two brothers and three sisters.

## MPTOA VOTES OKAY OF CHI UNITY PROGRAM

The board of directors of the Motion Picture Theatre Owners of America has voted approval of its participation in the MPTOA program outlined at Chicago recently. Ed Galt, president of the MPTOA, has so advised Jack Kirsh, Allied States leader of Chicago, who is chairman of the Picture Industry Conference Committee on unity.

Leo F. Wolcott, president of Allied Independent Theatre Owners of America, has also so advised unanimous approval of its board on the unity program.

## From Down to Dusk

Hollywood, Jan. 20. Current 8 a.m. to 9 P.M. showing schedule at 20th-Fox will be continued after the new daylight hours from 11:30 a.m. to 10:30 p.m. Shift from 9 to 8 start for all picture houses. The program was adopted shortly after the first blackout.

## GUS S. EYSELLE TO HEAD M.H.

When the board of directors of the Radio City Music Hall Corp. met Monday (13) to consider a successor to the late W. G. Van Schmus as managing director of the Music Hall, Gus S. Eyselle was chosen to fill the vacated role, at the same time assuming the presidency of R.C.M.H. Inc., "Van Schmus' estate."

At the Monday session three new directors were added—Russell V. Downing, treasurer of R.C.M.H. Corp.; Lawrence Kirkland, acting general manager; Rockefeller Center, and Vanderbilt Webb, R. C. attorney. Another attorney for the Rockefeller interests, Rudolph T. Fox, has been elected secretary of R.C.M.H. to succeed Eyselle in that post. M. E. Aylmer, remains chairman of the board.

At the theatre since shortly after its opening, when the late S. L. Rothman, was its managing director, Eyselle remained as second in command by appointment of Van Schmus in March, 1933, and of late years during the latter's illness has directed all operations of the theatre in association with Downing, Leo London, production chief, and heads of other departments.

Eyselle has a substantial background behind him in theatre operations in the Music Hall from the old Public Circuit (P.C.) following managerial and operating posts in various parts of the country for Public.

Nelson Rockefeller for a time devoted most of his attention to politics concerning the Music Hall, but since then has become co-ordinator of the theatre's relations in Washington and is giving all his time to that work.

## Ratoff Sets Himself Up

Sacramento, Jan. 20. New picture-making company, Gregory Ratoff Productions, Inc., has just started corporation papers here, with Ratoff as president and five others of no-par stock.

Gregory Ratoff, the directors are Edwin M. Goetz, Vernon Wood and Harry Loeb.

## Roch. Minister Registers First Blast at Heaven, Which Won Church Praise

Rochester, N. Y., Jan. 20. Rev. Dan R. Williams, pastor of the First Unitarian Church, says the film "One Foot in Heaven" in his Sunday school class is a "blasphemy to the Protestant Church in America." He particularly took exception to its portraying a minister raising money to build a church by a form of blackmail and the impression that the minister is in the climax of Christian achievement.

"I do not know," he said, "any such thing as the conchoidal character as portrayed by Fredric March."

The minister advocated a banding together of Protestants in the manner of the Catholic League of Decency and to protest against its film in the United States.

His blast boosted the gross for the last 10 days of the picture to a total of \$100,000.

## Studio Contracts

Hollywood, Jan. 20. Arline Judge inked three-picture deal with William Fox and William Thomas.

Don Terry drew a player ticket at Universal.

Vivian Mason's player option picked up by 20th-Fox.

William H. Dietrich signed as dance director at Universal.

Shirley Patterson inked player ticket at Columbia.

Roger Clark's actor option picked up by Columbia.

Cliff Clark's Blumenthal renewed for a year as associate producer at Paramount.

Dorothy Lovett drew a new player contract at RKO.

Frank Ryan's option as writer-director picked up by RKO.

Robert Kellard, legit actor, signed with Fox and was managed by his name to Robert Stevens.

Marguerite Chapman inked player deal with Columbia.

Don DeFore drew a player contract at Warner.

## JAPAN DID NOT VERY COSTLY TO U.S. PIX

Loss of business in the Philippines because of Japanese invasion and the takeover of U. S. major film companies by the Japanese government syndicate represents only an insignificant dent in American picture company foreign revenue, home offices were advised this week.

Ordinarily the loss of the Japanese market would have wiped out 1% of total foreign revenue, but shipment of 5 pictures to the Philippines restricted during the last 12 months that only about 0.2% of foreign business is at coming from the Nipponese market. Imports to Japan were curtailed so much that American distributors were allowed only around 20 features annually for release in Japan. Matter of getting ready for business in Japan during the last three years still was un decided when U. S. went to war against Japan. However, the greatest loss is expected to result from Japanese confiscation of exchange and other property, film and equipment.

Revenue from the Philippines is figured to run less than 1% of all foreign coin, and obviously this has been written off. Take over of picture business by Japan will result in a loss of around one-half of 1% for most U. S. distributors, the large foreign and American colony there making it the largest single source of revenue in China.

## Shearer, Taylor Duet

Hollywood, Jan. 20. "Slightly Platonic" went into work at Metro with Shearer and Taylor. Robert Taylor in the top spots and George Sanders as the heavy.

Director of serials directs the J. Walter Rubin production.

## Fuller, Par's N.Y. Talent Scout, Made a Director

Lester Fuller, eastern talent scout for Paramount, has been inked by the studio as a directed pact. He leaves New York for the Coast some time in February. Studio execs handed him the new job partly because they were impressed with his director of serials work made by Par in the east during the past year.

Fuller worked in an indie production unit on the Coast some years ago and was also active in New York legit. It is understood Par will not immediately name anyone to take Fuller's place as assistant directors' talent chief Boris Kaplan.

# OEM Enters 'Bomber' for Academy Oscar; More Defense Bribes on Way

## Just a Reminder

Hollywood, Jan. 20. Life is one homestead after another for Ann Sheridan, who recently married George Brent. Her next two pictures at Warner, "Luke Girl" and "Shadows of Their Wings," deal with newswomen.

Office of Emergency Management's plan to enter the Academy's "Bomber" into competition for an Academy of Motion Picture Arts and Sciences Oscar is being held for emergency classification for documentation for the year for the first time. The film, "The Bomber," was made in Baltimore last summer. It shows the making of the B-28 medium bomber at Earl Sandberg due the commentary.

## THEATRE BLDG. HAILED IN CAL.

Los Angeles, Jan. 20. There will be no building of theatres or any other houses of amusement for the duration of the war in the California district, under restrictions placed by the Federal War Relocation Authority and other needs in the national naval and military efforts. Only buildings for amusement purposes will be adjacent to service camps.

World War No. 2 differs from World No. 1 in theatre building. From 1914 to 1919, the show business broke out in a burst of construction. Stand circuits and indie operators had similar plans for this war, but have been blue printed by the War Rel. chief concern now is to keep up with requirements on their mechanical equipment.

## JOHN FORD'S WAR IN D. C. A MYSTERY

Mystery as to the activities in Washington of John Ford and other big names in the picture industry has working for him gets deeper with each succeeding day. Ford who is on active Navy duty with rank of lieutenant commander, is in charge of a unit assigned to the Office of the Coordinator of Information (William J. Donovan). All the men working with him are also Naval reservists, many of them from Coast studios.

One description of Ford's work is reported to be collection of film material for the eyes of the President and Congress only. It is said that Ford as the Coordinator makes writing reports on various phases of defense and war for the President, so Ford's unit makes visual reports.

Although the Navy has a separate branch in the matter of Aeronautics, which is charged with providing research, public relations and other pictures and for the Navy. Ford recently provided newswomen of a gun crew practicing and a ship launching in the Pacific. The chief of the reels was that he would not be competing with their shop.

Ford's organization has set up shop at the film lab of the Department of Agriculture. Civilian employees employed by major studio companies are being trained to design and install enlarged facilities.

## Mirish With RKO

Herold J. Mirish, with Warner Bros. in Milwaukee for several years, recently was added to the bookkeeping-buying department of RKO at the home office, headed by Ed-ward Galt.

He took up his new duties Monday (19).

After joining Warner, Mirish managed two independent theatres in Milwaukee.

## Wald's 'Hard Way'

Hollywood, Jan. 20. Second solo flight by Fred N. Wald under his associate producer contract, with Warner is "The Hard Way" slated to start Feb. 1.

Vincent Sherman is director, working on a screenplay by Irwin Shaw.

Spencer Tracy next week will do the nation for Garbo Kansas initial pic as an employee of the OEM unit. It is a civilian-morale builder. He calls it "The Hard Way" will picture the training and work of a soldier. It will be released in two weeks.

Another OEM entry, "Tanks," has been okayed by the Film Industry's new Activities Committee for release in the nation's theatres and in the West Lakes and Defense Reel was made in the Chrysler tank arsenal in Detroit and at Fort Knox, Ky. Headquarters of the U. S. Armed Forces. Orson Welles does the commentary written by George G. Brown. The film is 100 minutes, 16 mm. version of the pic for non-theatrical distribution is also being prepared.

In the cutting room now is "Luke Carrier," a story of the ore ships in the West Lakes and Defense Reel. It is 30 minutes, 16 mm. version of the pic for non-theatrical distribution is also being prepared.

## WB'S \$2,000,000 LOAN FIGURES PROFIT-MAKER

Warner Bros. has arranged a \$2,000,000 loan at 2 1/2%, and will lend to holders of 6% debentures, due in 1945. The Activities Committee will not exceed 95% of the face amount after payment of the March 1 coupon. Residuals will be 10% of annual interest saving, the company also secures a beneficiary 4% premium on the maximum price it will pay to lenders of the 1948 debentures because par is 100, whereas the company has to pay for them at 95%. WB will issue the \$2,000,000 obligation in the bank loan to pay up 10% of the value of debentures which are tendered on next Feb. 9.

The \$2,000,000 loan is made by N. Y. Trust Co., Guaranty Trust Co. of N. Y. and the Continental Illinois National Bank. The loan will be repayable \$1,000,000 on Oct. 1, 1945, and a like amount on April 1, 1946. Loan was stated to be secured by collateral now pledged to the same banks as security for the existing \$1,000,000 loan. It is subject to substantially the same terms and conditions.

Warner Bros. pointed out that it had in its treasury sufficient debentures to meet sinking-fund requirements to the end of 1944. Had further acquisitions would be held and the sinking fund requirements for 1945 and 1946.

In asking for lenders, the company has accepted the lowest price in the order of the lowest price, meaning that those of lower price would be accepted first. The company figure, it also was stated in the notice to 6% debenture holders, suggested by the company's president, that the company has been informed that certain officers and directors may tender debentures under this offer, held certain or indefinitely.

## Lucille Ball, Desi Arnaz Back West for RKO Pix

Pittsburgh, Jan. 20. Lucille Ball and Desi Arnaz returned after their joint press appearance in New York last Thursday night (15) and departed Wednesday (16) for Hollywood. Both are scheduled to start new pictures at RKO within the next 10 days in "The Girl Next Door." Lucille Ball and Desi Arnaz next assignment isn't definitely set. They will start to start Feb. 1, scheduled for six weeks of dates in South America, but called that off when war broke out.

# New York Warns Studios on War Pix Which Changing Scene May Soon Date

Production of features having contemporary war locale is being discouraged by N. Y. homeoffice executives because of the possibility that the completed picture may have to be shelved. The rapidly shifting war scene and trend of public events could damage a feature's box-office possibilities, they have advised Coast producers. Because it takes four to six months to ready a picture for distribution, this lapse might spoil the difference between a profitable film and a loser.

Most major companies recently have had experiences, mostly bitter, in attempting to cash in on current headlines. Veteran production advisers in N. Y. have warned Coast producers that they would have to possess more insight into the future than Hitler's star gazer in order to size up newsworthy events next June.

While screen yarns based on Pearl Harbor and the Americans' heroic stand on the Philippines doubtless will be indelibly imprinted on the public's mind they will be as timely as the Philippines' news, which is not true of stories on the Russo-Nazi war, the Italian situation or the campaign in Libya. Features which have been tipped that there always is a possibility of change in regime in Italy, Germany or Spain, also possibly France. Consequently, stories on present incidents may well fade into insignificance in a few months.

**No Uncertainty Now**  
Uncertainty and indecision which gripped Hollywood in 1941, when studios followed Clark Harbor has resolved itself. The big question, "Shall we concentrate on war pictures or escapade comedies?" has been answered. Reply is, "Make 'em both," but not judiciously.

With the facilities of the United States' entry into the war having died down, and with some success having been gained at the box, with both types of films in the weeks since the war, the answer to Hollywood's dilemma has made itself clear.

Medicine war themes and a strong and intelligent war or defense angle or they must be completely escapist comedy is the consensus of many company story editors, who judge jobs depend on ability to put a picture on the public taste months in advance.

Well-done war themes are going to catch the heavy coat of the future, story eds believe. And the only big-money smash they are going to get is the one which will come from exaggerated comedy and musicals which depend on their own fun. "It is not likely," they say, "that they are completely remote from reality."

Medicine war themes and mediocre comedies will fetch relatively poor returns, the seers say. Quick-turn features with an added war angle, made with the idea that the present world catastrophe is the grand-scheme of the year, content, will meet with public apathy and perhaps disgust.

As an example of what the swift-melting can expect is Pacific Blackout' (Par), currently at the Criterion Broadway. In addition to getting critical caustics in the papers, business is hitting apogee at \$4,000 for the first week and the house average of around \$750.

"Blackout" was finished by Par before the U. S. entered the war and was to be released under the title of "Midnight Angel". Then, came Pearl Harbor and in addition to the release date forward and changed the title to "Pacific Blackout". The story of picture which should NOT be at this time is being called "The Crowther", termed it "Exactly the sort of picture which should NOT be at this time" and "The Crowther" was "deplorable indiscretion and objectionable taste". Crowther might have on morale of the American people, with its story of an untrained "raid" on the Japanese and bombers dropping overhead while the whole town shivers in darkness, unaware that it's only a test. . .

## Heavy, Though

Hollywood, Jan. 20. Barefoot top stuff solved a mechanical problem in the making of the Orson Welles picture, "The Magnificent Ambersons," at RKO. Idea was to shoot scenes outdoors by an actor's eyes as he walked up a curving staircase to the second floor, a man with his ceilings overhead it was impossible to use a mechanical dolly. After four days of conviving, Stanley Cortez, chief cameraman, strapped a 65-pound camera on the chest of an assistant, but it didn't work so well. There was too much jiggling. He conservatively nudged his assistant's shoes and socks. Finally Cortez removed his assistant's shoes and socks. The camera carrier climbed the stairs without a juggle.

## VARIETY CUB IN NATL. DRIVE

Formation of additional Variety Club tents in exchange cities not presently represented with a unit is announced as the purpose of the effort. A national organization drive to commence Feb. 1. Efforts will be made in New York, Chicago, Seattle, Portland, San Francisco, Denver, Salt Lake City and New Haven.

John H. Harris, of Pittsburgh, national chief Barker and Robert J. O'Donnell, assistant chief, will make a drive to Cook County, Ill., to set up plans with local showmen in each spot. At the same time, the tent will be set up in 23 cities which put on membership drives to enroll all eligible film, radio and legitimate showmen in the drive.

To give impetus to the campaign, the slogan, "Ify Rubs" has been adopted nationally. Phrase is the familiar call for assistance when attack is launched against a traveling circus or carnival. Its new content is patriotism taken in a patriotic aspect.

Variety Clubs have attained national recognition under a patriotic work which has been carried on for children in the cities where organized. A recent meeting in New York, when Harris was guest of Associated Motion Picture Exhibitors, was for raising and equalizing the benefits from the charities of the various units. During 1941 the tent pledged to raise and expend \$600,000 for this type of assistance. In effect, the expenditure was nearly \$900,000.

Proposal for formation of a Variety Club in N. Y. has been discussed frequently. With the demands for war relief work constantly increasing, it is believed the time is ripe for uniform action. Industry effort which will result from organization here.

**Variety Club Handles Ball**  
Pittsburgh, Jan. 20. Variety Club of Pittsburgh is in complete charge of annual President's Birthday Ball celebration tonight. The event is being held in conjunction with the men's organizations as a whole have been behind it. The committee named to work out details includes John H. Harris, national chief Barker of Variety Club, and Robert J. O'Donnell, assistant chief. Other members: Moe Silver, V. C. zone manager here; Brian McDonald, I. Kimer Ecker and Bob Fiske.

# TESTS '6 PIX IN WEEK, POLICY

**First Positive Step to Assure Extended Runs Means Three Changes Over Two-Week Period Instead of Four in N.Y. Nabes**

## TRAIL-BLAZER

What may become a general trend with a view to establishing a more definite policy to obtain extended runs out of pictures is the step being taken by Loew's, which all operators are watching closely, in spacing bookings so that there are only three changes over a two-week period instead of four.

The plan, started by Loew's yesterday (Tues.), applies to double-feature split-week houses, all of which have been selected in the Greater New York area to test the possibility. Houses which changed twice weekly, using four films on the seven days, will in the future attempt to reduce the number of attractions to six over a two-week stretch.

Shows now will open on Thursdays and run through Monday, to be followed by a second running four days. Then the third will go a total of five days.

Loew's houses initiating the new policy are the 834 St., 175th St., Olympia, Lexington and Ziegfeld, all in N. Y. Proper, it is believed, will be the best of other Loew's houses of the past year to pad pictures into full-week runs. The policy is of outstanding character, but this has been done on a few occasions, whereas under the new policy Loew's anticipates stretching all playdates.

**Chains of Probability Follow**  
Like Loew's, RKO has now and then given a full week to certain top film, but has independently behind these circuits. With Loew's now using only six pictures on 14 days, the new policy will have the effect of encouraging similar policies among indies who follow the chain of probability. The new policy will have difficulty in filling dates because product is moving slowly on Loew's time. RKO's adoption of a similar policy, which is probable, would make it all the more difficult for the smaller Greater N. Y. Indies are concerned.

Extension of playing time generally means that the country, as sought by the distributors, would require the product situation to the extent that theaters would have to give so many pictures over the year and could select their film more carefully, without regard to the indie product or releases in order to fill out.

# SCHNITZER MAY GO WITH UA

Eddie Schnitzer, district sales manager for Warner Bros. who has resigned, is reported shifting to United Artists in an executive distribution capacity. His new firm, UA, has sought so many pictures over the year and could select their film more carefully, without regard to the indie product or releases in order to fill out.

# Par Hearing Break with Skouras On Product Deal for 65 Theatres; Co. Takes 'Take 'Em,' or Else, Stance

## Cheaper to Close

Milwaukee, Jan. 20. With projectionists preparing to demand more money when present contracts expire in January, many indie theatre operators assert that, with business at the lowest ebb they have ever known, and the men who run the machines already getting more than the managers themselves, they will simply shut up shop for the duration.

Holding up its product, shelving it rather than give in to stubborn demands by buyers, Paramount is reported having virtually reached an impasse with the eastern Skouras circuit headed by George F. Skouras. Chain, numbering 65 theatres in Greater New York, Westchester and Upper N. Y., refuses to negotiate a deal at the terms demanded by Par, although following many weeks of huddling the company finally broke down the resistance of Loew's which has Par first-run through the metropolitan N. Y. area.

# 'KANE' AGAIN OUT OF PHILLY

Philadelphia, Jan. 20. It's "in-gain-out-gain" for RKO's 'Citizen Kane' in Philly. This time Orson Welles' epic is 'out-gain,' after having been advertised as opening at Warner Bros.' Boyd Thursday (15). In last-minute switch, Kane' was pulled and 'Sud' (RKO) held over.

Swicor expects maintain that last week's cancellation and the long delay before the pic was even dated into Philly was entirely a matter of not being able to beat the hands of other terms. Angle of William Randolph Hearst's alleged opposition to the picture, which has not entered into the matter in any way.

RKO reportedly has been demanding higher terms than WB is willing to pay. WB, however, agreed to put the film into the Boyd on the understanding that a compromise would be arrived at before opening day. When the parties couldn't agree, film was scratched.

Cancellation caused much comment, especially since film has been shown in subsequent runs in other parts of Pennsylvania, New Jersey. Special screening for critics and columnists, set before pic was cancelled, had to be abandoned to avoid disappointing the newsmen.

# FIRE CAUSES \$26,000 DAMAGE TO N.O. HOUSE

New Orleans, Jan. 20. Flames Friday (16) destroyed the Queen theatre and threatened the whole Coliseum area, but were quashed by firemen. Cause of the fire in the theatre, which had been closed for hours, is unknown.

The nabu house, owned by the Hemmett estate, was damaged to the extent of \$18,000, with the contents, seats, equipment, etc. representing an additional \$8,000 loss, according to Louis Hemmett, estate manager. House sealed about 800.

## Blaze Shatters Buff. House

William Zellinski, operator at the Elmore theatre, severely burned in a booth blaze. Fire did \$5,000 damage to the theatre and necessitated shuttering the house for several days.

As result of the difficulties with Skouras, Paramount is reported contacting opposition operators with a view to selling prior to closing the Loew's deal. Par initiated no negotiations with subsequent runs like Skouras.

**Box-Week Buys 'Dumbo'**  
RKO has been asked to deal for 'Dumbo' with Fox-West Coast chain covering 128 runs in northern and southern California districts.

Contract covers approximately 85% of F.W.C. circuit.

# PHILLY CENSORS BAN 'SHANGHAI GESTURE'

Philadelphia, Jan. 20. Pennsylvania State Board of Censors has banned 'Shanghai Gesture', produced by Arnold Pressburger for United Artists' release. Mrs. Edna R. Carroll, chairman of the board, refused to seal the objection to the film, but said she would file a charge if it before giving it a seal.

Legit version of 'Gesture', with Florence Rice, was slated to open in Philly in 1928. Film was shown to Philip at the Boyd in about two weeks ago, but is currently playing in Astor, N. Y.

# Would Examine Col. Officers Before Trial

Five Columbia stockholders will apply to the N. Y. supreme court Feb. 3 to examine officers and directors of the company, who are before trial. The stockholders seek an accounting on alleged mismanagement and charges in N. Y. before trial.

Those officers sought to be examined are Jack and Harry Coch, Charles Stodder, Robert Robinson, Ed. McMontague, Dave Fogelton, Steve Spingold, Jack Kerner, Samuel Britson, and Leo Blanche.

# Metro Tests 2

Metro last week screened in New York Lucille Norman, warbler on WLW, Cincinnati. Fennema was chosen by studio to take part in Metropolitan Auditions of the Air broadcasts.

Patrick Ryan, who was in the cast of the 'Claudia' radio show and is now on a number of others, was also tested by Metro.

CAPTAINS OF CLOUDS

(HOLLYWOOD, Jan. 20.)

Warner Bros. picture... starring Dennis Morgan, Virginia Weider, and others...

live episode for patriotic appreciation... Sreenplay is a mix of adventure and training procedure...

WE WERE DANCING

More realism of dancing... Norma Shearer and Melvyn Douglas... 'Toledo Beat' (Par)... 'Night to the Heart' (20th)...

Miniature Reviews

'Captains of the Clouds' (WB) (With Song, Color)... 'The Lady Has Plans' (Par)... 'The Fleets in the Air' (MGM)...

film Rollen, Eddie Bracken and others... Included are two who may not be so widely known now, but given their place in the history of the show, they are adequate...

Paramount release of C. Siegel... 'Fly by Night' (Columbia)...

'Captains of the Clouds' is a starburst flyer for outstanding bookish aviation... This picture is also a well-remembered American audience work that has first-rate...

With the United States now active in the war, and the need for public spirit of importance of air flight in both war and peace...

Story splits into two sections—first the adventures of the two tree-lance bush flyers of northern Ontario...

Bush pilots Dennis Morgan, Alan Bradley, and Virginia Weider... Tobias Anderson's split up the business of the Royal Canadian Air Force training school...

Cagney is writhed out of the RCAF... further details of the RCAF... redeems himself when, as a civilian pilot of a bomber to England...

There's lusty romance and conflict... Cagney deliberately marrying George and trying to precipitate a fight with Morgan from a destructing...

Picture is studded with gaudy humor... flying sequences that get unusual... operating over the broad stretches of Canada, enhanced to maximum values...

It's a hodge-podge of coy... light-weight song and dance, with 'Bailed for Americans' as the incongruous...

Some of the plot and incidents are... bored mistaken-identity angle, or the

The Norma Shearer-Melvyn Douglas... 'Toledo Beat' (Par) Light-weight action-romance headed for grand purposes...

'The Remarkable Andrew' (Par). Moderately entertaining fantasy about a young inventor by historical American figures.

'College Sweethearts' (MGM) 'Underground Rastlers' (MGM) 'Treat 'Em Rough' (U). Light meller for lower end slot.

'The Fleets in the Air' (MGM) Paramount release of Paul Zuesen production... 'The Fleets in the Air' (MGM)...

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# Rural Theatres as Film Industry's 'Goodwill Outposts' Is Stressed At Exhibitor Forums; Cover Wide Range

By JOHN C. FLINN

St. Louis, Jan. 20.

The motion picture trade in the small towns and the rural sections of the country was drawn into a wide outpour of industry goodwill and the instrument for improved public relations in exhibitor forums conducted here (15) and in Memphis (13), under auspices of Metro's sales department. Sessions were the second and third of a series which is being handled by Henderson M. Richey, assistant to William F. Rodgers, Sibley's first meeting was held in Columbus, O., last month.

Distinctly an innovation, the forums brought out about 150 theatre owners and operators in the area. Nearly twice that number of individual houses were represented. Emphasis was placed on practical aids and experiments in building theatre attendance to concerted action in showing the merits of the industry in war relief measures. Conspicuously absent from the agenda were the familiar themes of consent decrees, clearances, over-selling, high percentage terms and unfair trade practices.

Importantly stressed in floor discussions were exhibitor responsibilities for the war time.

Richey presided at the meetings and was flanked with guest speakers, Messrs. Joseph X. Quinn, district manager of the bureau of advertising, American Newspaper Publishers Association; Mrs. Beatrice J. Ferguson, Interstate Amusement Co., Dallas; Edward Salzberg, exhibitor of Blue Valley, Va., and advertising manager, Metro exploitation manager. Each conducted a portion of the program whereupon questions became target for questions. Other Metro executives who addressed one or two sessions were John C. Flinn, chief division manager; Ted X. Quinn, St. Louis manager; J. Frank Quinn, Memphis manager; and Earl S. Irving, Waterbury, exc. exhibitor.

### Exploitation in Daily Ads

Of dominant interest was a stereotypical presentation by Gorrie of theatre advertising in newspapers. Figures were shown that the expense \$30,000,000 annually in newspapers, of a total of \$41,000,000 from all media. Also, that advertising copy in 45 cities, broadly scattered, reveals firm news of interest to 2,671,000 of all male readers and 99% of women, 700,000 highest of any newspaper departments.

His pictorial and chart displays showed the effectiveness of the use of various styles of advertising layouts as attention getters. He was not bashful in pointing out that the more the displays, the better the results.

Exhibitors showed a surprising familiarity with the use of advertising agencies and layouts. P. R. Pettit, advertising manager of the Memphis Commercial Appeal, and J. C. Pettit, advertising manager of the St. Louis Star-Dimes, gave additional comment on the comparative importance of relations between theatres and newspapers. At the St. Louis session, Stewart M. Richey, advertising manager of the Post-Dispatch, impressed his listeners with the sharp increase of national newspaper circulation figures. In 1920, he said, the circulation of all newspapers (dailies) was 271,000,000 and in 1940 (dailies) was 413,131,000. Sunday issues were the same in 1920 and increased from 17,000,000 to 24,700,000.

### Major Exploitation Ideas

It was when the boys out front made their best and wroth that the forums assumed their real interest in the discussions. Exhibitor experience in towns of 500 population and up underwent a wide range of exploitation ideas. Nearly all speakers stressed results obtained through cooperation with schools and clubs in their communities. Many had established continuing good relations with churches, women's clubs and civic organizations. Nearly all were frank to users of their own advertising for distribution of weekly programs and stunts ranging from premium of

fers to a wide array of intimate advertising copy.

A criticism generally was that many of the presenters, by concentrating publicity exclusively on first-run, key cities, left the smaller account and the exhibitor on his own salvation. The boys had answers for everything.

Major attention was given to the fact there was considerable discussion of short subjects and the value of mass selection in booking in order to round out proper programs. Mrs. Bea Shurtz, of Dallas, outlined one such length of the efforts of the Interstate Circuit to capitalize on the timeliness of one and two-reelers from the current exchanges. She presented lists of travel and educational films, currently available on which tie-in with world war battle fronts. She stated that within five hours of first news of Pearl Harbor bombing, 13 prints of two Hawaii subjects were on the screens of Texas houses.

Shown who attended the meetings declared that the forum innovation was one of the few new ideas that have been introduced in film salesmanship and promotion in recent years. That the subject matter of attracting additional customers was of universal appeal was evidenced by the length of the sessions which carried over from a morning start until late afternoon.

### Will Yolen Heads Special WB Exploitation Division

An exploitation division headed by Will Yolen has been organized at the Warner h. by Mort Blumentrock. It will come under the direct supervision of Mitchell Lavin, eastern publicity manager, and will include as exploiters Bill Berns, Reginald K. Rose, and Fred Flanagan. Yolen shifted to the h. from the Coast six months ago, having handled exploitation at the WB studio.

### Lundell to Coast

Jimmy Lundell, in New York for the past several months, has been transferred to exploitation, planned back to Coast last week to check in on the activities of Mitchell Lavin, eastern publicity manager. He's slated as unit publicist on 'Buck Dicks' the Baby'.

## U.S. Distributors Getting Around to Balking Films in Big League 'Sleazeb' in Havana

### Loew Mgrs. Compete For Bond Bonuses

Under the spur of a \$100,000 royal bounty, Loew's management and distribution department and Loew's theatre operating organization in Havana, Cuba, are in a hot race to be conducting a drive for subsequent run business. It is one of the few Loew's theatres where emphasis has not been stressed exclusively on initial showings. Each of the approximately 42 Loew's has been ear-marked for prizes to theatre managers in form of U. S. Defense Bonds. Loew's theatres are divided into four competitive units. Managers in each making the best showing on the basis of Loew's ticket sales, receiving a \$100 bond, and his assistant will be given a \$50 bond. Each of the agencies is expected to be leading unit also will receive a \$50 and \$25 bond, respectively.

Contact centers on the records made by four two-facet Paramount programs. Teaming include 'North and South' with 'The Big Town', 'Hold Back the Dawn' and 'Henry Aldrich' for President. 'The Dawn of the Blues' and 'The Night of January Thirteenth' participation is encouraged by prizes amounting to \$500, 100 and 50, respectively. A showman in behalf of Paulette Goddard for each of the users of indicating choice of type for role for play in future films.

## WB's RCAF Film Gets Multiple Foreign Preem

'Captain of the Clouds,' Warner production dealing with the Royal Canadian Air Force, will have a wide opening early next month in New York, Ottawa, London, Cairo and Melbourne, with part of the picture being sold to a shortwave hookup under which Canadian airmen in all premiere points are to receive the film. Prints of 'Clouds' are being flown by RCAF, RAF, transport and other military planes for the first time when picture will be presented.

## WB Mulls Reopening Costly Philly Mastbaum, Then Shelves the Idea

Philadelphia, Jan. 20. Slanley-Warner execs went into a huddle last week to try to figure out a way to reopen their \$300,000 Mastbaum, which has been shuttered for approximately seven years. With business conditions looking up in Philly, the chain felt that this was the time to get some revenue out of the house, which is costing them thousands of dollars weekly in upkeep and carrying charges. The Mastbaum, built at the western end of Central Market street in the 10th 20's, has only been open a couple of times in the past few years—two for concerts and once for a veterans convention.

## Mishkin, N.Y. Telegraph Critic, Selznick's N.Y. P.A.

Leo Mishkin, film critic for the New York Morning Telegraph, has been named as eastern publicity chief of David O. Selznick. He will continue to serve as reviewer for the Telegraph and will be getting out of a side issue and not of course, reviewing any Selznick pictures himself. Mishkin will work under Whitney Bolton, Selznick's Coast publicity chief and also a former critic for the Telegraph.

## Mis Vio Pitt Mgr-Soldier

Pittsburgh, Jan. 20. Jimmy Kipa has been named manager of the Harris-Newman theatre here, replacing Walter Good, who was bought out by the new owners. Good moved from the William Penn, also Harris-Newman, and has been replaced there by J. O. Hooley, veteran showman who for the last several months has been attached to the staff of the Gardens, sports arena operated by the Harris interests. As same time, Robert Taylor took over management of Harris theatre, which berth in the Harris' supervisory committee. Harris' theatre, which Kipka'll cover the out-of-town Harris.

Sammy Roon, of WB publicity department, has been named as publicity chief of this week to become press agent Mitchell Hill, a former WB play-Chatterbox. Successor to Roon, who has just pressed work under his current manager's post with Warner, Roon's name has not yet been announced.

## Reopening Louisville Drury

Long-time dark Drury Lane, 1,000 seats, in Louisville, Ky., at the corner of Walnut, has been leased for 30 years and renovation of the building and four stores under its roof will begin in the next few months. The new operating company in Kentucky is Property is owned by Dr. Irvin Abner, president of the American Medical Association, and is slated to be headed by Harry Sharskey of New York. The theatre has been changed to the Scoop, and policy will be reversed on short subjects.

## Harry Berkson Bakes

Buffalo, Jan. 20. Harry Berkson, president of Monogram Pictures, is being urged by his father to bring back his film business after a long sabbatical of years. Berkson has been operating in Birmingham, Ala. Hinkle, house seating 400, is being run by Berkson and his father, the Strand and Cataract. Harman Hinkle, president of the Strand, is pooling arrangement with Sheen-Loew. Leases under the management of Walter Louder, (Enid)

## Kalmenson, Lorenz Look into Mpls. Sales Troubles; Theatres-Exchanges

Chicago, Jan. 20. Ben Kalmenson of Warner Bros. stopped off here last week to investigate sales troubles in Minneapolis. He took into Mpls. with him, Minneapolis exhibitors are squawking over the exchange.

Lorenz is being offered generally by the exchange. Exhibitors are demanding flat rental rates and other booking arrangements. The exchange, Lorenz will meet with Art Anderson, Warner's Mpls. exchange manager, and exhibitors to try to untangle the situation.

## Moely Salton Moves

Monty Salton, vet theatre manager and for years at the Beacon, N.Y., for the Skouras circuit, has shifted to the Park Plaza, Bronx, succeeding Jack Bloxer, who, in turn, shifts to the Blenheim, Bronx. Salton is succeeded at the Beacon by Clayton Coura, a brother of Bill Coura, the top manager of the Skouras circuit include promotion of Sturges Ferry from the Tivoli, Jersey City, to the Englewood, Englewood, N. Y. Salton's assistant is Joe Semarco as manager of the Pillbox, N. Y. Bronx, N. Y. Salton is being assistant mgr. at the Academy of Music, N. Y.

## Dosen Coals House Left

White the Coals circuit has liquidated all of its houses, including one and the Bronx, N. Y., several of them. The circuit, which is the estate of the late Sam Coals continues to operate a dozen houses in New York. The circuit, which is liquidated will be ultimately disposed of. The total assets then are \$100,000, located in N. Y. and the Bronx. Disposal of the Coals circuit, which is the Coals Corp. of N. Y., which owned the site of the Marble Hill, N. Y. Coals circuit, which is in Albany during the past week by Robert A. Selznick, attorney for the Coals interests.

## Denver Mike Switch

Denver, Jan. 20. George Hooge has been made manager of the Denver territory for Donald Hart moves from the management of the Salido to the Goggin Club, which has been taken over by Ernie Piro, American salesman. Hooge is being transferred to Los Angeles. Hooge is in the Denver territory for the Goggin Club, Colo. Hooge and three houses owned by the Goggin Club, which are located in Mogongton, Glenwood and Park, and the Goggin Club, which is at the corner of 1st and 10th, Denver. Hooge is at the corner of 1st and 10th, Denver. Hooge is at the corner of 1st and 10th, Denver.

## Hooge in Miami Beach

Miami Beach, Fla., Jan. 20. Mike Lee, former RKO salesman, is covering the Denver territory for the Goggin Club, Colo. Hooge and three houses owned by the Goggin Club, which are located in Mogongton, Glenwood and Park, and the Goggin Club, which is at the corner of 1st and 10th, Denver. Hooge is at the corner of 1st and 10th, Denver.

## 'Song of Islands' Will Preem in Miami Feb. 5

Twentieth-Fox is laying plans to world-prem 'Song of the Islands' at Wometco's Lincoln, Miami Beach, on Feb. 5, with the first run-up plan to Florida for the opening. She arrived set yesterday (Tues.), as preparation for the opening. The public publicity staff.

## Adv. M. Beaford, Rodney Bush and Henry T. Murdock to Represent the 20th h.o. at the premiere.

## Rain Checks in Reverse

Philadelphia, Jan. 20. A 24-inch rain storm in the Crest, in Northeast Philly, broke suddenly Tuesday night (13), flooding the city for five hours, forcing nearly 100 patrons to flee. The customers were given 'good checks' good for another show.

## Murdock with Col.

Henry T. Murdock, drama and film critic of the Philadelphia Evening Public Ledger, unit it folded two years ago for better publicity staff to the homeoffice publicity staff of Columbia Pictures. Murdock is being hired by new duties Monday (18).

## Strictly for Briefies

Latest issue of Universal exploitation house organ, Progress, entirely devoted to trailers (short subjects) for the first time. It is a 12-page, slick paper book, including details of sales contact.

# South Americans More Amenable To Use of Pix for Yank Television Than the Hollywood Producers

Buenos Aires, Jan. 10.  
 Latin pic, are likely to be an important source of material for U. S. television if plans worked out here by Mervyn Zobel, president of production of New York, pan out. Zobel, who made a hurried South American tour to explore possibilities south of the border, found Argentina, Brazil and other southern-continent producers more than willing to permit use of their films for television.

Television exec said that most U. S. film-makers had been unwilling to permit use of their films at any cost, yet the prices which the industry, now-too-lush television industry was able to pay, Latin producers, however, are anxious to extend their U. S. market to non-Spanish-speaking audiences and figure television may give them just the advertising jolt they need to secure bookings in title houses.

Zobel will probably line up pictures via the Motion Picture Section of the Office of the Coordinator of Inter-American Affairs. Section, headed by John Fitz Whitely, has been working on the question of more extensive showings of Latin pics in line with the policy that neighboring countries film has to be a two-way process.

**Travel Films First**  
 For time being, at least, Zobel hopes to get travel films made in Brazil and Argentina, both private and official. Both countries are currently extending their documentaries, figuring it is a good tourist boom as well as a means of letting people view the countries and their people about their own land.

Possibility of commercial tele-viding in S. A. was mentioned by Zobel. New Yorker was amazed to find experimental television transmitting being built by the Instituto Calveio, Argentine technical writer, who represents several U. S. firms in electrical and radio work. Eduardo Graibens, son of one of the biggest local radio and music-retailers, local office of the U. S. radio organization, made up of pros and hams who had been meeting regularly for the past 10 years to study the subject, also expressed interest in possibilities of actual commercial transmission.

## Hoyts-Greater Union Merger Again Decried

Sydney, Jan. 20.  
 Following reports that the long-promised merger of Greater Union Theatres and Hoyts circuit has been revived, Norman B. Rydge, executive chairman of Greater Union, bluntly denied any such intention.

"I have some time ago officially advised they denied that they were moving under way to link their own circuit with the Hoyts circuit of Greater Union. All theatre units will continue solo."

Rydge also warned the Exhibitors Weekly, official organ of the Exhibitors Association here, for classification of the Australian film industry as "foreigners." Rydge declared them to be highly thought of in the U. S. as "the best of the American distributors will continue to supply sufficient product to maintain steady operation of the 1,500 theatres in Australia, and that this is being done despite the fact they operate under a 42 1/2% coin freeze."

## 3 Mex Cinemas Bankrupt Due to 'Excessive' Costs

Mexico City, Jan. 20.  
 Excessive operating costs are being responsible for the bankruptcy of three theatres at Vera Cruz, operator Cruz. Action was taken by a Vera Cruz court at the request of Cinema Union, the company's creditor.

Veracruz's largest, among the strongest in Mexico, are seeking court action to prevent what they believe to be a monopoly of picture fare by the two big, by the two remaining cinemas, the Variedades and the Elvira.

## Purifying the M.D.

Mexico City, Jan. 20.  
 The federal film censoring and supervision department has ordered clipping from "La Gaceta Cinematografica" ("The Setting Sun"), based upon the Argentinean cinema industry of the same name, a scene in a doctor's office showing a cracked washstand.

Censors ordered that on the ground that such a thing in a doctor's office would start talk about Mexican medicines.

## BIG BIDDING ON FOREIGN-OWNED HOLDINGS

London, Jan. 20.  
 Spirited bidding is under way for Sir Oswald Stoll's holdings in the Stoll theatre circuit, comprising a dozen houses in London and the provinces. These include the London Coliseum and Empire Picture Theatre. Stoll died Jan. 9.

Bidders thus far are Jack Haythorn, who just returned from Lanchashire, where he reputedly lined up a bankroll; and another bidder, George Black is attempting to secure holdings in interest of Most Empires, the London cinema, which just sold out their interest in Gaumont-Britain, is bidding for themselves. Sale is possible only if purchasers can acquire 100,000 founder's shares, held mostly by the Stoll family.

## 'Sundown' Sets Pace In Buenos Aires, \$9,200

Buenos Aires, Jan. 10.  
 Heat-it's summer here—kept the cash customers away from most of Buenos Aires first-runners this week. "Sundown" (WB), which usually ups its bid and air-conditioning equal to that of the U. S.

"Sundown" (UA), ran up a hefty \$7,000 gross (approximately \$2,200 U. S.) at the Opera, better than this house has done even in colder weather for some of the recent pic. Other houses, with the exception of the Gran Rex, which had a second week, "Big Show" for 28,000 pesos, were all way in.

Other grosses, all given up in Argentine pesos, currently at about 23.5 U. S. dollars.

Rex (Columbia) (Lautner and Laute) 3,305; 2,500—"Big Show" (M-G). OK 28,000 pesos and set a second week.

Normandie (Looco) (1,420; 2,150)—Father Takes a Wife" (RKO). Very weak \$,600 pesos. was expected to be better in view of the interest in Gloria Swanson.

Monumental (Col. Gatti y Cia.) (1,320; 2,150)—"World Parade 1941" (20th). Featured with re-release of "Professional Soldier" (20th). Fair \$,400 pesos.

Opera (Looco) (2,400; 2,500)—"Sundown" (Walter Wanger). U. S. \$1,000 pesos.

Socko (RKO) (Cavalari and Cavale) (1,835; 2,500)—"Meet John Doe" (WB). Second run garnered fair \$,300 pesos, but possible in view of the fact that first-run was nothing too exceptional.

Gran Rex (Looco) (560; 2,250)—"Aloma of South Seas" (Par). Nice going for 15,000 pesos and due for a holdover.

## Film Biz Was Strong In So. Africa During '41

Cape Town, Dec. 22.  
 Cinema business throughout South Africa during 1941 was remarkably good.

Large influx of refugees and the military campaign in Europe sprang up throughout the country, due to a concentration on South Africa as a training ground for the Empire, have been among the major factors in the upbeat.

## 4 U. S. Film Firms Still in Deadlock On Terms in Havana

Havana, Jan. 20.  
 At this advanced stage in film selling—which starts in September—there are still four major American companies holding out for terms from the recently merged circuit interests of Emilio F. Smith and Jose Valcarlos, who control the five first-run theatres and seven sub-ventures in Havana.

Their feud has opened up a two-month gap, the only company that had signed with Smith was Paramount, which sold his picture program as well as the 1942 program. Paramount was left out in the cold last year because it failed to get together on terms. The circuit found no difficulty in signing up with United Artists and Republic, and with Metro, 20th-Fox, Warners and United Artists.

Inability of the circuit to bring distributors down to what they consider fair terms has opened up a two-month gap for Spanish films at the de Luxe America theatre, which heretofore had played only American pictures.

Impression is that Smith-Valcarlos will try to play off the pick of the other majors, but the companies they have during the next couple of months, hoping that meanwhile the other majors will come into their fold.

## 'OFFENSIVE' SCENE IN 'DAWN' CUT BY MEX

Mexico City, Jan. 20.  
 "Hold Back the Dawn" (Par.) now in its third week at the Cine Magarit, 1,600-seater first-run house, here, has cut a slice from the version exhibited in the U. S.

Censors ordered the elimination of the end of a scene on the ground that the business was offensive to Mexico. It shows an Austrian girl, who is a body tender, being smuggled into the U. S. so that she could give birth to her child in America.

## Cooperates With RKO On Sourcing New Mex Faces

Mexico City, Jan. 20.  
 Now that RKO has contracted Arturo de Cordova, ex-Mexican stage actor, for a series of pictures, Zaverio Prias, secretary of the Cinema Club of Mexico, organization of Mexican film producers, is cooperating with the American company in finding new Mexican faces for its Latin productions.

Prias has made six photographs, in color, of Mexican prospects for RKO pictures, including one of Manolito Sanchez Navarro, 20, grandson of the late "Fabregas," Mexico's Sanz Bernhardi.

## Double Burn-Up

Mexico City, Jan. 20.  
 Burned up because he was fired by the theater manager, Fred Hernandez Zuziga, 17, candy butcher, started a fire in the Cine Reforma, neighborhood cinema in Mexico City, last night, leveling the building at a loss figured to be \$100,000 (Mex.) (\$25,000 U. S.). police say. Nobody was hurt.

The lat confessed and is awaiting trial.

"Castifias" Named  
 Mexico City, Jan. 20.  
 "Castifias" (Mario Moreno), ex-Mexican tramp comic, heading the show of the National Theatre here, has been elected secretary general of the National Theatrical Actors Union.

## Mellett Plan on Foreign Film Field Recalls that the Industry Has Had Similar Interpretative Setup

Sheridan, Jr.  
 London, Jan. 8.  
 The Robert Morleys have a fondness for the "Sheridan" film committee, a special group of foreign artists, who have named their recent-born son Sheridan.

## FEAR DICTATOR CENSORSHIP IN ARGENTINA

Buenos Aires, Jan. 10.  
 Decision of Acting President R. S. Castillo and his Cabinet to declare a "state of siege" in Argentina something which no other country in the Western Hemisphere has yet done, has theatre operators, film men, radio and newspaper execs in a double-aspirin state, with implications that a military government has been set up in a direction no one wants to see.

Declaration of the siege is ostensibly for the purpose of halting propaganda against Uncle Sam but the effect, so far, has been simply to halt pro-U. S. demonstrations. Criticism of the action has been general, especially among those in the entertainment biz, who've already been accused of using the theatre for any meetings and use of the radio for anything to which the government objects.

The state of siege, which is not quite martial law and yet more than that, has caused the U. S. State, came with such unambiguous terms that informed observers were left holding on to the ropes. Up to now, the state of siege has been general, what's next is anybody's guess and there's plenty of guessing going on even at this in print.

**U. S. Newsweek** editorial says that U. S. commentators here are not certain just what the government intends to do about their state, nor, none of them has been called up for anything sent north, but it's not unlikely that they'll be called up for instance for their editorial diatribes.

First actual effect of the state of siege was when Buenos Aires Police Chief Juan Carlos Rosas personally called newspaper and press agencies with copies of the decree and informed them in no uncertain terms that they were to be closed. Most of the papers obeyed the order at once but Noticias Graficas, No. 10, refused to close columns and a page 1, left them blank, and clapped on the title "One can't speak freely in Argentina." It was closed down at the bottom of the column.

At the time the note that was sent wasn't taking any chances. Sarcastic tone in which this was put brought down the curtain (Continued on page 53)

## Wetner Ends Tour In So. America for Par

George Wetner, assistant manager of Paramount's foreign department, completed his tour of South America this Monday morning. He arrived in N. Y. by train from Miami. He had clipped from Brazil to Buenos Aires.

Wetner, absent from the N. Y. office about two and one-half months, had been named to head a special tour of inspection to take in all South American countries on the Paramount picture tour. He had cut short his plans and his trip only included Brazil and Argentina.

Hurray Named in Aussie  
 Sydney, Jan. 1.  
 Tom Hurray, for 13 years with Paramount here, has been named new secretary of the Motion Picture Distributors Assn. of Australia. He replaces Ernest V. Jeune.

Lowell Mellett's assertion last week in explaining the primary task to his office, Coordinator of Government Films, as being to give fair representation to the industry, recalls that most major film companies are members of a special group of foreign artists, who have named their recent-born son Sheridan.

Col. Darryl Zanuck had a committee recently set up in the East which will include completed films, as well as suggest stories and characters in future pictures so they will be acceptable to nations friendly to the U. S. in the current war. This committee, with Irving A. Maas, 20th-Fox vice president, and Zanuck as chairman, consists of Charles Goldsmith, Metro; Karl McDonald, Warners; and a representative of each of all are located in the N. Y. foreign office, which has been set up in market pattern likes and sales or have been acting in suggesting cuts, or making in stories before put into actual production.

**Zanuck** would be committed with Zanuck when he was in N. Y., a couple of weeks ago. Exact duties of committee are not yet in effect, but it is announced but members have been told that one of their tasks will be to see that the U. S. picture industry and foreign nations get into U. S. pic.

Thus, the vilifying will be Japs or Nazis, or the U. S. picture industry slaps be taken at British, Australian, Latin-American characters. Grossing picture industry will be a final reviewing board after a finished picture is ready for release. The producer but may suggest changes in production or in the revision already taken care of by the Coast production committee. This producer committee will be headed by Luigi Luraschi, Paramount. On the committee are also Bill Gordon, RKO; and Harold Sugarmann, Metro.

## Axis Agents Believed Cause of Mex Song Slammung Uncle Sam

Mexico City, Jan. 20.  
 Local authorities here are credited Jose Isabel Estrada Alvarado, who described himself as a general distributor for a song, "The American is a thief," written by a writer criticizing Mexico for slandering all of the U. S. and the other American nations, and other denunciations. He or the long name is being held in jail without bail on a technical charge of creating a "public disturbance."

Cops believe that this "impudence" was engineered by axis agents.

## 5% Theatre Tax Goes Into Effect in B.A.

Buenos Aires, Jan. 10.  
 Five percent tax on all theatres and film tickets went into effect here today. It is a new tax on admissions with a split-rate tax made applicable to exhibitors had been getting one and two centavo coins, customarily used only by banks and utility companies.

## S. A. Goes Vodka

Buenos Aires, Jan. 10.  
 Success in the fight against battling the Nazi war machine has caused a terrific upsurge of interest in vodka purchases throughout South America.

Response, according to exhibitors in the U. S., has been tremendous in British-made war films and far outstrips grosses rung up by Nazi efforts.

# Mpls. Indies Await Talk with Agnew Before Asking State Action Against Majors; 75% of Terms Stymie Deal

Minneapolis, Jan. 20. The Twin City Northwest Allied group will await the outcome of a conference here late this week with Neil Agnew, Paramount vice-president in charge of distribution, before sending a committee to Gov. H. B. Stearns to bring a complaint to a special prosecutor to handle their proposed charges against film distributors and the Minnesota Amateur Co. (Paramount), claiming a conspiracy in violation of the state anti-trust statutes.

This was announced following a meeting with Ben Kalmenzon, Warner Bros. sales manager, who promised to accomplish its main purpose of eliminating from the Warner Bros. Twin City independents' deal a demand for three percentage pictures. Paramount is demanding four per centage.

The proposed charges, it's stated, will be based on the Twin City independent exhibitors' alleged inability to obtain acceptable negotiating pictures for their theatres at reasonable prices.

Bennie Berger, independent circuit owner, was chairman of a large meeting at the City Club that spent all Saturday afternoon (17) thrashing out differences and finally reach an amicable agreement on a deal. Kalmenzon offered a number of concessions in the deal but would not back down on per centage.

All the meeting, Berger said that the Warner deal was "fair" except for the three percentage picture because of the agreement, however, it still was unacceptable to Twin City independents, according to Berger.

**Berger's Objections**  
The principal objection is objectionable to Twin City exhibitors, Berger explained. "We do not propose to permit the distributors to establish this principle at present. Once established, we know how it would be expanded and how the company would make money with similar demands in ensuing years."

In all these companies, excepting Metro, always have sold that to Twin City independents up to the City Club. Why should they do this year to start percentage? It looks very much as though they were going to do this year for sponsoring the state anti-consent decree law.

"As far as Metro is concerned, a mistake was made in the first place by even giving in to it on percentage. We don't propose to make any more such mistakes."

This year would have been a good time to have voted on the Metro percentage, too, other Northwest Allied leaders contended. The Twin City independent exhibitors thought pictures to keep their theatres open but Metro had no available, so they've been going for that deal even though they don't like it, it's explained.

**Exhibits Admission?**  
This is a virtual admission that the Twin City exhibitors have been bitter when they have tried to close their theatres rather than meet with the distributors. They had visits here of higher-up distributor executives and the numerous long-distance telephone calls from the film company executives since the Twin City exhibitors' declaration of war last week convinced the group, however, that they now have the distributors "on the run."

The role commencing Kalmenzon would make on his last conference was that he had made no reference with the Twin City exhibitors and "held a very friendly discussion of various territorial trade problems."

It has been revealed that Harry Brandt, N.Y. chain operator, pleaded with the long distance telephone calls with Berger and other Northwest Allied leaders here "not to let the plan go here. But the Twin City group turned down his proposal for it to send a committee to meet with the distributor representatives and iron out their differences" with him as impartial arbitrator.

## Hop Down Mexico Way

Hollywood, Jan. 20. Hopalong Cassidy hops into Mexico as the first venture in his 1942 serial campaign, with Bill Boyd in the saddle and Harry Sherman running the chuck wagon for Paramount.

Next in the galloping series is Ella Boren, no lessaring about the wild west as a secretary in the studio publicity office.

## EXHIBITOR POLL FAVORS LAW VS. RECESSION

Minneapolis, Jan. 20. A poll taken by Northwest Allied, under date of Dec. 24, 1941, shows that those North and South Dakota and western and northern Wisconsin independent exhibitors, who are serviced out of Minneapolis and who returned filled-in questionnaires, are almost unanimously in favor of block booking with a 20% cancellation, as provided in the Minnesota state law, preferring it to the consent decree selling method.

This is according to Fred Strom, Minneapolis circuit executive secretary, who announced in a bulletin that the net result of the poll was that northwest independent exhibitors in the consent decree territory showed themselves to be 85% opposed to the consent decree, many of them expressing their sentiments rather vehemently. Good answers of the "yes" or "no" answers on the questionnaires to amplify their objections."

The questionnaires were called for the exhibitors to put crosses opposite "yes," "no" or "don't know" in their sentiments.

The indie exhibs also were asked in the questionnaires whether they favored the Minnesota law sales plan, block-of-five sales' provision, and whether the decree has affected indie exhibs by increasing their losses. Strom's bulletin asserts that only 30% answered "no" to the question, "The indie exhibs are not 'relative' to trade showings and block-of-five selling, and that every exhibitor, including the two who failed to vote 'no' against the decree and two others who voted 'no' to the question, has had his film rentals increased buying under the decree."

It was stated in the bulletin that "only one Wisconsin and one South Dakota exhibitor answered 'no' to the query as to whether the exhibitor with 20% cancellation was preferable to the consent decree, expressing themselves in the affirmative."

## Special Report Will Cover All Arbitrations In 1st Year of Decree

All arbitration awards under the consent decree, appeals from them through the arbitration procedure, since arbitration of distributor-exhibitor disputes began last Feb. 1, will be tabulated in a special report for the purpose of providing a complete record for the picture industry. It was stated in a bulletin of the year of the system. It is being compiled under the supervision of J. W. Eberhart, a special reporter for the arbitration machinery for films.

As a forerunner to the report, Dr. Eberhart has been assigned to the office at Yale and an official of the American Arbitration Assn., will analyze the arbitration procedure, the operation of the local boards, arbitration proceedings, appeal decisions.

The arbitration system for the film industry is officially administered by the A.A.A.

## 350-SEAT INDIE WINS APPEAL VS. LOEW'S

St. Louis, Jan. 20. Louis Sosna, owner-operator of the Sosna, 350-seater in Mexico, Mo., won a decision over Loew's, Inc. before the New York A.A.A., to be reopened his best after losing a joust before the St. Louis tribunal. The N. Y. body upheld Sosna's contention that he was discriminated against in favor of the Mexico Frisina Theatre Co., which owns a 194-seat house in the same town and which had intervened as an interested party.

Order directed that the entire costs of the litigation, originally assessed against Sosna, be paid by the defendant.

Sosna complained that HE was denied "some run" by Loew's, although the operating house is his choice of films. Loew's contended that Sosna showed his films at 3:10 a.m. and 7:15 p.m. which was not in the contract and that was the principal reason he was not supplied with celluloid. In reversing the local arbitrator, Fred Armstrong, Loew's attorney, Fred Armstrong, commented on the fact that although Sosna's house opened in 1938, it did not exhibit Loew's films until December of that year and these were among a group reserved for opposites.

Arbitrator Armstrong erred, according to the appeals board ruling, in finding Sosna in error in his choice of films to introduce testimony that Metro films were shown in several Loew's houses in the area before the admish fee was under 10c.

## COL ASKS GOVT SOLVE QUESTIONS

Columbia Pictures, Inc., filed a long list of interrogatories in the N. Y. state court, asking the Government in connection with the anti-trust suit against Columbia, United Artists and Twentieth Century-Fox, to answer the questions submitted are very similar in character to those proposed by the Government in its briefs before the suit against five of the majors entered in a consent decree.

The questions numbered 10 and 11, which alleged monopoly. Columbia wants to know how it restrained interstate trade practices justifying the monopoly, the time, place and names of involved persons. Then Columbia asks how it cancelled contracts and technicians under Columbia contract and also under contract to other exhibitors. Names and dates are sought.

The third question asks that the Government list all loans of stars, pictures, directors, technicians and equipment to other majors. It wants to know the instances when it excluded independent producers from similar talent, together with names, dates and places involved.

Columbia inquires what the Government's position is on the license terms charged, and when Columbia allegedly filed these charges with the Federal Trade Commission to estimate the value of a picture. Also inquired into are such matters as the minimum advance, the conditioning of licensing of one film on another, the names of each exhibitor in whose favor the Columbia allegedly discriminated.

Other matters are, print, double prints, advertising, minimum price, prohibition of duplicate features, segment of play dates, forceful trade showings, advance allowances, score charge, optional contracts, contract modifications, and force and undue, moveovers and over-buying.

## Bernard Brooks New Prez Of Picture Bookers of N.Y.

Bernard Brooks was elected prez of the Motion Picture Bookers of the N. Y. State, at a meeting of the organization last night (15). Election was unanimous, with the late Harry Klein, who had served for two terms.

Others named were Daniel Pontari, president of Metro, and Joseph and Pearl Goldstein, Secretary. Among guests at the dinner was Tom Brown, president to the president of 20th-Fox.

Bookers recently gave 15 prints of blood to the American Red Cross.

# Wulke Declines Bid to Lead Fight Against Majors for Twin City Indies, Who Now Threaten with Price-Fixing

## Pal's Puppeteer Starter

Hollywood, Jan. 20. "Jaxper and the Watermelon" went into work at Paramount as the first order of business in the new puppeteer cartoon, all of which will be filmed in Technicolor.

Three more in preparation are "Mr. Straws Takes a Walk," "Magic Shoes" and "Sky Princess."

## PAR, RKO, 20TH TRIAL IN MPLS. STRETCHING

Minneapolis, Jan. 20. With many more witnesses being called than originally expected, it's now indicated that the trial of Paramount, 20th-Fox and RKO for violation of the state anti-consent decree will drag out for another two weeks, or longer, in district court.

The defense didn't finish its case last week, as anticipated, after all but introduced considerably more evidence in support of the industry's interstate commerce character and the losses which would ensue if the 20% cancellation clause in the Minnesota law prevailed throughout the country. It's contended that the law would strip the power to cancel such legislation and that the cancellation clause constitutes property without the presence of law.

Additional defense witnesses have been Ben Botzky, L. E. Goldhamer, Fred Armstrong and Anderson "Hy" Chapman and Gilbert Nathanson, local branch managers.

Instead of calling only six to 10 independent exhibitor rebuttal witnesses, as originally announced, the trial will subpoena at least 20. They'll testify to allegedly discriminatory and injurious distributor practices justifying the anti-trust law, which requires companies to sell their entire product subject to the terms of the consent decree. First of these witnesses is expected to take the stand late this week.

## Spartan Sunday Film Ban Enters Talks On Soldiers' Welfare

Spartanburg, S. C., Jan. 20. Citizens' huddle, called to discuss the anti-trust problem, has been portrayed as soldiers' chief problem today a sudden twist when Sunday movie ban was a bone of contention, was injected.

Sabbath Day film advocates interrupted discussions with their plea of lack of weekend recreation facilities for 16,000 soldiers at Camp Croft, many of whom had no home and visiting from other posts, was one source of trouble. With few recreational facilities, many had no home and visiting from other posts, was one source of trouble. With few recreational facilities, many had no home and visiting from other posts, was one source of trouble.

## Mature, Grable Again

Hollywood, Jan. 20. New romantic duo at 20th-Fox, Victor Mature and Betty Grable, is the first of a new series in "White Collar Girl."

John Brahm is director and William Perlberg producer.

## Minneapolis, Jan. 20.

With Wendell Willkie declining to lead the fight of Twin City independent exhibitors against allegedly unfair distributor selling demands, negotiations now are in progress to build the services of some other prominent lawyer believed capable of forcing the film companies to back water.

Although many of the independents continue to be hard-pressed for 'suitable' product because of their refusal to buy 1941-42 contracts at present terms, the independents are delaying the sending in of a mission to the state engineer the proposed inclusion of a film cost ceiling in the pending price-fixing law. But they claim to have had long-distance telephone conversations with various members of the Minnesota Congressional delegation and the two U. S. Senators in Washington.

They have also received pledges of cooperation. It was considered questionable whether a hearing would be held on the matter obtained from the committee handling the price-fixing legislation at this time. The hearing would still go to Washington for the present. Requests will be mailed to other independent exhibitors throughout the country to get busy on the matter.

**Kalmenzon Seeks 'Fees'**  
Ben Kalmenzon Warner Bros. sales manager, flew to Minneapolis to meet with the belligerent Twin City independents the past weekend. He strove to convince them that his company's deal, calling for only three percentage pictures, was the best. He offered to reduce the number in each price group to "fair" and "reasonable."

The Metro and 20th-Fox are offering the number in each price group to "fair" and "reasonable."

The Metro and 20th-Fox are offering the number in each price group to "fair" and "reasonable."

## Field's Resignation

Northwestern Exhibitors had no comment to make on the resignation of Harold Fields, one of the territory's most prominent independent circuit owners, as Minneapolis governor of Northwest Allied. That organization's report also has issued no statement.

Trade circles, however, declare that Fields' resignation was wished to cut loose from the "tribunal" and because he disapproved of the state anti-consent decree. He had long been determined to engage in a fight with distributors, to employ a leadership role in the industry and to act to obtain price-fixing legislation.

When he took the post, Fields made known that he would serve only if it was understood that the territory's most prominent independent circuit owners, as Minneapolis governor of Northwest Allied. That organization's report also has issued no statement.

## Dragons, Black or Yellow

Hollywood, Jan. 20. "Black Dragons," a yarn of a murderous Japanese secret society, is being rushed into work tomorrow (19) at Monogram to cash in on its title.

Pictures stars Bela Lugosi, with William Glavin directing. Produced by Katsumasa Nomura, originally scheduled as Lugosi's next starter, has been postponed.

*Paramount is*  
**WINNER**  
**IN THE**  
**"WINNIE" POLL**  
*too!*

... Winston Churchill took with him, wherever he went, six American movies he'd asked for, including "LOUISIANA PURCHASE," "Captains of the Clouds," "THE REMARKABLE ANDREW" and "BAHAMA PASSAGE"...

Hollywood Columnist  
 JOHN CHAPMAN, in the  
 New York Daily News

**3 OUT OF 6 FOR PARAMOUNT!**

Winston Churchill's got plenty of company when he picks THREE Paramount pictures—"LOUISIANA PURCHASE," "THE REMARKABLE ANDREW" and "BAHAMA PASSAGE"—among the six American films he wants to carry with him!

He's got the exhibitors who took part in the annual SHOWMEN'S TRADE REVIEW poll, for example. They gave Paramount FOUR top boxoffice winners to THREE for the next-best company. He's got the exhibitors of the MOTION PICTURE HERALD poll, they gave Paramount SIX winners to FIVE for the next-best company. MOTION PICTURE DAILY RADIO EDITORS' poll agrees, too. The eds picked BOB HOPE, JACK BENNY and BING CROSBY for one-two-three in the "CHAMPION OF CHAMPIONS" listing. TIME MAGAZINE, too, sees eye-to-eye with Winnie. December 10, TIME said "PARAMOUNT IS PARAMOUNT AGAIN in Show Business!"



See Theatre Taxes Upped 5-10% Higher Than Presently in Effect

The money America needs to build ships and an army, make munitions out of the most ambitious defense program in the 165 years of its independence, is expected to come from the pocketbooks of the man who buys tickets to picture theatres, and now with much additional government revenue required, the rate of tax for theatres will be stepped up. It is estimated that 10% more may be asked from theatres but that there may be a compromise of 5% or 7 1/2% over and above 10% now levied. In paying a tax on every admission, the great army of exhibitors is doing the best they can though their reasons are basically economic, the exhibitors are also contributing, the latter through increasing prices here and there.

The tax the last are now paying might exceed the calculations in round figures that the Government anticipated when it exacted the federal levy of 10% tickets on a list. This would be realized as a result of increased prices at the box-office windows, in turn creating a higher tax on admissions than the exhibitors were producing were ticket levels to remain unchanged.

In judging prices and advancing the cost to the patron, exhibitors are being careful, however, to avoid what would be expected to be higher than the traffic will bear. Where they increased out of proportion to the ability of the exhibitor to pay, the exhibitor would face the prospect of losing many regular customers to amusement which they could afford—or the radio—and, at the same time, the purpose of the act as an assisting means of defraying defense costs of our democracy suffers partial defeat.

At the Greater New York area at the present time Loew's, RKO and other operators are studiously weighing the tax question. As ticket prices increase in scales, since business in this territory has been disappointing and falling, and all the circuits as well as smaller independent with one or more houses are moving cautiously with respect to price brackets and giving study to the results.

They want to retain their present average attendance or better it, relying on the latter in the hope of a stronger flow of patrons who will play to a smaller number of patrons and, through upped admissions, get out the same in gross as before. Higher ticket prices might be accepted in some houses, but not in others with result to the results over a reasonable period of time will determine what adjustment will have to be made.

Practically No Resistance. Up to now exhibitors and circuit operators, affiliates as well as unaffiliated, report what amounts to imperceptible resistance against to the new admissions. In this connection, they call attention to the patriotic frame of mind of the populace and to the absence of complaint in having to pay more for their film. They say accepted it in much the same way as the same in pay more for junior's socks or Rover's lives.

That the public is tax-conscious has made it easier for the exhibitor to have a policy of higher asking prices in the little hoodlums where the cashiers sit. Where the theatre has bumper bill scales, giving anywhere from 2c to 3c or more, the customers have taken it for granted and, in some cases, where it is going to the theatre (also to the Government as a result) they are showing no more interest in the matter than that this is another tax they're bearing.

The Average Now Up to 30c. In 1940, before the July 1 tax levying was lowered, the average admission price, according to the estimates available, was 28c. It is believed to have remained more or less static, or perhaps dropped a little, as a result of the July 1, 1940, admission, but the fact that the pendulum has started to swing in the direction that may take the average to 30c or more, is highly unlikely. It will be the average price per ticket throughout the country, tax experts and operators attest, was defeated by the revenue act which exacted all admissions up to and including .40c until July 1, 1940, leaving direct direct, starting Feb.

when the exemption was lowered. As a consequence of the tax levying, exhibitors were encouraged to remain at scales ranging no higher than that, so that, as a result, the average was as excellent as keeping, handling of pennies, etc.

Also, the tax levying was added to raise to 45c, it would have to collect 40c, it would have to collect in prices during that lengthy period up to July 1, 1940, when theatre tickets averaged 40c or 50c (6c net, 5c revenue tax).

On July 1, 1940, the U. S. reduced the exemption to 20c, which made all 25c, 30c, 35c and 40c tickets taxable. It also demanded full tax on all tickets sold at half-price to teachers, students, kids, soldiers, etc., a habit of many theatres throughout the country where drawing population includes this patronage.

Result was that hundreds of exhibitors were forced to raise their ticket prices 25c prices to 30c to escape tax. Like a vicious cycle, this had the price run dropping so that three wouldn't be too wide a difference in price charged by him for the same ticket as the producer were on the other hand, however, the increase was 25c house, now obligated to get 28c (including tax) hopping to 30c, at the theatre of 27c, 3c for Uncle Sam. Effort to get the price up to 30c, but the cuts among smaller admission operations is believed to have kept the average down to 28c.

Citizens Rally as Tide Turns. On Oct. 1 the good citizen was asked to help pay his country and let's defense bill by forking over a penny an every ticket sold. That leaves no exception allowed in the case of students, the minimum admission at which films may be admitted became 11c, a 15c ticket carried with it an additional 2c for a little more, and a 20c coupon kicked out of the automatic ticket registers couldn't be used unless accompanied by 10c.

With no exceptions existing, the ticket admissions were going in reverse. Exhibits who cut to 20c before have gone back to their old way of doing business. Many exhibitors and jacked prices up a few cents more for what amounts to absorption of tax by the public. While not as many 10c tickets have been sold as in the past, many cases houses which charged 15c are now getting 20c, which means a net on the box office of 18c and 2c to the Government. Innumerable others, formerly exempt from tax at 20c but now obligated to collect 2c, if remaining at that figure, are asking 25c, with 3c buying a stamp for some letter leaving Washington. Similar juggling up line, more or less, in this territory. Where the Government would get only two pennies if the price stayed at 20c, a 25c gross may mean a net of tax, Henry Morgenthau's cash repository in Washington gets 20c, but the exhibitor may not be it feared, for an all-out 20c net, or at least 15c, although the help-up of the rate of the admissions, leaving them at the present 10%.

Autry Route to Open. Tode in Houston Feb. 6. Chicago, Jan. 20. Gene Autry is to open the main branch of his own rodeo in Houston, where the show will play 16 days. Autry is to start the rodeo in Houston after about three months and then head back to the Coast for pictures.

Wrong Numbers For Japs. Hollywood, Jan. 20. First starter under Pat O'Brien's contract with 20th-Fox will be "Call to the Color" to play the main theaters with the U. S. Army in the Philippines. It is the Wartzel produces and including .40c until July 1, 1940, leaving direct direct, starting Feb.

PRC TEEKS OFF REGIONAL SALES MEETS IN N. Y.

Producers Releasing Corp. has set a series of four regional sales meets to be held in the coming months. The first will be in New York this Saturday and Sunday (24-25). Franchisees are encouraged to remain at scales ranging no higher than that, so that, as a result, the average was as excellent as keeping, handling of pennies, etc.

Other regional meets will be held in Chicago, St. Paul, St. Louis, St. Louis (Feb. 7-8) and Los Angeles (Feb. 14-15). Confab will be held in New York on Feb. 15. Personnel with expanded production and distribution plans ranging from the control of PRC.

Monohela Lu (Col) King For Your Sinner (Col) 12/3 The Paradise Tote (Mon) 1/14 Chicago Sweethearts (Mon) 1/14 Remember the Day (Mon) 1/14 Swamp Water (Mon) 1/14 The Body Disappears (WB) 12/3

REPUBLIC BUYS FRANCHISE IN OKLA. CITY. Continuing its drive to obtain for its own operation exchanges now franchised, Republic last week picked up an agreement with Pat Davis and Morris Lowenstein for the branch in Oklahoma City. The 24th exchange is operated by Rep directly, with nine more to be added in the near future.

Several weeks ago company bought out the franchise-holder in the Cleveland market territory. Largest territory remaining in other hands is the northwest, taking in the states of Oregon, Portland, Salt Lake City and Butte.

Unusual aspect of the recent franchise route in the north-western area is that most of them expired last year and were renewed at that time.

'It's Doc' McCrear at Par

Hollywood, Jan. 20. Joel McCrear became a medico in his new picture, "It's Doc' McCrear," a story based on the career of Dr. William Morton, one of the first to use anesthesia.

'Black Beauty' Back. Hollywood, Jan. 20. "Black Beauty," the most successful production at Monogram as a special feature with an increased budget and a modernized version of the old Anna Sewall novel.

Cameras start within two weeks. Edward Fimory and Lindsay Peters as co-producers.

Films '41 Gross

Continued from page 15. posts, with a daily attendance of 77,500 men in uniform.

The way American films have helped strengthen British morale is shown in a special portion of the book. It says the British government carried on, despite intense bombing, as follows: "When Hitler's war planes roared over England to bomb savagely and indiscriminately, British authorities promptly closed movie houses. This step was taken as a safety measure, but it seemed unwise to permit the crowds to gather. Similar restrictions were issued in France at the first of the war. The British government resented the closing order with a sigh, for reasons of morale. France was not such a nation. Britain recognized that motion picture entertainment in times of national stress is indispensable in lessening strain and strengthening the spirit both of the civilian population and of the armed forces. British film production naturally was spurred by her exigencies. More than ever before Britain had to rely on her own resources to keep the theatres open. The U. S. motion picture industry has been quick to respond to this effort, although it meant genuine sacrifice. From this policy, laid down at the beginning of the war, producers never have deviated."

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 release as given in parentheses indicates the running time of picture.)

Key to Type Abbreviations: M—Melodrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; ED—Romantic Drama; MU—Musical. Figures hereafter indicate date of release (Year, month, day). COPYRIGHT, 1941, BY VARIETY, INC. ALL RIGHTS RESERVED.

WEEK OF RELEASE—12/24-31. M 66 R. Rogers-J. Palenbourg R. Hunter-D. Mackay M 67 G. Hayes-M. Healy M 68 D. Aronson-D. Mackay D 69 W. Brennan-W. Huston M 70 R. K. White-D. Mackay M 71 J. Lynch-N. Wyman

WEEK OF RELEASE—1/1-14. M 68 L. Vester-B. Bennett C 26 P. Cronwell-R. Quilley C 27 R. K. White-D. Mackay ED 110 H. Lannar-B. Hayes C 111 G. O'Brien-D. Mackay D 68 R. Rogers-H. Young M 70 D. Aronson-D. Mackay M 96 L. Chaney-J. C. Hains M 97 R. K. White-D. Mackay D 68 A. Smith D 67 E. Ellison-V. Gilmore

WEEK OF RELEASE—1/15-14. M 67 C. Barrett-H. Hayden M 68 H. Strel-L. Taylor M 69 R. K. White-D. Mackay M 70 C. Morris-J. Paves M 71 R. K. White-D. Mackay M 72 D. Foran-L. Cayton M 67 E. Ellison-V. Gilmore

WEEK OF RELEASE—1/24-31. M 83 L. Young-F. March M 84 R. K. White-D. Mackay CD 85 B. Hope-V. Zeff CD 86 R. K. White-D. Mackay M 87 C. Caldwell-J. Payne CD 88 R. K. White-D. Mackay M 89 G. O'Brien-D. Mackay M 90 G. O'Brien-D. Mackay M 91 G. O'Brien-D. Mackay M 92 G. O'Brien-D. Mackay M 93 G. O'Brien-D. Mackay M 94 G. O'Brien-D. Mackay M 95 G. O'Brien-D. Mackay M 96 G. O'Brien-D. Mackay M 97 G. O'Brien-D. Mackay M 98 G. O'Brien-D. Mackay M 99 G. O'Brien-D. Mackay M 100 G. O'Brien-D. Mackay

WEEK OF RELEASE—1/1-14. M 84 B. Elliott-T. Ritter J. Downs-G. H. Stone M 85 R. K. White-D. Mackay M 86 J. Weismuller-M. O'Sullivan M 87 G. O'Brien-D. Mackay M 88 T. Holt-L. Douglas M 89 R. K. White-D. Mackay M 90 R. K. White-D. Mackay M 91 R. K. White-D. Mackay M 92 R. K. White-D. Mackay M 93 R. K. White-D. Mackay M 94 R. K. White-D. Mackay M 95 R. K. White-D. Mackay M 96 R. K. White-D. Mackay M 97 R. K. White-D. Mackay M 98 R. K. White-D. Mackay M 99 R. K. White-D. Mackay M 100 R. K. White-D. Mackay

WEEK OF RELEASE—1/15-14. M 68 C. Starr-H. Hayden W C. Allen-W. Zeff M 69 R. K. White-D. Mackay M 70 R. K. White-D. Mackay M 71 R. K. White-D. Mackay M 72 R. K. White-D. Mackay M 73 R. K. White-D. Mackay M 74 R. K. White-D. Mackay M 75 R. K. White-D. Mackay M 76 R. K. White-D. Mackay M 77 R. K. White-D. Mackay M 78 R. K. White-D. Mackay M 79 R. K. White-D. Mackay M 80 R. K. White-D. Mackay M 81 R. K. White-D. Mackay M 82 R. K. White-D. Mackay M 83 R. K. White-D. Mackay M 84 R. K. White-D. Mackay M 85 R. K. White-D. Mackay M 86 R. K. White-D. Mackay M 87 R. K. White-D. Mackay M 88 R. K. White-D. Mackay M 89 R. K. White-D. Mackay M 90 R. K. White-D. Mackay M 91 R. K. White-D. Mackay M 92 R. K. White-D. Mackay M 93 R. K. White-D. Mackay M 94 R. K. White-D. Mackay M 95 R. K. White-D. Mackay M 96 R. K. White-D. Mackay M 97 R. K. White-D. Mackay M 98 R. K. White-D. Mackay M 99 R. K. White-D. Mackay M 100 R. K. White-D. Mackay

WEEK OF RELEASE—1/24-31. M 7 F. Bartholomew-V. Lyden M 8 F. Bartholomew-V. Lyden M 9 F. Bartholomew-V. Lyden M 10 F. Bartholomew-V. Lyden M 11 F. Bartholomew-V. Lyden M 12 F. Bartholomew-V. Lyden M 13 F. Bartholomew-V. Lyden M 14 F. Bartholomew-V. Lyden M 15 F. Bartholomew-V. Lyden M 16 F. Bartholomew-V. Lyden M 17 F. Bartholomew-V. Lyden M 18 F. Bartholomew-V. Lyden M 19 F. Bartholomew-V. Lyden M 20 F. Bartholomew-V. Lyden M 21 F. Bartholomew-V. Lyden M 22 F. Bartholomew-V. Lyden M 23 F. Bartholomew-V. Lyden M 24 F. Bartholomew-V. Lyden M 25 F. Bartholomew-V. Lyden M 26 F. Bartholomew-V. Lyden M 27 F. Bartholomew-V. Lyden M 28 F. Bartholomew-V. Lyden M 29 F. Bartholomew-V. Lyden M 30 F. Bartholomew-V. Lyden M 31 F. Bartholomew-V. Lyden

WEEK OF RELEASE—2/6-14. M 7 J. Howard-L. Ford M 8 J. Howard-L. Ford M 9 J. Howard-L. Ford M 10 J. Howard-L. Ford M 11 J. Howard-L. Ford M 12 J. Howard-L. Ford M 13 J. Howard-L. Ford M 14 J. Howard-L. Ford M 15 J. Howard-L. Ford M 16 J. Howard-L. Ford M 17 J. Howard-L. Ford M 18 J. Howard-L. Ford M 19 J. Howard-L. Ford M 20 J. Howard-L. Ford M 21 J. Howard-L. Ford M 22 J. Howard-L. Ford M 23 J. Howard-L. Ford M 24 J. Howard-L. Ford M 25 J. Howard-L. Ford M 26 J. Howard-L. Ford M 27 J. Howard-L. Ford M 28 J. Howard-L. Ford M 29 J. Howard-L. Ford M 30 J. Howard-L. Ford M 31 J. Howard-L. Ford

WEEK OF RELEASE—2/12-14. M 6 M. Dietrich-F. MacDonnell M 7 M. Dietrich-F. MacDonnell M 8 M. Dietrich-F. MacDonnell M 9 M. Dietrich-F. MacDonnell M 10 M. Dietrich-F. MacDonnell M 11 M. Dietrich-F. MacDonnell M 12 M. Dietrich-F. MacDonnell M 13 M. Dietrich-F. MacDonnell M 14 M. Dietrich-F. MacDonnell M 15 M. Dietrich-F. MacDonnell M 16 M. Dietrich-F. MacDonnell M 17 M. Dietrich-F. MacDonnell M 18 M. Dietrich-F. MacDonnell M 19 M. Dietrich-F. MacDonnell M 20 M. Dietrich-F. MacDonnell M 21 M. Dietrich-F. MacDonnell M 22 M. Dietrich-F. MacDonnell M 23 M. Dietrich-F. MacDonnell M 24 M. Dietrich-F. MacDonnell M 25 M. Dietrich-F. MacDonnell M 26 M. Dietrich-F. MacDonnell M 27 M. Dietrich-F. MacDonnell M 28 M. Dietrich-F. MacDonnell M 29 M. Dietrich-F. MacDonnell M 30 M. Dietrich-F. MacDonnell M 31 M. Dietrich-F. MacDonnell

TRADESHOW AND FOR FUTURE RELEASE. M 6 A. Gielgud-D. Wyward M 7 A. Gielgud-D. Wyward M 8 A. Gielgud-D. Wyward M 9 A. Gielgud-D. Wyward M 10 A. Gielgud-D. Wyward M 11 A. Gielgud-D. Wyward M 12 A. Gielgud-D. Wyward M 13 A. Gielgud-D. Wyward M 14 A. Gielgud-D. Wyward M 15 A. Gielgud-D. Wyward M 16 A. Gielgud-D. Wyward M 17 A. Gielgud-D. Wyward M 18 A. Gielgud-D. Wyward M 19 A. Gielgud-D. Wyward M 20 A. Gielgud-D. Wyward M 21 A. Gielgud-D. Wyward M 22 A. Gielgud-D. Wyward M 23 A. Gielgud-D. Wyward M 24 A. Gielgud-D. Wyward M 25 A. Gielgud-D. Wyward M 26 A. Gielgud-D. Wyward M 27 A. Gielgud-D. Wyward M 28 A. Gielgud-D. Wyward M 29 A. Gielgud-D. Wyward M 30 A. Gielgud-D. Wyward M 31 A. Gielgud-D. Wyward





**FROM THE DEEP, ROMANTIC SOUTH COMES ANOTHER  
THRILLING DRAMA OF LOVE AND INTRIGUE!**

Hers was a peerless beauty... a matchless charm... that won the raucous cheers of the showboat crowd... and won the hearts of the proud aristocrats of the old South.



**JOAN                      JOHN**  
**BLONDELL · WAYNE**  
In  
**“LADY FOR A NIGHT”**

with  
**RAY MIDDLETON**  
PHILIP MERIVALE · BLANCHE YURKA · EDITH BARRETT  
LEONID KINSKEY · THE HALL JOHNSON CHOIR  
LEIGH JASON—Director

Original screen play by Isabel Dawn and Boyce DeGow • Based on a story by Garrett Fort

**A REPUBLIC PICTURE**



**★ BUY U. S. DEFENSE BONDS ★**



Keep Laughing

A special trailer on 'A Promise for 1942', to run indefinitely and which may be extended to other Warner theatres, has been made for the Strand, N. Y., of which Zeb Epstein is managing director.

The promise thrown on the screen is that the management of the New York Strand theatre will endeavor to keep its patrons entertained and happy with its long established policy of Broadway's finest comedy screen and stage stars in a program of everything possible to help you forget your everyday cares and troubles so that you may relax and enjoy yourself, content in the knowledge that our thoroughgoing and competent personnel have as their first concern your comfort and well being.

'And in the plain words of the First Lady of the Land, for heaven's sake keep laughing!'

Al Rosen, who operates Loew's State on Broadway, had a special New Year's week trailer made up, to run that week only, which was somewhat of a surprise to the patrons of the Strand, who were Americans for 1942. He reports it created a lot of good comment. Terry Donoghue, handling publicity-advertising for the State, prepared the trailer copy.

Inside Stuff—Pictures

Picture houses throughout Michigan are widely placarding in their lobbies and even in advertising the President's recent pronouncement against movie censorship. United Detroit Theatres was the first to put up red, white and blue placards, with the Butterfield chain, Allied and Co-ops all joining in on the lobby displays.

Such statements that the President made in his appointment of a film coordinator as 'America's new czar' have been most effectively refuted. 'I would not maintain free as far as our national security will permit... I would not censorship of motion pictures... no restrictions which would abridge their fundamental liberties are included in resolutions for good institutional drive here to convince the public records are their best interestment.

Virtually every small-theatre operator in New York State would be required to take out workmen's compensation and unemployment insurance under the terms of two bills introduced in Albany by Senator Phelan and the legislature. The legislation would extend the compensation and unemployment acts to all employees. The law now covers only employers of four or more persons.

In small picture houses in small towns do not employ four persons. In some, the proprietor handles the projection and his wife acts as cashier. In others, a projectionist is employed, and the proprietor alone, or his wife, takes care of the remaining chores.

Universal originally negotiated with Metro for the loan of Wallace Beery to play lead in 'Buck Myself the Baby'. Damon Runyon says he most effectively by Jules Levey (Mayfair) with Virginia Bruce, Broderick Crawford and Brian Donlevy in top roles. Understood that U excused figures were entered to Beery in the deal. Beery's salary was \$10,000 for the picture. Beery, from accounts, turned down the assignment, one reason reportedly advanced that he would remain with only \$11,000 net for eight weeks work after paying his income tax.

So tickled was management of Shea's Fulton theatre in Pittsburgh with business of 'How Green Was My Valley' that it gave 20th-Fox \$1,000 over the regular rate. Not content with the \$1,000 bonus, the booking office house had used up all of studio's higher bracket pic previously, which brought in 'How Green' at a lower percentage and when 20th-Fox execs requested a mild protest following film's record-breaking hit, Fulton voluntarily put it in the 40% classification. In first week at Fulton, picture smashed every existing house record, doing \$18,800. Also ran up a new second week figure of \$14,400 and is current for third stanza.

The making and showing of pictures 'for the duration' were advocated Saturday (17) by the staid industrial Springfield Mass. Republican—in an editorial on 'Forestry and Voluntary Censorship'. Said the paper: 'It was lately forecast that America's planks into voluntary censorship for the duration would keep people from going to the movies. That seems unground, because to celluloid films has been reported and the basic cost of making and showing pictures is small. If America wants movies, it should be allowed to see them, war or no war!'

Jean Benoit-Lévy, French film director who produced 'La Maternelle' and 'Ballarina', will give a course on 'The Motion Picture, Its Present and Its Future' at the National Educational Research, N. Y. Classes will be held Tuesday nights for 15 weeks.

Course will be in two sections, 'Motion Picture As Education, Publicity, Documentation and Theatrical Production', and 'Potentialities of the Motion Picture in Education,' beginning March 31.

Columbia is solving the problem of threatened blockouts by shooting interior 'exterior' for two of its high budget pictures on sound stages completely closed in from daylight. In 'Highly Irregular' the sound stage office's a Holland vista of canals, village streets and an airfield in the distance. In 'The Green Mistletoe' there is a complete six-acre farm with gardens stretching into the distance. New arrangement cuts out two-thirds of the outdoor filming required by the script.

Because of the war and uncertainties, Paramount has dropped the title of 'Malaya', another of those Dorothy Lamour sarongers, in favor of the Blue Horizon picture starring Maria Lamour, with Richard Denning, Jack Haley and Patricia Morrison in support.

Employees on the Paramount lot are so prosperous that their Credit Union has refused to loan them money. The bank has refused to draw 4% interest on their savings, but there are so few borrowers that the union can't afford any more depositors.

Fathe newscast moved into new streamlined headquarters in New York last week. New offices are in marked contrast to the weather-beaten barn of Pathe Freres, which issued the initial raucous of picturized news, the Pathe Weekly.

Carradine Slinks Away

Hollywood, Jan. 20.—John Carradine, leaving at 20th-Fox's 'The Yearling', is leaving the studio to go to stage to play radio jobs. Carradine to freelance picture work. He'll be in the Westwood lot since 1934. Carradine has appeared in 60 pictures. Understood he is considering a stage, offer, on Broadway.

SOEG Film Row Pitch

Hollywood, Jan. 20.—Permission to act as bargaining representatives for while collar workers in six major film exchanges was asked by the Screen Employees Guild in a petition to the National Labor Relations Board. Exchanges involved are Columbia, Metro, RKO, Warners, Republic and Paramount.

Jr. Miss

(Continued from page 9) ficial when it was suggested that 'Claudia' be sent to the camps. He said that play was 'not with sex' and that he was disturbed when he saw the performance because his 16-year-old daughter was in the company. 'Claudia' has been playing for nearly a year at the Booth, and the production companies are on tour. No word of similar criticism has been heard elsewhere. The play was produced by Golden, who produced 'Claudia', heard about the comment, he waived it.

Equities 'Disappointed' Equities' ineffectual efforts to get more plays in the camps have become one of the season's disappointments among the association's leaders. Assurances that more would be made time that plays would be an important part of the entertainment fare, but delays have prevented such presentations. Stated that more legs are more possible the end of the season and that there definitely will be more show next season. Amount sought for the production is \$200, which is expected to be allocated by USO. Regular audience shows are being held. Legit and vaude shows are concerned. Number of such shows is being increased and because of that a sameness in performance is indicated. Equities' efforts that more would be provided a welcome change of pace for the men in camps.

The first Broadway hit sent the camps. It had run through that the camps get been allowed for other reasons, as many streamers have never seen a play, 'Able's Irish Row' and 'Tobacco Row' were mentioned, but there was no word about the latter because of its language. That brought in a new committee on the entertainment committee, who opined that the soldiers were not to be allowed to see such plays. They cited as an example of one of the most popular of camp and marching songs the first world war, 'Yours in the Army Now.'

Discreet Boozing

(Continued from page 14) men were given a special phone number to call. If the safe men notice a service man being deliberately pulled into a bar, they are to call the Intelligence Department. In cases where there may be a possibility of a man being arrested, a customer, the FBI is to be notified. The men were also told not to be bulldozed by professional patriots. As an instance, they were told of the largest saloons in the country, to play the national anthem several times by a disorderly group. But were given a letter saying that the 'Star-Spangled Banner' is to be played only once during an evening.

Detroit's Bowery Faddooed

Detroit, Jan. 20.—That major offense centers, on what seems to be a trend from high up, are going to have to clean up their shows and rid them of the interests of 'public morale', was shown here with the padlocking of the Bowery and two other caes for 15 days. Shuttering of one of the biggest saloons in the country was the offer by Frank Barbara, the owner, to pay 'any' fee if he could be given a letter stating that the 'Star-Spangled Banner' is to be played only once during an evening.

Along with the Bowery, the Commission which declared it was out to 'clean up the Detroit area' put the House of Raai, also Hamtramck spots. While none of the officials would comment it was indicated that there had come from high places that in the interests of national defense, night club playing down to the Bowery, had made the previous Saturday night, to bolster its charge of permitting 'indecent entertainment.'

Fox-Wisconsin Theatres Shakes Up Exec Staff in General Streamlining

Court Okays Split-Tax Payments on Minnesota

Minneapolis, Jan. 20.—In receipt of a court order permitting them to pay their taxes separately on their 1941 portfolio occupied by the \$2,000,000, 4,000-seat Minnesota Theatre, Fox Wisconsin Theatres and tenants, trustees of the J. E. Andrus estate announce they'll meet at the end of the show, including the stage and boiler room, which stands on the lots owned by the estate. This will cut the theatre in two. Owners of the building and of the rest of the land on which the white elephant theatre stands have failed to pay their taxes and condemnation by the state is imminent.

Milwaukee, Jan. 20.

Drastic changes in streamlining the organization for war-time operating conditions were made by Fox Wisconsin Theatres, Inc., and Film Row is still buzzing over the shake-up. Economy in some directions, strengthening of weak spots and general tightening of belts was said to be the main objectives of the new setup.

W. V. (Bill) Gehan, who was brought in from out in the state and given a supervisory post some time ago, has been placed in a newly created position as personal assistant to Harold J. Fitzgerald, head of the chain, and will be contact man between the chief and the seventy odd houses comprising the group in city and state.

George H. Brown, veteran construction, maintenance and purchasing expert of the old Orpheum Circuit and later RKO theatres, who was set into the Fox Wisconsin organization by the Chase National Bank and later RKO theatres, was relieved of his post entirely, and replaced by Charles H. Weller, former Fox assistant, who was inherited by Fox from the old-Saxe organization, now out of business. Weller was said to be dickering for a theatre of his own to operate as a independent.

Belief that the two Fox ace downtown houses—Palace and Wisconsin can be built up to 'higher production' by placing them under experienced individual managers, rather than having them operated by subordinate staff, was expressed in the past, has resulted in abolition of the post of downtown manager and put Roy Pierce, who held that job, in full charge of the Palace, with the Wisconsin being placed in the hands of Joe Rosenberg, who was brought in from the firm's south side house, the DeMott.

Johnny Bergant, former chief of the booking department, has been relieved of his post, and Vernon Touchette, former supervisor, has been advanced to the film buying department, with Joe Strother, erstwhile booker, being made assistant to Touchette.

Minor shifts in other spots are part of the general reworking, all designed to strengthen and facilitate operation of the Fox houses for the state.

Snap Into It, Boys

Hollywood, Jan. 20.—Two easy-going guys, Henry Fonda and Don Ameche, will co-star in 'Strictly Dramatic' at 20th-Fox. Story was originally titled 'Lucky Galahad'. Fonda and Ameche involved the telephone together in 'The Story of Alexander Graham Bell'. In their new picture, Walker Lenz, Fred and William Perham producer.

MINNEAPOLIS

(Continued from page 9)

'We Go Fast' (20th), nice \$2,000 in eight days.

'Century' (P-S) (1,800, 28-30-44)—'Yank R.A.P.' (20th) (30 wk). Moved here from State. Stock \$400. Last week, 'Babe's Broadway' (M-G) (2d wk), the \$5,200.

Gopher (P-S) (998, 28)—'Pacific Blackout' (Fair). Strong advertising, but no word. 'Old Lady' (U.A.) \$3,000, fair.

Orpheum (P-S) (2,500, 29-30-44)—'Two-Faced Woman' (M-G). Good \$7,000. Last week, 'Belle Starr' (20th) and 'Destiny' (M-G). 'The Four Ink Spots' on stage, big \$18,000.

State (P-S) (2,300, 29-30-44)—'Died Boots' (or W.B.). Big \$10,000. Last week, 'Tank R.A.P.' (20th), \$10,000.

Uptown (P-A) (1,100, 29-30)—'Suspense' (RKO). Good \$2,500. First date date. Last week, 'Shadow Thin Man' (M-G), good \$3,000.

Woods (P-A) (1,000, 29-30-44)—'New Wine' (U.A.). Light \$4,500. Last week, 'La Purchase' (Par.), big \$2,500.

New York Theatres

OPENS FRI, JAN. 23

"All Through the Night"

A New Warner Bros. Hit

—IN PERSION— and His Orch

BOB CHERSON

GEORGE PRICE

STRAND B'way & 47th St.

LOEWS' 4th Week

STATE

WALTER WINSTON

CHARLES COLBERT

"BIRTH OF 'SKYLARK'"

"THE BLUE BELLS"

On Stage

in Persion

Dick Powell

PARAMOUNT

4th Week

Bob Hope

Victor Moore

Victor Moore

'Louisiana

Paramount Pictures

DIXIE

OPENS SAT. JAN. 24

JOJO OF PARIS

Last 1 Days

UNITED ARTISTS

ARTISTS RIVOLI

STARS 510 A.M. MIDTNE SHOW

TITLE CHANGES

Hollywood, Jan. 20.

'It Comes Up' now 'It Releases Big'

on Damon Runyon's RKO production, 'Little Pinks.'

'The Double' became 'Man Trap' at Producers Releasing Corp.

IN TIME A POPULAR PROGRESS STATE

WILLIAMS' GENERAL

THEATRES

BROADWAY IN L.A.

with STORROW'S

"BALL OF FIRE"

Spectacular Stage Productions

RADIO CITY

MUSIC HALL

Hold Over

"BALL OF FIRE"

Spectacular Stage Productions



# WORLD OF RADIO

## ESPECIALLY SILLY NOW

It remains pretty ridiculous for big metropolitan dailies (never mind the Main Street Bugle!) to torture their radio columnists and their radio readers by refusing to allow their text to mention the names of radio sponsors even when doing so, often in minute detail, sponsored radio programs. This is a remnant from the monkey-in-tree era of the great and silly feud between dailies and broadcasters. If it was unreal and unbecoming in peace times, the petty, stubborn rule is doubly unreal in war time. There is enough censorship today to give publishers inventing their own censorship of essential facts. And the name of the sponsor is certainly an essential fact in any news story about a radio program.

Consider the absurdity of Alton Cook in Monday night's New York World-Telegram reporting the folding of various programs because of the war. What the essential news fact that the Detroit Symphony is going off the air or that Henry Ford is? Obviously Henry Ford is the 'name' that makes the news, yet Cook must report the story with the main fact left out. This is worse than silly. It's a vivid example for all to see that publishers are capable of being pretty picayune. It doesn't enhance the standing of newspapers as such.

In the same paragraph Cook is allowed to mention that Helen Hayes' program is a victim of the war. This would be a better story surely if the caption mentioned it would be further reference to "Duffy's Tavern" if Schick Blades were named.

Even so, it was probably daring for Cook to mention 'automobiles,' 'tea' and 'razor blades' in parentheses. Even that little identification is usually not permitted.

Why don't the publishers stop putting over matters they can't change?

## 'War No Excuse for Lapsing Public Awareness of Valuable Trade Names'

Columbus, O., Jan. 20. Arthur Horrocks, public relations director of the Goodbye Tire Rubber Co., speaking before the sales group of the Ohio Broadcasters' Association last week, said that the line of argument for radio salesmen during the present emergency, "Radio salesmen," said Horrocks, "have not encouraged their accounts to stay on the air, because when this is all over the man, or firm, that has kept his name and his product or service before the public is the one that is going to be on top. If he doesn't advertise, people are going to forget about him, what he has to sell or does."

R. M. Dowling, sales and advertising manager of the authorized division of the Chuetz-Peabody Co., spoke on the "use and misuse of radio advertising by department stores." Dowling advised the radio men that they sell department stores national programs in preference to advertising programs and that the former make sense, that the department store executives judge an institutional program as an institutional program and a merchandising program. For a department store program to be successful it must be on daily. Dowling added. Also that short term contracts in such cases are fair neither to the advertiser nor to the station.

John Outler, sales manager of WFLA, Atlanta, took as his topic the need for close analysis of each station's market condition and recognition of changed buying psychology during 1942.

## Dorothy Lowell Expecting

Dorothy Lowell, title actress on "Give Up the Show," will temporarily give up the show to get ready to become a mother. Authorities say that she will be out of the script, but Vivian Smollett, a member of the cast of "Stella Dallas" is standing in for her. Miss Lowell is the wife of William Spire, radio head of the McCann-Coy agency.

"Sunday" is sponsored daily by Anselm, through Blackett-Sample-Hummer.

## CHESTER-PERSONS IN OUTCAST

Behind Episode at Washington Meeting Is Reported Antipathy of 'Take 'Em Over' Boys for 'We Know Best' Men of Broadcasting Trade

By HERB GOLDEN

Tempers flared, the taunt 'liar' was hung, and the first dramatic clash of a government agency and private enterprise took place last Wednesday (14) at a meeting in Washington of the National Association of Broadcasters. Behind the episode are mutual suspicions that the other side is pushing. Private industry has been burning up at the dictation and dictatorial manner, as they see it, of newcomers who presume to lecture more experienced men. The Government men, to the contrary, seem to feel that they have the greenlight and can tell, not ask.

Invoking operating policies of the nation's international shortwave stations and the Office of the Coordinator of Information (Dooway), the outburst occurred between Edmund Chester, of CBS, and Gordon Peron, of South America, in a conversation shouting 'Liar' at the other.

Strains between the broadcasters and employees of the Coordinator have been growing for some time. Coordinator's office has been chafing with the lack of generating and overseeing propaganda being fed into the airwaves except Latin America. Letter is handled by the Office of Inter-American Affairs (Rockefeller committee).

Charge Inexperience

Major outlets for the product of the two organizations, of course, are the country's privately-owned shortwave transmitters. Owners of these stations are usually experienced veterans of Donovan's staff, in a combination of too much zeal and too little experience, are going harnoc both the stations and the interest of the U. S. A.

Invoking recent newsmen trying to tell them how to operate in a highly-specialized field in which they have been gaining experience over years. Furthermore, under authority handed by the President to Donovan, it appears to the licensees that F. D. R. never had any say in the matter. Some of them, as many more a service organization to stations which would continue to be privately-owned. Some of Donovan's younger and more enthusiastic blades appear to have far-reaching ideas, but they have been called by broadcasters the 'take-'em-over-boys.'

Last week's clash was at a meeting. Continued on page 20.

## Axel Gruenberg to Direct 'Abie's Irish Rose' And Jennings Will Comment

Axel Gruenberg will direct 'Abie's Irish Rose' when the Anna Nichols comedy goes on as the running vehicle on 'Knickerbocker Playhouse' on NBC-RD (WEAF), starting Saturday night (20). Robert Jennings, radio head for KASTOR, will divide his time between the agency's Chicago headquarters and the New York branch, but details of the show will be handled in New York.

Alan Reed will play the part of Solomon Levy, with Walter Kingella as Patrick Murphy, Anna Appell and Menasha Skulnik as Mr. and Mrs. Isaac Cohen and the boy and girl yet cast. Joe Slopak will conduct the orchestra. Announcer is not set.

## What Shortwave Doesn't Require

By ROBERT J. LANDRY

Conflict of authority and viewpoint between 'Government' and 'Business' will undoubtedly be a familiar occurrence throughout the present war. Neither side will have a monopoly of fault or of virtue. And given goodwill and two-way sympathy such cooperation can be worked out in the democratic way. It's also sound to apply nice, democratic, antiseptic newsmanship to the whole, while recognizing that shortsaws as there are brasshats in industry, who won't tolerate the idea that newsmen not solely devoted to their own single, selfish, unedited statement is a virtuous value. Even in peacetime.

Without commenting upon the merits of any one incident, perhaps now would be a good time to draw up a list of some of the things experienced and common sense suggest shortsaw's effective development and ex-

planation in the national interest does not require. Presumably DX positively does not need:

1. Any more committees, or sub-committees, or more coordinators, or coordinators of coordinators.
2. Any one mastermind to pass the actual operating responsibility to others, giving them the job and himself the fun.
3. Any more non-radio, non-lingual, non-experienced representatives either at home or in first-class transportation bound for South America.
4. Any more playboys, regulators or idealists with high-sounding missions and impatient demands for progress, in a field where progress must be made slowly.
5. Any more preemptory shifting of wavelenghts that may wipe out existing painfully developed popularities faraway in order to direct elsewhere.

## Stations Unwilling to Have Outside Discs Jockeys on Miller Programs

### MBS Stalks Show

Mutual is making a bid for Chesterfield's Glenn Miller series. It has offered the big account, the 8:15-8:30 p.m. spot, Monday, Wednesday and Friday, through the Newell-Emmett agency.

Mutual moved into the situation after Chesterfield had expressed to Columbia, the present site of the Miller programs, a wish that an earlier spot be found for the series. The Miller broadcasts have occupied the 10-10:15 p.m. niche since they started on CBS, Dec. 27, 1939.

Cleveland, Jan. 20. Glenn Miller's Chesterfield program has hit a bit of announcer trouble during the band's engagement last week in Cleveland. Newell-Emmett agency handling the program over the CBS hookup, sought the services of Francis Barry, say, NBC Blue announcer from station WJRH (see Batty has the only record program in WJRH) and the understanding being Batty would plug Glenn-Miller recordings for the rest of the year.

The plan fell through, however, when WGAR officials stoutly refused the terms of an 'outside' milestone since their announcers could handle the program without any difficulty. Consequently, Larry Brunt was back on the job.

While this was the trial run for the Newell-Emmett plan with WJR, Detroit, being scheduled to fall in line the second week, WJR, however, owned by the same interests as the Cleveland station likewise refused the Newell-Emmett plan as the man selected was not one of their boys, but an opposition millionaire in the vicinity with a recorded program.

The agency has now dropped the idea; station morale was too tough to back.

This long ago over an Adam Hat fight broadcast from the Cleveland Arena, WKAT, under protest, and the agency has now dropped the announcement of WTAM, along with Bill Stenner.

## HOPE MAY TAKE ORSON WELLES' SPONSOR

The Pedlar & Ryan agency is negotiating with Bob Hope to replace Orson Welles for Lady Esther's coming series. It is possible that the agency proposes to recommend to another account. Welles has suggested to the agency that if it wants him to continue he can be shortwaved from S.A. or be presented by way of a picture which would cut while on tour. If these proposals are turned down, it will appear as an outright release from his Lady Esther obligation.

Alfred Busni, president of the Lady Esther Co., is now in Cuba and the agency is unable to get in touch with him for the moment. Welles leaves Hollywood for Rio de Janeiro Feb. 8, planning the way to the Americas with an RKO crew, Tom Perry, RKO publicist, and Ned Scott, of the studio's sales department. His wife will be on the way. They leave tomorrow (Thursday).

Welles has been booked for a festival for inclusion in the Welles picture, which is to be based on a saga recently publicized through "Four Men on a Raft".

The agency has now dropped the idea; station morale was too tough to back.

This long ago over an Adam Hat fight broadcast from the Cleveland Arena, WKAT, under protest, and the agency has now dropped the announcement of WTAM, along with Bill Stenner.

## BOB BURNS POINTS AS A ROGERS

Format of the Bob Burns show is being reshuffled by the Rutthuff & Ryan agency with the view to building a new format on the plan as the man selected was not one of their boys, but an opposition millionaire in the vicinity with a recorded program.

The agency has now dropped the idea; station morale was too tough to back.

This long ago over an Adam Hat fight broadcast from the Cleveland Arena, WKAT, under protest, and the agency has now dropped the announcement of WTAM, along with Bill Stenner.

## Hyde Park Beer Goes To Young & Rubicam; Spends Around \$500,000

Hyde Park Beer, which gets its major distribution in the St. Louis area, has switched from Rutthuff & Ryan to Young & Rubicam agency. Budget is around \$500,000. Account will include live spots by broadcasts of the Browns and Cardinals games over KOKR, St. Louis, beyond that there are no other radio plans on the books.

## Jerry Devine Now Directs 'Meek' for R&R Agency

With the shift of 'Meek Mr. Meek' from the Edy agency to Rutthuff & Ryan, Jerry Devine has succeeded Don Bernard as producer of the show. Devine's previous radio record Frank Reddick in the title part and Carol Simon has succeeded Edwina Davis in the agency lead. Reddick has gone to the Coast.

Devine's new 11:30-11:45 hour, effective with tonight's (Wednesday) broadcast, from the 7:30 p.m. spot to 8:00 on CBS, occupying the time vacated by the shift of 'Big Town' to 8:30-9:10 p.m. Thursday on CBS. Devine's previous radio record, Hilton, John Green and Ed Etinger are the stable hands. Devine is also in Weinrot collecting a royalty as originator.

Don Sannon is engineer and Jerry McCarthy sound man.

# Are Any Broadcasters Foolish?

# 'WHAT'S YOUR OPINION?' OBLITERATED BY WAR

# Norman Thomas on Censorship

Washington, Jan. 20. Office of Censorship on Friday (18) promulgated the verbiage for both the press and radio under which both media have already been operating more or less. Restrictions on broadcasting were far more extensive than this, including a ban on the use of the word "propaganda."

Prize for the attitude of radio was voiced by Censorship Director Byron Price and his assistant, J. H. Ryan, borrowed from WSPD, Toledo, but there was no mention of the word "propaganda" which will be placed on the defensive but quick before the Federal Communications Commission.

"The role of 'censorship' put on a voluntary cooperation basis. Though officialdom anticipates 95% obedience, the government will be in a position and mood to chastise the individuals who don't play the game. It remains to be seen if the vast majority of radio broadcasters, the public is likely to damn broadcasters as a whole for any slip.

"Free speech will not suffer during this emergency period beyond the absolute precautions which are necessary to the protection of a culture which makes our radio the freest in the world."

Radio is the greatest liaison officers between the fighting front and the people. Its voice will speak the news first. It should speak most wisely and calmly. In short, radio is endowed with rich opportunity to keep America entertained and interested, and that opportunity should be pursued with vigor."

Chicago, Jan. 20. New Office of Censorship code has ruled off WJJD "What's Your Opinion," which was broadcast daily from the Telenews theaters.

Also out was the use of graphic requests for special songs and recordings on WIND "Night Watch" program.

# WAR OPENS UP NEW TYPES OF BLURBS

Entry of the U. S. into the war has brought several new sponsors to WFR, New York indie station. All are small deals, but are all directly due to the war. All the accounts in question have been participating in spots on the outlet's recorded 'Classified on Parade' series daily to plug air raid precaution products. They include:

- McCormack Transit-Mix Concrete Co. (through the sale of concrete for air raid shelters).
- Picone Bros. (same products).
- Belber Bros. (contractors offering to erect cellars for air raid shelters).
- Juffy Blackout Screen Co.

# Drop 'Mail Bag' Programs; WGEU, Schenectady, Got Peabody Award in 1941

Schenectady, Jan. 20. "Mail Bag" programs, long a feature of General Electric's shortwave WGEU and WGEA, Schenectady, and KOEL, San Francisco, have been dropped, to avert the possibility of broadcasting a letter for an Axis agent writing home. The Schenectady short-waves originated the "Mail Bag" idea at the time of Admiral Byrd's Antarctic expedition. In 1941, WGEU received the George Foster Peabody citation for its "post office" work on the second Byrd trip to Little America.

# Quiz Programs Can Easily Meet Government Wartime Precautions And Retain Values, Admen Think

New York ad agencies with quiz programs received the audience participation provisions of the Government's censorship code with little dismay after they had gone into a detailed analysis of the censorship with network executives. Quiz shows, as far as network outlets are concerned, are less objectionable to audiences of more than 50 persons and the agencies feel that it is more necessary to make sure of the selection of contestants they will also be able to take them in stride and also to make all precautions necessary without causing any diminution of entertainment value to the program. It is believed that one of the things that would bring about the actual elimination of quiz programs would be that the program be under the Government of a rule barring advertising at broadcasts.

NBC has the following comment to make on the censorship code: "We do not anticipate that the censorship code will cancel any of the quiz programs now on NBC. Instructions have been issued to production managers, and matters of ceremonies on these shows to veer away from all subjects which the Government regards as objectionable. For some time these shows have been monitored with extra care in Radio City and at other division points. This practice will continue so that if during any quiz program called an ill show objectionable statements are indicated by audience participants, which is in violation of the censorship code a cut will be immediately made.

"We do not anticipate any difficulties, but will not relax our vigilance. We should reiterate that ever since the National Broadcasting Company has had a self-imposed censorship in place that the program has been able to find us already meeting its requirements."

## Effect on Small Stations

"We are very glad to see this code announced and believe that it will have a salutary effect, especially among smaller stations. The importance of strictly observing censorship sense censures and the Mutual's statement on the same subject was as follows:

"The Mutual Broadcasting System is confident that our affiliates and member stations will recognize the practicability of the provisions of the newly issued Government radio censorship instructions and will comply with them in all their programs which are transmitted to the network. Since the outbreak of war, the network and its stations have imposed many voluntary regulations applying to program operations. Practicability of these regulations, musical requests and audience participation broadcasts. The latter type are reduced before large studio audiences and carefully supervised.

"The type of quiz or audience participation programs transmitted to Mutual by its member stations from remote locations such as airports, railroad terminals or similar

# WLAC, Nashville, Loses Several Programs Under New Censorship Code

Nashville, Jan. 20. Restrictions placed on remote and quiz programs by the Bureau of Censorship caused WLAC, most widely locally, Station carried 'Curbside College,' 'Air Traveler' and 'Man on Street.' 'Curbside College' will continue on air with show originating in station, but with talent selected from reputable groups with no professional backgrounds.

"Air Traveler" show is off due to special request of Censorship Bureau. WLAC is believed to be dropping 'Wakins Forum' as its open-mike show, was less affected by the order. It is reported that the program's open forum shows are aired by WSM.

Bert Schwartz Gottlieb and Bert Schwartz joined the Mutual publicity department this week as assistant to Lottis Gottlieb. He was formerly with the Contance Hope publicity office.

# Censorship Strikes Hard at Types Of Program Dear to Local Stations

Springfield, Mass., Jan. 20. New radio censorship regulations took several of Connecticut Valley radio stations right on the ball, while among the others there was a great deal of confusion as to the interpretation of the rules. Most stations immediately cancelled their programs on the street pickups, though ban does not go into effect until Feb. 1, and no requests for the cancellation of programs and foreign language broadcasts WGBZ-WBZA clamped down last night.

All foreign language artists, even on special broadcasts, will be requested to show birth certificates, according to Program Director R. J. Stafford. Two quiz shows will go.

WMAS, according to manager Albert W. Marlin, has already put most radio into effect. All foreign language programs will be more carefully directed and edited, though still in the original tongue. Program Director Wayne Henry Latham has instructed speakers at WSPR to flagger requests for specific titles, boding them for later program. Translations of foreign language programs are kept on file. Sidewalk shows are out. WFRS, which carries 'The Holyoke' with no network affiliation and many recorded programs. Walcott Wylie, program director, ordered special gathering points. These regulations, which prohibit the exercise of its part in the great national war effort."

# Sidewalk Broadcasting In San Antonio to Raise Paralysis Drive Funds

San Antonio, Jan. 20. Despite aversion of Office of Censorship to sidewalks, KABC, in cooperation with the Interstate theatre, will present a quarter-hour daily broadcast in front of the Interstate theatre here each day for two weeks starting today (Monday) as its contribution in "The March of Dimes." During the quarter-hour, entertainers of the station will perform and ask passers-by to give a dime to the "Mile of Dimes" to be started in front of the Interstate theatre. The various civic groups and organizations will provide other entertainers.

E. C. Collins, city manager of the Interstate theatre, is in charge of this year's arrangements for the observance of the 60th birthday celebration of President Roosevelt, at the Texas State Capitol, which includes this city.

The following is an excerpt from a speech by Norman Thomas over WQXR, New York, on Jan. 11:

"It is difficult (than protecting freedom of the press) the problem of preserving freedom over the radio—an instrument that did not exist in the first World War, but is now even more powerful than the press. Certainly there must be some control over the flow of information from falling into the hands of the enemy. The real question is how to keep the radio open as a source of untuned news and a forum for free speech. If the American Government should take the radio over, as most other governments have done, it could not and would not, exercise such a degree of censorship action, set under public control as the British Broadcasting Corp. provides, and what the BBC offers is inferior to what Americans have enjoyed from our competitive radio systems. Excellent as the work of broadcast stations has been, there is a growing tendency, by no means universal, to rule out speeches of comment suspected of being critical of the Administration or of the Government. I myself, the Call (Socialist Party newspaper) and I have found this out in dealing with some stations with which we had contracts. It is a very real and serious danger that will not play a significant role in part out of fear of what the Government might do, and in part out of a mistaken conception of certain managers of what patriotism in a democracy requires.

"I have merely this to suggest: let the Administration continually make it clear that it will not take over radio corporations in order to set up a government monopoly and that it will not play a dictatorial role in censoring opinion. Let the responsible officials of broadcasting stations remember, as many of them do, that one of their greatest services is to provide the people with authentic information, and another to keep clear the channels of discussion.

"If this is done, the hope that America in war and peace can escape a Hitler, a Mussolini, or a Stalin, absolute control of the radio has been a more important instrument of power than secret police or concentration camps.

"Let us be warned in time."

# Forums, Properly Directed, Legitimate Morale Aid Declares G. V. Whitney

George V. Denny on behalf of the NBC Town Hall of the Air, leading newspaper, issued a statement over the censorship code as it bears down on debate sessions. Denny has long anticipated the changes war would usher in and has been experimenting for some time with the new censorship code. He has been down on debate sessions. Denny has long anticipated the changes war would usher in and has been experimenting for some time with the new censorship code. He has been down on debate sessions. Denny has long anticipated the changes war would usher in and has been experimenting for some time with the new censorship code. He has been down on debate sessions.

## 'Accredited' Questions

Slips of paper are now distributed to the Town Hall audience for questions. Three representatives working in slips read all questions, size up all answers before speakers hear and get them down front. Both question and questioners is thus "accredited."

Rehearsal system has been working out satisfactorily, giving each a clear command of attention.

Advocates of opposing views would address their respective followers in open communities throughout the country, each appealing to the instincts of the conviction of the audience. On night there would be a mass meeting held in the presence of interested persons would be attended largely by isolationists in that community. The next week advocates of intolerance would hold a meeting attended mostly wholly by the interventionists.

How, then, can we resolve this dilemma in wartime? To shut down the press is to shut down the fundamental rights we are fighting to defend. Yet to permit open exercise of government policy in the guise of exercising their right of freedom of speech, to organize a government action, might easily constitute a menace to our war effort.

Therefore, it is the duty of national spirit, devise means of protecting ourselves against the danger of a Hitler, Mussolini, or Stalin, preserve the advantages of construction.

live free speech? We can, through the widespread use of the principles of the early New England town meeting.

"Contrary to a popular misconception, the town meeting does not usually dissolve rather than intensify conflict by throwing the light of exposure on the private life of a Hitler, a Mussolini, or a Stalin, absolute control of the radio has been a more important instrument of power than secret police or concentration camps.

"Let us be warned in time."

## Seattle Starts On, Too

Seattle, Jan. 20. KIRO began weekly broadcasts of "Public Radio Forum" in cooperation with the Seattle Civic Educational Association. The program will be held on Jan. 24. Each half hour program will have a panel of experts on the subject. The program is an important aspect planned to run for two or three weeks with new representatives of the community. "First one will consider 'Propaganda and the War.'"

## Press-Radio Forum on WBE

A radio forum, combining news-press and radio, will be launched Sunday by Station WFR Program "In Our Opinion," presented by Howard K. Smith, former George Cushing. Frank Lee, of the Chinese Merchants Association, was the first speaker.

With the exception of the Detroit News operated WJZ, which used its newspaper as the basis for its discussions here had kept a wide gulf between until this month which has been closed by the alliance between WFR and the Detroit Free Press and WKZZ and the Detroit Times.

# VIRGINIA ROUNDS SPREADS TO OAST

Benson & Hedges is extending its spot campaign in behalf of Virginia Round and Oast. The company has bought daily news periods on KSPD, San Francisco; KPFB, Sacramento; and KABC, Los Angeles. Maxon is the agency.

# Outline of Wartime Radio Censorship

The Office of Censorship in Washington on Jan. 15 issued a wartime guide for radio broadcasters. It emphasized two sources of danger that might aid the enemy:

1. Through regular domestic language programs which should be utilized to aid the work of spies, saboteurs and fifth columnists.

2. Through language or shortwave programs heard outside the borders of the United States through which vital information concerning our war effort, might reach an enemy or neutral commander.

Most of the suggested precautions (having, of course, the force of compulsion since disregarding them would be fatal to any station) are already in voluntary effect among broadcasters. The Office of Censorship apparently most fears three types of radio programs:

- News programs.
- Ad lib programs.
- Foreign language programs.

As has been the case in England, Canada and Australia, quiz programs and audience participation programs generally will increasingly be required to be pre-organized. (In Australia all quizzes are transcribed for censor sanction two weeks before actual broadcast.)

List of the Office of Censorship announcement reads as follows:

## NEWS PROGRAMS

It must be remembered that all newspapers, magazines and periodicals are censored at our national borders. No such censorship censorship is possible in radio. Scores of stations operating on all classifications of frequencies are heard clearly in areas outside the United States. These stations especially should exercise skill and caution in preparing news broadcasts.

Some 99% of the commercial stations operating in the United States are serviced by one or more news agencies. News teletyped to stations and networks by these agencies will be edited at the source, with a view to observing certain requests set down by the press section of the Office of Censorship. These precautions notwithstanding, the Office of Censorship stresses the need for radio to process all news in the light of its own specialized knowledge. Broadcasters should ask themselves the question, "Would this material be of value to me if I were the enemy?" Certain material which may appear on the news service wires as approved for newspapers may not be appropriate for radio.

It is requested that news falling into any of the following classifications be kept off the air, except in cases when the release has been authorized by appropriate authority.

(1) **Weather Reports.** This category includes temperature readings, barometric pressures, wind directions, forecasts and all other data relating to weather conditions. Frequently weather reports for use on radio will be authorized by the United States Weather Bureau. This material is permissible. Confirmation should be obtained that the report actually came from the Weather Bureau. Special care should be taken against inadvertent references to weather conditions during sports broadcasts, special events or other broadcasts.

Information concerning road conditions, where such information is essential to safeguarding human life, may be broadcast when requested by a Federal, State or Municipal source.

(2) **Troop Movements.** This general character and movements of units of the United States Army, Navy and Marine Corps, or their personnel, without or without the continental limits of the United States; their location, identification, composition, equipment or strength; their destination, routes and schedules; their assembly for embarkation or actual embarkation. Any such information regarding the troops of friendly nations on American soil. (This request as to location and general character does not apply to training camps in the United States, nor to units assigned to domestic police duty.)

(3) **Ships.** The location, movements and identity of naval and merchant vessels of the United States and of other nations opposing the Axis powers and of personnel of such craft; the port and time of arrival of any such vessels; the assembly, departure or arrival of transports or convoys, the existence of mine fields or other harbor defenses; secret orders or other secret instructions regarding light, buoys and other guides to navigators; the number, size, character and location of ships in connection, or advance information regarding landings or commissions in the physical setup of existing shipyards, and information regarding construction of new ones.

(4) **Planes.** The disposition, movements and strength of army and navy units. The time and

location of corps graduations or the equipment strength of any training school.

(5) **Experiments.** Any experiments with war contracts or materials, particularly those relating to new inventions. Any news of the whereabouts of camouflaged objects.

(6) **Fortifications.** Any information regarding existing or projected fortifications of this country, any information regarding coastal defenses, emplacements or bomb shelters; location, nature or numbers of anti-aircraft guns.

(7) **Production.** Specific information about war contracts, such as the exact type of production, production schedules, dates of delivery, or progress of production; estimated supplies of strategic and critical materials available; or nation-wide "round ups" of locally-published procurement data except when such composite information is officially approved for publication. Specific information about the location of, or other information about, sites and factories already in existence, which would aid saboteurs in gaining access to them; information other than that readily gained through observation by the general public, disclosing the location of sites and factories yet to be established, or the nature of their production. "Any information about new or special designs, or new factory designs for war production."

(8) **Casualty Lists.** Total or round figures issued by the government may be handled. If there is special newsworthiness in the use of an individual name, such as that of the revolving engineer, Captain Colin Kelly, it is permissible material. Stations should use own judgment in using names of important persons from their own areas killed in action. The government notifies nearest kin BUREAU casualty's name is released to the press.

(9) **Figures on selective service enrollees.**

(10) **Unconfirmed Reports.** Reports based on information from unidentified sources as to ship sinkings and troop reverses or successes should not be used. In the event enemy claims have been neither confirmed nor denied by established authority; the story ordinarily should be handled without inclusion of specific information; there must be no mention of ship name—only its classification; there should be no mention of army unit designation—just its general description (tank, artillery, infantry, etc.). Commentators, through sensible analyses of reports from enemy origin, should be permitted to point out fallacies or to correct any false impressions which might be given.

(11) **Communications.** Information concerning the establishment of new international points of communication will be withheld until officially sanctioned by appropriate federal authority.

Summation: It should be emphasized that there is no objection to any of these topics if officially released.

These restraints are suggested:

1. **Full and prompt obedience to all lawful requests emanating from constituted authorities.** If a broadcaster questions the wisdom of any request, he should take it up with the Office of Censorship.

2. **Exercise of common sense in editing news, meeting new problems with sensible solutions.** Stations should feel free at all times to call on the Office of Censorship for clarification of individual problems.

## AD LIB PROGRAMS

Certain program structures do not permit the exercise of complete discretion in pre-determining the form they will take on the air. These are the ad lib or "open" types of programs. Generally they fall into four classifications:

- Request programs.
- Quiz programs.
- Forums and interviews (ad lib).
- Commentaries and descriptions (ad lib).

As a rule, the broadcast of such programs will be made, and all stations notified. Stations should make certain that their program departments are fully acquainted with these provisions.

(a) **Request Programs.** Certain safeguards should be observed by the broadcast of such request programs. It is requested that no telephoned or telegraphed requests for musical selections be accepted for the duration of the emergency. It is also requested that all music-bearing requests be made, and of sufficient length of time so that it is honored on the air. It is suggested that the broadcaster stagger replies to requests. Care should be exercised in guarding against honoring a given request at a specified time.

(b) **Forums and interviews (ad lib).** It is requested that the broadcast of such "lost and found" announcements and broadcast material of a similar nature. Broadcasters are asked to refuse acceptance of such material when it is submitted via telephone or telegraph by a private individual. This case involves a lost person, lost dog, lost property or

similar matter, the broadcaster is advised to demand written notice. It is suggested that care be used by station continuity departments in rewriting all such material advertising. On the other hand, emergency announcements issued by police or other authorized sources may be accepted. Announcements bearing official authorization seeking blood donors, lost persons, stolen cars, and similar material, representative of accredited governmental or civilian agency. Such requests should be accepted only when submitted in writing.

(b) **Quiz Programs.** It is requested that all audience-participation type quiz programs originating from remote points, either by wire transmission or short wave, be discontinued, except as qualified hereinafter.

Any program which permits the public accessibility by an open microphone is dangerous and should be carefully supervised. Because of the nature of quiz programs, in which the public is not only permitted access to the microphone but encouraged to speak into it, the danger of usurpation by the curious is increased. In the case of danger here lies in the informal interview conducted in a small group—10 to 25 people. In larger groups, where participants are selected from a theatre audience, for example, the danger is not so great.

Generally speaking any quiz program originating remotely, wherein the group is small, and wherein no arrangement exists for investigating the background of participants, should be discontinued. Included in this classification are: (1) such programs as man-in-the-street interviews, airport interviews, train terminal interviews, and so forth.

In all studio-audience type quiz shows, where the audience from which interviewees are to be selected numbers less than 50 people, program conductors are asked to exercise special care. They should devise a method whereby no individual seeking participation can be GUARANTEED PARTICIPANT.

(c) **Forums and Interviews.** This refers specifically to forums in which the general public is permitted extemporaneous comment; to panel discussions in which more than two persons participate; to news-type broadcasts following such programs as man-in-the-street interviews, airport interviews, train terminal interviews, and so forth.

In all studio-audience type quiz shows, where the audience from which interviewees are to be selected numbers less than 50 people, program conductors are asked to exercise special care. They should devise a method whereby no individual seeking participation can be GUARANTEED PARTICIPANT.

(d) **Commentaries and Descriptions.** (Ad lib.) Special events reporters are advised to avoid specific reference to locations and structures in on-the-spot broadcasts following such programs as enemy offensive action. Both such reporters and commentators should beware of using any descriptive material which might be employed by the enemy in plotting an area for attack.

The broadcaster, in summary, is asked to remember that there is need for extraordinary care especially in cases where he or his authorized representative is not in full control of the program.

## FOREIGN LANGUAGE PROGRAMS

It is requested that full transcripts, either written or recorded, be kept of all foreign language programs. It is suggested that broadcasters take all necessary precautions to prevent deviation from script by foreign language announcer and performers. ("Foreign language" is here taken to mean any language other than English.)

Addenda: The American broadcasting industry's greatest contribution to victory will be the use of good common sense. Too frequently radio in general instead of the individual offender is blamed for the broadcast of such material. It is doubtful, it should not be used; submit it to the Office of Censorship for review. Free speech will not suffer during this emergency period beyond the absolute minimum necessary to insure the protection of a culture which makes our radio the freest in the world.

Broadcasters are asked merely to exercise restraint in the handling of news that might be damaging, or to suggest that broadcasters take a great force in the war effort. Radio is advised to steer clear of dramatic programs which attempt to portray the horrors of combat; to avoid sound effects which might be mistaken for air raid alarms. Radio will be the greatest liaison between the fighting front and the people. Its voice will speak the news first. It should speak wisely and calmly. In short, radio is endowed with a rich opportunity to keep America entertained and rested, and that opportunity should be pursued with vigor.

# DAYLIGHT SAVING STARTS IN FEBRUARY; LISTENING HABITS FACTORS INVOLVED

### Industry Foresees Benefits to Offset Confusion and Booking Rearrangements—War Measure Will Bring Many New Sideliights

The introduction of daylight saving time in February will have, according to observations in the trade, its compensating side as well as creating trouble for the broadcasting business. Even though the pushing back of the clock will be nationwide in scope, it is expected that some network accounts will prefer to change the time of their repeat broadcasts with the result that affiliated stations will have the problem of rearranging the schedules of their local and national spot accounts.

With added daylight there comes a change in listening habits. Advertisers will be inclined to reach some areas at a later hour than they have been accustomed to during the fall and winter seasons.

Where the compensating factor is expected to enter is in advertiser habit. A goodly percentage of accounts have been in the habit of going off the air with the advent of daylight saving. Many of the networks alliance have been in the habit of codating their return with the following morning. It is expected that this change in habit will materialize September as a whole will become a commensurate month to the extent that it has never been before.

## CLOSER TALKERIES FORESEEN IN AUSTRALIA

Geahbers, Dec. 27. With the U. S. entry into the war and the consequent closer relations between Australia and America, plans and discussion are underway regarding increased shortwave program exchange between the Australian commonwealth and the Western Hemisphere. Labor government, headed by Premier John Curtin, is pushing creation of a powerful DX unit to be based at the U. S. There is also widening talk about the possibility of U. S. radio being beamed by shortwave for re-broadcast on Australian stations. American programs are preferred there for those with shortwave DX sets, and English broadcasts are heard here by repeaters. But U. S. radio is unavailable to the general public. Talk is also heard about the possibility of exchange programs between America and Australia.

## 6,000 SEATS FOR MURROW

San Antonio Will Set Aside 2,000 For Kids at 20. San Antonio, Jan. 20. Edward R. Murrow, CBS' London newscaster, will make an address here under the auspices of station KTRSA, at the outdoor Music Bowl at the Municipal Auditorium. Station has lined up cooperation of various civic organizations. The San Antonio School Board has given their endorsement to the scheduled talk and the station has reserved a section of 2,000 seats to be sold to school children at 25c. Auditorium here seats 10,000.

Murrow in Cleveland. Cleveland, Jan. 20. For the second time since their return to the States, Edward R. Murrow, author of "Berlin Diary" and Edward R. Murrow, his former London chief, will appear together at the outdoor Music Bowl at the Municipal Auditorium. Station has lined up the sponsorship of Station WJAB.

Part is acting as chairman of Civilian Defense Committee to which proceeds will be turned over.

## Seek Farmers Scrap Iron

Des Moines, Jan. 20. Station WICD, Des Moines, Iowa, is cooperating with the U. S. Dept. of Agriculture Department in a campaign to get scrap iron on farms to introduce channels. Under direction of Farm Editor Herb Fismbeck, WHO is sponsoring a contest among rural young people in the state with prizes of \$1000 bonds and stamps for those getting the largest amounts of scrap metal to market.

It is estimated there is an average of 1,000 pieces of old metal on each Iowa farm—enough in Iowa alone to construct either 11 battleships, 30 heavy cruisers or 12,500 light tanks.

## Three-Year Suspended Sentence for Youth Who Operated Illegal DXer

Detroit, Jan. 20. The government has sentenced to an unlicensed radio operator. Melvin McKenzie, 22 years old, of Bay City, was sentenced to three years probation by Federal Judge Arthur J. Tuttle for operating an unlicensed shortwave station in the state of Michigan.

Judge said it would be adequate if he wanted for McKenzie's youth and the fact some guys in the sticks haven't caught up to the fact that the country is at war.

## BUY HUTCHINSON'S TITLE

Back From Latin Travels He Assumes CBS DX Post. Qu C. Hutchinson, who has recently completed a five months tour of South America on behalf of the CBS network, has been added to the staff as general manager of the station. His chief aide will be Eugene Fuhlin, who carried on in his absence.

## Deplores 'Soap Operas' of Which His CBC Is a Carrier—He Suggests Improved Ethical Tone

Montreal, Jan. 20. Gladstone Murray, general manager of the Canadian Broadcasting Corp., speaking in Ottawa Wednesday, deplored the "soap operas" which he was taking the initiative in a move to establish a new code of good taste which he accepted and applied by all North American radio chains and that this codification was going forward in consultation with advertisers and advertising agents.

Gleever Bros., Colgate Palmolive and Procter & Gamble are the purveyors of 'soap operas' in this city and he deplored that in French, go over the CBC network, CKAC, French independent radio, and the CBC network. The Metropolitan CFCF has none. This makes soap operas sold for CBC.

In case reference to soap operas

## New Castle on CBS

New Castle, Pa., Jan. 20. WKST, New Castle, last week (12) became a full affiliate of the Columbia Broadcasting System. Station is now carrying five hours of network programs daily, Monday through Friday, 13 hours on Saturday, and nine hours on Sunday.

## WRUL WANTS TO ADD FLORIDA STATION

Application has been made by Walter Lemmon, operator of shortwave WRUL and WRUW, Boston, for FCC permission to add WDMW to his group. He proposes using 20,000 watts power.

WDMW was operated in Florida as the adjunct of the station owned by the Isle of Dreams Broadcasting Co. It was rated at 5,000 watts, and when the FCC at the start of the war ordered all shortwave up to 50 kw, it gave up, as it was impossible to buy the license back for WRUL. Lemmon aims to operate it in Massachusetts and make changes to bring it up to 20,000 watts.

Lemmon's stations were slated to open studios in Radio City, N. Y., by Jan. 1, but up to last week no work had been done in renovating the proposed space. Meantime, WRUL-WRUW have moved their New York office to a new point from the studios of WMCA to WOY.

## New Faces in Cleveland

Cleveland, Jan. 20. Three new announcers and a new program have been added to Cleveland stations.

WTAM has added Frank Fredericks, formerly of WEMP, Milwaukee, and Phil Stahley, dramatic director of WJOL, Jacksonville.

WGAR has Ralph Edge of WCBE, Pittsburgh, on announcing staff and Charles Neumann, former New York with the Westinghouse promotion department at Mansfield, Ohio, will serve in the same capacity at the station.

## Gladstone Murray Makes a Speech

and trash by the manager of the body that runs them might irritate the susceptibilities of the sponsor. Murray continued: "I am suggesting that an improved ethical tone flowing from a greater sense of public and social responsibility should characterize many commercial programs."

Later in the address the speaker said that the CBC from Nov. 2, 1938, to March 31, 1941, had a surplus of \$1,000,000, but did not explain what proportion of this profit came from original and other national and regional broadcasts.

Reviewing the growth of CBC since its formation, Murray said that since 1938 there has been a 48.8% population increase in Canada from 17.4% to 35% from the 1920s to 1940. Program output in the past four years increased from 174 to 353 hours and regional broadcasts.

As to regulation of radio he said it has been done in the United States; less in the United States, but that far-reaching reform on a wider scale is overdue. Regulation and prohibition were not enough. "We are doing all we can in the matter of regulation and prohibition. If we more drastic intervention will be inevitable."

He concluded: "In the pooling of artistic and cultural resources, Canadian radio is destined to play an important, perhaps a decisive, part."

## Inside Stuff—Radio

There was an increase last week of propaganda among trade politicians against Neville Martin, said president of the National Association of Broadcasters to one story. It may have been planned, but he has been invited to accept an offer elsewhere, this as part of an entente cordiale newly beginning to simmer. An anti-diffusion was fairly rampant during the autumn but subsided in part. However, Martin's recent move has reported significance in the possibility that one anti-Miller group may have its own, Walter Deann of WRMS, Milwaukee, set up an liaison between the industry and the FCC, stating that would counter the misarrangement. Friends of Miller resent what they call efforts to penalize him personally for industry-wide faux pas.

Extent to which spots for chainbank announcements are still in demand is reflected by the pressure which CBS officials have been exerting to have spots for the Thursday 9:30 p.m. break have poured in from various directions. Even though Ruthrauff and the FCC, still have their sights on the many of the stations that Lever Bros. was entitled to the spot for its Lifebuoy chainbank announcements because it was the soap account that was taking over the succeeding half-hour for its 'Big Town' program (11:30).

Ruthrauff & Ryan is also the agency on the Bowes end of the Chrysler account.

Bette Davis, Rosalind Russell, Olivia de Havilland, William Powell, Raymond Massey and Thomas Mitchell are the stars of the new stage production of the musical comedy "The Great Waltz" which is being produced by the Theatre Guild. It is expected to be anti-axis. Miss Davis came east Monday (19) for 'An American in Born', Oboler's special on Dupont's Cavalcade of America.

This is the script which Elizabeth Bergner showcased a year ago on Everyman's Theatre, and was deemed too controversial. But that was before Pearl Harbor.

I. B. Kornblum's past has caught up with him. Impelled by a patriotic desire to contribute to the war effort, he has been for Charles H. Oberer in the Twenty-Year Club being organized to include all persons associated with broadcasting industry for two decades. Jaspers's participation in the Harding-Cox election broadcast on KDKA.

Cash handouts on Kay Kyser's 'College of Musical Knowledge' are being abandoned for the duration, and as a patriotic substitute winning contestants will be rewarded with Defense Bonds and Stamps. High score was \$20 bond, with the runner-up getting one of the \$25 denomination and four others being paid off in stamps. Holders of lucky market cards also receive bonds in lieu of cash.

Subsequent to a State senate resolution offered by Rep. Cotsworth P. Means, protesting 'lie-ups' between newspapers and newspapers and radio stations in the South Carolina. Attorney General John R. Daniel has petitioned to the State senate an opinion stating that newspaper combinations were so involved in inter-state commerce that they cannot be reached by present state law.

Edgar H. Kobak, son of the Blue Network's executive v.p., and who was formerly with the NBC International Division, has a weekly script show, "Drafty 592", airing over the shortwaves, WRCA and WBOB. Young Kobak is doing the writing at Fort Knox, Ky. He is also attached to the publicity office of the Armed Force Replacement Training Center.

WCPQ, Cincinnati, is excited because the latest local survey of the C. E. Hooper report reveals it pressing WCKY hard for second place in listener popularity after WLW. Mort Watters has fingers crossed for the next report being the lowdown on the indie station up even with a \$60,000-watt.

Frank Nelson, former Lakewood, Ohio, clergyman (Congregational) who organized an anti-religious radio network in 1940, was recently elected to the Ohio State Institute of Education by Radio is now assistant secretary in charge of public relations with the Church Federation of Los Angeles.

Byron Price, our new U. S. censor-in-chief, talks to broadcasters today (Wednesday) over the telephone circuit of NBC. Stations can plug in to hear what he has in mind as expected. All off-the-record, and, of-course, off-the-air.

## DETROIT'S QUICK CHANGES FOUL QUARTERS ALL BUNCHED

Compliance With Censorship Code Made Instantaneously. Detroit, Jan. 20. Stations moved swiftly here to comply with the new censorship code, one program being taken off the air within an hour after the ruling from Washington. The program was a participation show. The program blitzed swiftly by Ty Tyson's "The Man in the Army" narrative and was substituted of service men, was substituted.

The same station previously cut off Michigan State Highway program because of an indirect reference to the weather, also tabo.

WXYZ has to doctor two of its long-standing shows "The Children's Theatre of the Air" and "The Housekeeper's Club." Station will not resume these two broadcasts.

Harry Helms, who like Tyson, is a writer-actor, has announced that he will be writing "The Housekeeper's Club" with Mrs. Helms' "Corn Till Tomorrow" tonight at 8 p.m. regular platter show, was replaced by a new contract with KOMO, and KOL will be used by the station. The program will not be used and specific requests would not be played in the usual routine.

The International Brotherhood of Electrical Workers, Local 77, have signed a new contract with KOMO, KJR and KOL covering technicians which calls for a \$5 weekly raise, and a 10% raise for KJR and KOL \$47.50; for KOL \$55.00.

Agreement carries closed shop and two weeks' vacation with pay clauses. Action on holidays is still in the talk stage, as are negotiations with KIRO.

The Breakfast Club: NBC blue show out of Chicago six days weekly, added another outlet, WKBH, La Crosse, Wis.

# BIG GROWTH OF DX IN YEAR

## B.B.C. Broadcasts for U.S. (SHORTWAVE)

| Meter | Band | Callign |
|-------|------|---------|
| 11.52 | 9.51 | GSC     |
| 4.10  | 6.18 | GSL     |

**Today (21)**

4:15—London Calling  
 4:30—Mrs. Margaret Biddle  
 4:45—Front Line Family: Episode 203  
 5:00—Music: London Studio Players  
 5:30—Program for Newfoundland and Labrador  
 5:45—News  
 5:55—Analysis: Patrick Lacey  
 6:00—War Commentary: The War at Sea; Lieut. Commander Woodroffe, R.N.

8:10—London Calling  
 8:15—News (In French)  
 8:30—Canada Calls from London  
 8:45—With Canadians in Hospital  
 9:00—C. H. Wilmut  
 9:10—"Thank You, America"  
 9:15—London Calling  
 9:25—Civilian Defense Talk: Stanley Maxted  
 9:30—Music: BBC Orchestra  
 8:00—News  
 8:10—Listening Post  
 8:15—"Startling" Review with Vera Lynn  
 8:30—British Speaker: L. W. Brockington  
 8:45—Front Line Family: Episode 203 (Repeat)  
 9:00—Headline News  
 9:15—Something Going on in Britain  
 9:45—London Calling  
 9:55—Daily Service  
 10:00—Sines of War: From the supply point to the front line!  
 13—Coal  
 10:15—Britain Speaks (repeat)  
 10:30—Radio Newscast  
 11:00—"Britain Sings": Swansons and District Male Voice Choir  
 11:15—Democracy Marches (Repeat)  
 11:25—"Thank You, America"  
 11:30—Late News and Views  
 11:40—Sign Off

**Thursday (22)**

P.M.  
 6:15—London Calling  
 6:30—"And Now—Some Music"  
 6:45—Front Line Family: Episode 204  
 7:00—"Hello, Children!" Parents' messages to evacuees in Canada, U.S.A.  
 8:15—"H. G. Wells' novel 'The History of Mr. Polly': Episode No. 3  
 8:30—Calling the West Indies: Things That Endure; A. D. Meckle  
 8:45—News  
 8:55—Patrick Lacey  
 9:00—"The War in the Air": Oliver Stewart  
 8:10—London Calling  
 8:15—News (In French)  
 8:30—Canada Calls from London

7:00—Democracy Marches: William Holt  
 7:10—"Thank You, America"  
 7:15—London Calling  
 7:25—Civilian Defense Talk: Stanley Maxted  
 7:30—Music: BBC Chorus and Orchestra, directed by Leslie Woodgale  
 8:00—News  
 8:10—Listening Post  
 8:15—"AI Your Request" (recordings)  
 8:30—"B. Prastly"  
 8:45—Front Line Family: Episode 204 (Repeat)  
 9:00—Headline News  
 9:15—Musical Farewell to Col. Miller, for 43 years Bandmaster of H. M. Grenadier Guards Band  
 9:45—London Calling  
 9:55—Daily Service  
 10:00—"Back Home": War time life in the small towns of the British Isles. 6 Popular, London  
 10:15—Britain Speaks (Repeat)  
 10:30—Radio Newscast  
 11:00—"The Tippers of England": With the BBC Military Band  
 11:15—Democracy Marches (Repeat)  
 11:25—"Thank You, America"  
 11:30—Late News and Views  
 11:45—Sign Off

**Friday (23)**

P.M.  
 4:30—MacDonald Hastings  
 4:40—Talking to Women  
 4:45—Front Line Family: Episode 205  
 5:00—Albert Sandler Trio  
 5:15—Jane Welsh, the Radio Girl Friend  
 5:45—News  
 5:55—Kevin O'Carroll  
 6:00—"The War on Land": Capt. Cyril Falls  
 8:10—London Calling  
 8:15—News (In French)  
 8:30—Canada Calls from London  
 7:00—Democracy Marches  
 7:10—"Thank You, America"  
 7:15—London Calling  
 7:25—Stanley Maxted  
 7:30—"Wings Abroad"  
 7:45—Macdonald Hastings  
 7:55—Talking to Women  
 8:00—News  
 8:10—Listening Post  
 8:15—"Works Wonders," from War  
 8:20—"William Steed"  
 8:45—Front Line Family: Episode 205 (Repeat)  
 9:00—Headline News and Views  
 9:15—"Oliver Twist": Episode No. 3  
 9:45—London Calling  
 9:55—Daily Service  
 10:00—Civilians' War: The Work of the Royal Observer Corps  
 10:15—Britain Speaks (Repeat)  
 10:30—Radio Newscast  
 11:00—Music of the Allies: Belgium  
 11:15—Democracy Marches (Repeat)  
 11:25—"Thank You, America"  
 11:30—Late News and Views  
 11:45—Sign Off

## DON FRANCISCO GIVES DETAILS

**Institute of Radio Engineers Meeting in Manhattan Also Hears Adolfo T. Contentino, Radio Chief of Argentina**

### 'RE-BROADCAST' ISSUE

At the dinner of the Institute of Radio Engineers in New York City last week a dimensional picture of the growth of United States short-wave activities in the past year was presented by Don Francisco, Director of the Communications Division of the Office of the Coordinator of Inter-American Affairs (more familiarly known as the Rockefeller Committee) Francisco revealed that:

1. U. S. shortwaves a year ago were on the air a total of 78 hours daily. Now they are on 132 hours daily—in 19 languages.
2. Total number of newcasts a year ago was 72 a day. Now there are 208.
3. Year ago total time consumed by newcasts was 18 hours a day. News is aired now 52 hours a day.
4. Year ago DXers were operating on from 10 to 85 kw. Now all are on at least 50 kw and one is as high as 100 kw.
5. If the power of all transmitters were averaged it would show an increase from 21 to 52 kilowatts.
6. Stations have greatly increased personnel. One shortwave has a budget four times that of last year; another has trebled its staff; a third has doubled its staff.
7. To other American Republics alone, there are a combined total of 54 hours of broadcasts a day. Of these, 15 hours are news. Total number of news programs to South and Central America has been increased from 39 to 63 daily.

Broadcasting is an arm of national defense, Francisco declared. But he (Continued on page 30)

## French Lux Theatre From Montreal Will Bring In Gabin, Simon, Damita

### That Arab, Hitler

Boston, Jan. 20. Arabic is used to reply to the Japs by WRUL, short-wave station, to debunk stories that Japan is telling to the effect that Hitler is a modern and a direct descendant of Mohammed.

It was discovered that millions of Mohammedans in the Far East are led by those who understand classical Arabic and are gullible enough to believe the absurd Japanese propaganda. Fud Mufarij, Arabian native, has prepared scripts in classical Arabic exposing the fallacy of the Jap propaganda.

Montreal, Jan. 20. Lever Bros. (Lux Toilet Soap) will inaugurate tomorrow (22) the Lux Radio Theatre Francais, French language version of the popular American drama hour. It will be based on the same formula as the Hollywood original and Cecil DeMille as 'producer' will give the undertaking his blessing from Hollywood. Program is to be aired over CKAC, French language independent station this city; CHRC, Quebec; and CFBF, Rimouski, and will continue every Thursday for an hour throughout the year with a summer lay-off of eight weeks.

Also from Hollywood, Charles Boyer will felicitate Paul L'Angelet, of Radio Programme Producers, Ltd., Montreal, who will be producer and director of French Lux Theatre plays.

The play that inaugurates the series will be 'L'Algon', by Edmond Rostand. Sita Bidder will star and support will be well known French and French-Canadian actors.

Later the Lux Theatre will bring name French actors to Montreal and these will include Jean Gabin, Simone Simon, Michele Morgan, Lili Damita, also Ramon Novarro the Mexican; John Lodge, Elissa Landi and Ludmila Plioseff are pencilled in.

## Writers Guild Seeking Contract on Shortwave With Columbia Web

The Radio Writers Guild is negotiating with CBS for a contract covering writers in the network's news and shortwave departments. News deal is a renewal, but the shortwave pact will be the first the organization has obtained.

Guild has contracts covering news, dramatic and continuity writers at NBC, but none for shortwave.

### OUR WINNIE, TOO

Australian-Made Series on Prime Minister Getting U. S. Dates New

Boston, Jan. 20. "Imperial Leader," the story on Winston Churchill, produced in Australia with a British cast, started last Tuesday over WTV, New Orleans, sponsored by American Brewery, KROD, El Paso, Texas, by El Paso Electric Co., and KBUW, Burlington, Iowa, as a sustainer.

Series of 52 quarter-hour transcribed episodes, is distributed by Kasper-Gordon, Inc.

## KELLOGG KRISPIES USE CKAC'S LOVE STORIES

Montreal, Jan. 20. Kellogg Krispies has bought five quarter-hours per week, Monday through Friday, from CKAC as of Jan. 18.

Broadcast titled 'Histoires d'Amour' (Love Stories) with Rene Coutlee and Yvonne Brin Dumont, narrators.

**5000**

In the Intermountain Market it's KDYL . . . the station that brings the people look for!

**KDYL**  
 The Popular Station  
 SALT LAKE CITY NBC

5000 WATTS—560 Mc.

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**5000 WATTS—560 Mc.**

APPLIES FOR LICENSE UNDER THE OCEANOGRAPHIC PUBLISHING COMPANY AND WCV, NATIONAL CITY • REPRESENTED BY THE KATZ AGENCY, INC.

# TOO SOON FOR CLEAR PROGNOSTICATION ON PRIORITIES CANCELLATIONS OF SHOWS

**Soft Drinks Using Sugar May Be Hit — Spur Withdraws — Coca-Cola As Is for Some Time — Imported Ingredients May Affect Some**

Advertising agencies handling products that are figured to be seriously affected by priorities and imported materials declare that it is too early to determine just what move such accounts will make in reworking their advertising expenditures. Concern in agency quarters is that as far as radio is concerned any market research in these factors would not be felt, if at all, into the next quarter of 1942. Manufacturers and distributors will know by that time, say the agency men, whether they are going to be able to solve both their ingredient and packaging problems.

Canada Dry, which has been plugging a comparatively new brand, Spur, by way of the 'Kitty and Michael' program on the Blue Network, constitutes the first breakaway in the soft drink field. This series does its final broadcast Feb. 6. The freezing of sugar quotas at the 1940 level for beverage mixers has cut Coca-Cola's output by 40% but that company, according to its agency, D'Arcy, has not as yet determined what changed advertising policy it will pursue. It is believed that Coca-Cola will in any event maintain a network campaign, even if it finds it necessary to reduce the amount of expenditures on CBS and Mutual. The 'Spotlight Band' series on the latter web switches to the 9:30 spot Feb. 1 and that six-times-a-week schedule is good at least for 13 weeks. It is also figured that both local bottlers laying off local radio spending the national beverage distributor will be inclined to give their franchise holders some advertising support by the network route.

Other beverage accounts that have for years been active in radio on either a network or a spot basis are Royal Crown Cola, Pepsi-Cola and Dr. Pepper. Each of these has spot campaign running currently and in no instance as yet has there come even a suggestion of cancellation. As for the drug group, which is faced by problem of ingredient importation as well as packaging there has been but one radio ad and that's the Mennen program on the Blue, 'Capt. Flagg and Serg. Quirt.'

## Ford Dealers Biting

Los Angeles, Jan. 20.

Notwithstanding that they have nothing to sell beside service, Ford Dealers of Southern California are continuing their sponsorship of the Bob Garred nightly newscasts on KNX. Cash outlay is around \$1,100 weekly and new deal signed last week is for 15 weeks to round out the '26.

## Eddie Cantor Show DX To Latins With Fairbanks And Romero in Cast

Eddie Cantor program for Gal Hepatica tonight (21) has Douglas Fairbanks, Jr., recently returned goodwill ambassador to Latin America, and Carlos Romero, Latin American tenor. Show will be shortwaved to Latin American countries over WRCA, WBBJ, New York (NBC), and WROB, Boston (Westinghouse).

## LALOUS BACK TO MEXICO

See Business Outlook There Better Than U. S. or Argentina

Adrian Rene Lalous, announcer from XEW, Mexico City, has left New York City after a month's visit. He came here to investigate an export job offered him by Sterling Products but decided that the prospects were better in Mexico where radio is booming just now and several announcers are strictly in financial clover.

One possibility of his going to Buenos Aires for L. Walker Thompson also was pending for a time.

Lalous is at home in both Spanish and English. He is a Mexican of nearly French descent.

## 'The Shadow,' Also Foster, Sponsored Over KABC

San Antonio, Jan. 20.

San Antonio Seven Up Bottling Co. in heavy use of radio time heretofore on the sports side) will sponsor 'The Shadow' of the Mutual line through KABC here each Sunday as well as the daily news commentary of Cedric Foster, also Mutual.

Bottling company will sponsor local sports events as before as events mature. Accounts are handled through the Coulter-Mueller-Grinstead agency.

Cincinnati—John Still, announcer, formerly with WHIO, Dayton, O., joined the WLW staff Monday (19).

## Helped Stop Strike

Minneapolis, Jan. 20. With school janitors and the school board at loggerheads over wage demands and a strike which would have caused the schools' closing threatened, WCCO gave over 15 minutes to the controversy. Representatives from each side debated the differences.

Following the debate, the parties were brought together and the strike averted.

## Adkins, Theatre Batonist, In Regular WCAE Spot

Pittsburgh, Jan. 20.

Max Adkins, conductor of W.B.'s Stanley Theatre orchestra, will do series of weekly half-hour musical programs for WCAE every Thursday night. He'll use his regular pit band, with the violin section omitted, and has Blanche Mason, newcomer to local radio, for the vocals. Show will be sustaining at the outset.

## B & K TELEVISION NOW AN ARMY SCHOOL

Chicago, Jan. 20.

Balaaban & Katz Corp. makes the latest midwest television operator to turn over its facilities as a training school in high frequency radio for service men. This project is a contribution to the Navy, with B & K underwriting all expenses. Lt. William Eddy, who retired from the Navy because of deafness and has been technical director of B & K's WBBK, will be in charge of the school.

WBBK, CBS' Chicago key, recently assumed a similar obligation in behalf of the Army signal service and has received almost 4,000 applications for enrollment in its free- tuition technical school for radio technicians and telegraph operators.

Station, which is contributing space, time and instructors, figures to put 600 students through the basic technical course every 12 weeks.

Seattle—Jerry Morris now an announcer at KOL.



**MARK WOODS—President**

Mark Woods has an unusually broad background in radio. A former broadcasting executive was before the formation of the National Broadcasting Company, he played an important part in NBC's financial and administrative policies from its inception, its administrative affairs, and its treasury.



**EDGAR KOBAK—Executive Vice-President**

Edgar Kobak takes office with a distinguished record of executive experience behind him, both in radio and in other fields. When not yet thirty he had become vice president of McCaughey, and since that has served as NBC sales vice president, advertising campaign executive, and vice president in charge of Blue Network sales.



**TRACY MOORE**

Director Sales Manager



**MERRITT S. SCHOMFIELD**

Chief Legal Counsel



**GEORGE H. BENSON**

Editor Sales Manager



**R. J. NAUSER**

Longtime Announcer

# WHO'S WHO



**LUNFORD F. FANDELL**

Vice President and Treasurer



**KEITH FIGGINS**

Vice President in Charge of Finance



**PHILIP CARLIN**

Vice President in Charge of Programs



**DON E. GRAHAM**

Vice President in Charge of Western Division



**EDWARD R. BORSOFF**

Vice President in Charge of General Division



**FRED H. THOWSER, JR.**

General Sales Manager



**E. F. H. JAMES**

Director of Publicity and Promotion



**DOROTHY KEMBLE**

Contracting Accounts Editor

### RENEW 'BETTY AND BOB' FOR UNION BISCUIT

'Betty and Bob,' recorded serial recording, has been renewed by Union Biscuit of St. Louis on five midwestern stations. An additional five stations have also been added by the same account, through the Gardner agency, St. Louis.

Same program has also been renewed by A. E. Stanley Co. through Blackett-Sampig-Stummert, Chicago, on four stations. Total of 28 stations carry the show for various regional and local sponsors.

Younger Wythe Williams as NBC 'Ion Wythe' Williams, son of commentator Wythe Williams and a former aide at the American Embassy in Paris, has joined the NBC shortwave staff as a French language broadcaster.

After the fall of France, he remained in that country for nine months, returning to the U. S. last June.

### Army Wives Series

San Antonio, Jan. 20.

'Army Wives' is the title of a new series of programs being aired over station WOAI, San Antonio, each Saturday morning. Broadcasts are in charge of Leona Bender, director of women's activities for the station.

Each week a wife of an army officer stationed at one of the army or flying fields or camps is presented and interviewed by Miss Bender.

### Harpole-Rothwell Seek Plainview, Texas Okay

Plainview, Texas, Jan. 20.

W. J. Harpole and J. C. Rothwell have formed a partnership and have filed petition with the Federal Communications Commission.

Want authority to construct a radio station here to operate on 1400 kilocycles with a power of 250 watts, unlimited time.

# ALL FEDERAL AGENCIES SEEKING TIME NOW BOOK THROUGH A SINGLE SOURCE

## Soldiers Only in Audience For WOAI's Sister Team

San Antonio, Jan. 20.

'You Asked for It' is the title of a new series of weekly studio broadcasts on WOAI for army personnel. Program has been arranged through Lt. Col. Royden Williamson and Lt. Phil North of the Public Relations office of Fort Sam Houston, station WOAI.

Each week the Duffield sisters, vocalists will entertain with a quarter-hour program of songs to a specially invited studio audience. The girls' trio will feature songs that have been requested by the men in the service.

## Meservey, Under Lewis, Will Centralize Clearances—First Time Any Progress Made Against Government Radio Confusion

### Super-Sound Chartered

Albany, N. Y., Jan. 20.

Super-Sound, Inc. has been chartered to conduct a business in recording and transcribing devices, office to the assistance of radio stations, in New York. Capital stock is \$15,000, \$100 par value.

Directors are: Arthur G. Previn, Washington, D. C.; James Rice and Joseph Rubenstein, Manhattan Beach, Brooklyn.

Alexander Kopp, Brooklyn, was filing attorney.

Washington, Jan. 20.

Designation of W. B. Lewis, former CBS vice-president in charge of producer of the new OFF radio, to head broadcasting, will provide the long-delayed central government booking office to the assistance of radio stations for grants airings. President Roosevelt last week instructed all governmental units creating programs to clear their requests for time through Lewis, who is assistant director of the new OFF radio and figures.

While not intending to curb the existing government programs, Presidential Secretary Stephen T. Early advised Archibald MacLeish, the OFF director, that the Radio Division, headed by Douglas Meservey, former NBC executive, is to supervise the bookings. No interference with short-wave propaganda activities is desired, the letter emphasized, though Lewis' staff was advised to consult with both Col. William J. Donovan, the Coordinator of Information, and Nelson Rockefeller, Coordinator of Cultural Relations, in order to avoid any duplication and conflicts.

Specific assignment is to give guidance to Government departments and agencies and to the radio industry as a whole, and MacLeish was told to notify all Federal departments of the arrangement.

Early's letter acknowledged there have been numerous inquiries from bewildered industry people, puzzled about filling all the requests coming from scores of Federal outfits anxious to secure free time.

The OFF presumably will supplant the radio section of the Office of Government Reports (formerly the National Emergency Council) which never had very great success in bringing out reports in a manner of handling the very expediting problem.

Mostly, the OGR program for network scheduling of such events as Presidential speeches and other cabinet-member oratory, rather than what slipping into the many obscure bureaus and agencies with either transcriptions or scripts. Industry people have chafed at the parade of times, and they're insisting their particular project is of 'must' character and vitally important to national defense.

To turn them down without inviting retaliatory measures has been one of the industry's worst headaches, and the growth of the government, accentuated by the broadening defense and war efforts, has intensified the need for supervision.

Theoretically, the herds of public-hungry minor bureaucrats and press agents in the government service will have to make their own moves via Lewis and the OFF. Whether the system can be established is a matter of some doubt in the minds of many industry figures, some of whom fear that it will be more risky, rather than easier, to turn down requests coming from a single office. Fear of retaliation has been voiced, though the personalities in the set-up have had the effect of minimizing such uneasiness. As much as some schemers unquestionably would be disposed to keep a catalog showing each station's response and such a record could be put to damaging use as a license renewal hearing or other government proceeding. On the whole, industry feeling is that the OFF, if sufficiently aggressive and persistent, can ease the load and bring about much more satisfactory programming.

## Selling WLAK, Lakeland

Miami, Jan. 20.

Bradley R. Eidmann, owner of WLAK, Lakeland, has applied to the Federal Communications Commission, for permission to transfer the station to S. O. Ward, who has agreed to buy all the stock in the licensee company. Purchase price is \$25,000. Ward was employed on WLAK. He resigned after making the deal.

Eidmann said that he was disposing of WLAK because of poor health. He also owns WIFU, Cookeville, Tenn.

# ON THE BLUE

## Key people who will direct advertising and sales services of the Blue Network Company, Inc.

A COMPANY is people. And we are proud of the people who make up the newly formed Blue Network Company—some 500 men and women, young in years but nearly all of them old in radio. We wish we had room to let them all take a bow on these pages, for it is on their teamwork that our new Company's service to you will depend.

But at least, and without false modesty, we'd like to present to you the key people who are most directly concerned with the sales and advertising services of the Blue. We'd like you to know them better, because they are the ones who will be calling on you, and working with you to reach more ears per dollar, to make "sales thru the air with the greatest of ease."

The Blue is now commencing its sixteenth year. The new Company will own and operate stations WJZ in New York, WENR in Chicago and KGO in San Francisco. Blue Network programs will also be heard over more than 100 independently owned stations affiliated with the network—stations whose public-spirited service to their communities has been a major factor in the success of the Blue in the past.

For fifteen years, the Blue Network's advertisers have presented a diversified schedule of popular programs, and the Blue has supported and balanced these commercially-sponsored programs with radio's greatest roster of cultural, news and public-service features. The Metropolitan Opera broadcasts (now sponsored), America's Town Meeting of the Air, the National Farm and Home Hour, the Music Appreciation Hour, the Symphony, National Vespers, Great Plays, the Breakfast Club, Club Matinee, and many of the country's leading dance orchestras are examples. To maintain and improve such high program standards, the Blue Network will be counselled by an Advisory Committee elected by the network's independent affiliated stations.

To advertisers, the Blue will continue to offer a nationwide medium which means lower distribution costs. To Radio Row and advertisers alike, the ability and wide experience of the men and women of the Blue Network, and the new enthusiasm with which they approach their jobs, mean that America's second oldest network has taken a great step forward. Today, more than ever, "It's easy to do business with the Blue!"

BLUE NETWORK COMPANY, Inc. A Radio Corporation of America Service

THE Blue NETWORK

Sales thru the air with the greatest of ease

# Bacher Exits But Not Laughingly

## Network Premieres

### WGN Program Boss Gets a 'Right Now' With Departure From Trib Organization

Chicago, Jan. 20. William A. Bacher, who came from Hollywood into WGN two years ago to revise the WGN production set-up as general production and program manager, exited suddenly from the station last week when, on direct orders from Col. R. R. McCormick, he was summarily ousted. Bacher was placed on notice by McCormick last December, but at that time was given the choice of remaining until the finish of the opera season of "Chicago Theatre of the Air". But situation continued so strained for WGN that orders came through for Bacher to pack up immediately. McCormick remained. Bacher's strength in the WGN organization even when the rest of the Chicago Tribune and WGN executives had turned their backs on him, but finally even McCormick had to call the deal off. Bacher came in with an entirely free hand on production with full backing from McCormick, but instead of sticking to production Bacher began interesting himself in sales and service operations of the station, and what's more, began colling on Chicago Tribune execs and departments, causing considerable confusion among executives who weren't sure just what authority Bacher had from the colonel.

Two items led particularly to Bacher's exit. First, was his method

of handling the operettas on "Chicago Theatre of the Air". Despite protests from listeners and requests from WGN executives he altered the operettas by cutting the music portions down to a minimum and building up the drama parts. Singers that were brought in for big numbers were left to sing one or two numbers. Biggest squawk came over Bacher's treatment of "H.M.S. Pinafore". Late last fall McCormick, through WGN, asked Bacher to put a salute to a new Mutual affiliate on "Chicago Theatre of the Air". The new station was WKNY, Kingston, N. Y. Request had come direct from Mutual executives, and was deemed important for the good-will of Mutual with its stations. Bacher refused, and was shortly after that program director, who will primarily be an idea man, and a producer-director to handle actual operations on the various shows.

**MORE SCHOOLS FOR RADIO TECHNICIANS**

Hartford, Jan. 20. All Connecticut radio stations and several of the higher bracket schools in the state are cooperating on a plan to develop radio technicians and technicians for the various government armed forces and services.

Classes will be open to high school graduates, mixed sexes, at least one year math and also to cripples.

General Manager Franklin Doolittle of WDRC has been appointed by the National Defense Committee of the U.S.A. to represent the Connecticut radio stations in the effort. Will cooperate with Dean J. H. Lampe of the Department of Engineering of the University of Connecticut.

### KMBC, Kansas City, Clear Way for Its New Antenna

Kansas City, Jan. 20. The way has been cleared for KMBC, Kansas City, start the erection of its new 544-foot antenna in northwest Johnson County, Kan.

The township concerned last week cleared the station the necessary permits in a district court in Olathe, Kan. had the previous week vetoed the efforts of some Mission, Kan. residents to prevent the tower installation.

### KGFI'S ASIATIC TONGUES

Adds Thai to Dutch, Tagalog, Mandarin Chinese from Frisco

San Francisco, Jan. 20. KGFI, already shortwaving news in Dutch, English and two dialects, added an eighth—Thai—starting Monday (19). News in Thai beamed from Bangkok (Siang) at 10:15 and 2:45 a.m. Outlet also considering adding Malay, according to Manager E. Harris. Report shortwave went back from Singapore Friday (16) said station is still being heard there with no fading or atmospheric interference. Languages being used by KGFI also include English, Spanish, French, Dutch, Tagalog, Mandarin and Cantonese Chinese.

### WLW's 23,037 Calls

Cincinnati, Jan. 20. WLW in its latest promotional piece, "23,037 Calls on the Man Who Moves Your Merchandise," reviews the findings of a corps of researchers on two questions propounded during a survey which the station undertook recently. Druggists and grocers were visited and to each was put the questions, what type of advertising they considered most effective for their type of products and what radio station they chose for the same objective.

The druggists reported 8.7% in favor, while 61.9% in favor of WLW, while the grocers' reply was 77.2% for radio and 60.8% for WLW. The survey was conducted in 14 mid-west cities and towns.

# Trade-Bureaucracy 'Feud'

Continued from page 21

of DBC committee No. 6, which is the shortwave group. It ended in a deadlock, nothing more than harsh words, through the quick maneuvering of chairman Walter Evans, who of Washington assumed the role, the song may be over, but the melody lingers on.

### Called as Chester

It's all said to have started when Murray Sherman, head of the radio division of the Coordinator's office, was speaking and made some mention of every licensee but one giving full cooperation. Chester, CBS exec in charge of shortwave, assumed the reference was to his outfit and before long to Perry meant the reference in the Coordinator's office.

Chester is said then to have repeated Person's remarks as being, in essence: "We're running things now and the program's going to be different. You don't have to worry about your commitments to the listener's office."

With that, Persons, who was at the meeting, arose and shouted at Chester: "Well, I think you're a liar; you have a witness to what you said."

### Evans Steps In

Chairman Evans at that point brought the gavel down and switched the subject. Persons later announced he wanted to apologize and Chester did likewise.

Persons' reported assertion that you don't have to worry about your commitments to the Rockefeller office referred to an arrangement by which the Rockefeller and Donovan groups share time on the DXers. This agreement, reached between them, is said to have been initiated by the President, making it official.

Under its terms, Donovan's group has the use of the six after midnight and during the day and the Rockefeller's get it during the evenings. This method, usually all countries can be reached during their evening hours, usually the best listening time. Broadcasters have had very cordial relations with the International Affairs office, but so doubly resented any intimation that they might break their commitments to the Rockefeller office.

Chester's reference to a "witness" to Persons' assertions meant Ed Cohan, CBS' chief shortwave engineer, to whom Persons first talked. Cohan is said to have brought the subject matter of such importance that it should be imparted to Chester directly and took him to see the CBS S.P.

### G. E.'s Attitude

General Electric is also liked at Donovan's office because of its hurried action in virtually constructing GE's new 100,000-watt transmitter, WQGO, for removal to the Coast. GE only had the transmitter in use for a short time and was anxious to experiment with an idea shortwave engineers had for airing to the Far East by directing the beam over the

North Pole. They felt that might prove even more successful than trying to reach Russia with the beam. Francisco, Furthermore, it would keep the nation's most powerful transmitter from going off the air, or together for the three or four miles more it will take to move it to the Coast.

Brophy's organization didn't agree, however, and GE was virtually forced to stand with the equipment. It's understood to have received \$100,000 for it, presumably from the Government.

What the DX operators as a whole fear is that sudden changes in programming will mean a loss of the Coordinator and enforced by the Federal Communications Commission might mean years of large audience. Listeners get used to picking up a certain program at a certain time on a certain wavelength. It takes a long time to build them up to tune in regularly. The sudden switch means the whole build-up process must be gone through all over again.

# Big DX Growth

Continued from page 21

added: "We need even more hours of shortwave broadcasting... even stronger power... better equipment... more programs in foreign languages... more and more programs that promote understanding and friendship... less expensive receiving sets... bigger and bigger audiences."

### Cosentino's Speech

Guest of honor was Adolfo T. Cosentino, chief of the Bureau of Radio Communications of Argentina. Radio, he declared, can, quicker than any other medium, the job of preparing for the birth of a new spirit saturated with the liberal tradition of America... capable of establishing the foundations of a world free from fears and anxieties.

Problem of financing international cultural programs, such as he suggested, must be given great thought. Argentine radio expert asserted. Would it be advisable for the government, cultural institutions or the broadcaster to undertake it, he asked.

Because most people in Latin America, just as in the United States, listen to local stations much more frequently than shortwave, international radio broadcasting must be further developed. Francisco declared.

How soon Richardson departs depends on the speed with which he can teach his successor the ropes.

### Stan Richardson Moves

Richardson, Coordinator of International Broadcasting, will depart that post this week or next to become assistant to J. H. Ryan, in charge of radio censorship in the office of U. S. Censor Byron Price.

# WGN

## AVAILABLE!

- Tested, Proven, Unquestioned Program Appeal!
- Broke All Mail Response Records at a 50,000 Watt Station!
- Studio and Listening Audience Participation!
- Suitable for Large or Small Network Presentation!
- Cost Low Enough for Single Station Use!

### PROOF OF PUDDING!

This show was sponsored by one of America's leading manufacturers. The results are very complete with proven record, is available—no cost, no obligation!

### PRICE IS RIGHT!

No fancy charges—no foolish padding—just solid Radio Showmanship at a sensible price.

\*\*\*\*\*

YOU CAN BUY THIS SHOW AS A COMPLETE PACKAGE, FULLY PRODUCED, OR YOU CAN PURCHASE THE SHOW RIGHTS

for full information write

**LEIGHTON & NELSON**  
SCHENECTADY, N. Y.

## Put Your 1942 Sales Money on a

# WEE

For more than ten years, listener-interest surveys of the Detroit radio audience show WEE far out front.

Associate Station WEE-D-11  
George F. Hollibaugh Company  
Basic Radio Network

## Divide Writers Between NBC and Blue

**Titterton Will Have a Counterpart in Blue —  
Wulf Roberts Stays NBC**

Lewis Titterton, script editor of NBC is set to stay with the Red network in the spirit of the company's personnel. Another script exec will be assigned to the Blue network.

Staff scribes who remain with the Red include Hannal MacDougal, Edna Birchey, Neal Binchey, Richard Leach and Richard McDougall. Going with the Blue will be Elizabeth Todd, Tom Langen, Charles Newton, Gordon Nugent and Eleanor McCarthy. Both writing staffs will probably be enlarged.

Wulf Roberts, production head, is understood slated to stay with the Red, with an undisclosed man already picked for the same assignment. The NBC's Actual division of the producer personnel hasn't been revealed.

## Babson Rates Portland, Ore., a War 'Beehive'

Portland, Ore., Jan. 20.

Portland is rated as one of the best cities on the business map today by Roger W. Babson, the economist.

The national war production program has turned the Pacific Coast into a beehive of industry. The volume of business in Portland is 25% ahead of last year, reported Babson.

"Such a gain means but one thing—greater purchasing power. Local theatres and restaurants are getting their share of the worker's dollar and attendance at amusement centers will note a further gain in the months ahead.

The high level of business now prevailing in Portland will be exceeded during the year 1942."

## Menthalatum's News

San Antonio, Jan. 20.

The Menthalatum Co. is airing a new series of newscasts over the Texas State Network and station KABC each weekday. Speaker is Porter Randall.

Other stations airing the series are KABC, Abilene; KPDA, Amarillo; KNOX, Austin; KBBT, Big Springs; WRD, Dallas; KRRV, Sherman; KFPZ, Fort Worth; KRFY, Lubbock; KJRH, Midland; KPFL, Paris; KGKL, San Angelo; KTEAM, Temple; KCMC, Texarkana; WACC, Waco, and KVVC, Vernon.

## Luke Roberts' CBS Chore

Portland, Ore., Jan. 20.

Luke L. Roberts, educational and arts program director for KOIN, now has title of CBS educational director in the Northwest. The area covers Oregon, Washington, Montana and Idaho.

Roberts, who joined KOIN a year ago, was formerly director of KOAC in Corvallis, Oregon. He was one of the first broadcasters to receive a Fellowship from the Rockefeller Foundation, which he used to study radio technique and production in 1938.

## WNOX's Huckleberry Rangers

Knoxville, Tenn., Jan. 20.

Indian River Medicine Co., LaFollete, Tenn., has increased its schedule over WNOX, Knoxville, with the addition of a six-hillbilly show, "Huckleberry and His Indian River Rangers." Cast is headed by Willis Fulton as guitar-tuner. Series plugs the company's principal product, an herbal tonic.

Same account is already using two daily spot announcements, a five-minute transcribed show Friday nights and a 60-minute "All-Star Radio Jamboree" Saturday night.

Del Camp, WTAG, Worcester, announcer, is back on job after a brief stay in a Boston hospital where he underwent treatment for a leg injury suffered a month ago.

Jerry Slinger, formerly of station KCM, Kansas City, has joined the staff of station KTAZ, San Antonio, for continuity, sports, and special events in cooperation with Jack Mitchell.

## Fibber to Hope to Red

Hollywood, Jan. 20.

Templed by the perfect setup for a running gag through three comedy programs that follow one another in the Tuesday night lineup on NBC, producers of the three shows finally agreed. "Fibber and Molly" started it off with the mystery about who broke Mrs. Uppington's window. Bob Hope, in the following week, kept the gag alive for the oncoming Red Skelton entry, which gave out with the solution: that Ozee Nelson did it with a BB gun.

Likely that the running gag will be repeated inasmuch as the sponsors of the three programs are non-competitive.

Tim Healey on WTRY, N. Y.

Troy, N. Y., Jan. 20.

Tim Healey is now heard on a 10-minute transcribed program five afternoons a week over WTRY for Force coral (Fiecker).

Maxon, Inc., placed the show on the Troy station, starting Jan. 19.

## Auto Exits and Other Bearish Factors Noted in Local Radio Advertising

Local stations, according to reports from station reps during the past week, have begun to experience something of a drop in home-town business. The loss has been noticeably sharp from auto dealers and some appliance distributors, but the general feeling is that the spots which have opened up will be absorbed within a short time by national spot accounts. The broadcasters aren't certain whether the local cancellations, aside from the auto dealers, is seasonal or whether they are the harbingers of a general slump in local advertising.

One development of recent weeks that has given sales executives in the broadcasting industry cause for some concern was the announcement in Washington that whiskey distillers would have to convert 60% of their facilities to the production of industrial alcohol, which is needed for munition. These execs figure that

if this move is carried to its logical conclusion there will in time be a marked embargo on the allocation of alcohol to the proprietary drug and cosmetic businesses. Among those in the latter field that would be hit are compounders of hair tonics, skin lotions and rubbing emulsions, all of whom are heavy buyers of radio.

## Taxicab Firm Off Air

Philadelphia, Jan. 20.

First Philly was Norman Jay, pilot of KTW "gossip column." Jay lost his sponsor, Yellow Cab Co., because latter is cutting down on its facilities.

Due to tire rationing.

San Francisco — William Sears, from Utah, is now announcer on the Dr. Kate show on NBC out of KFO, replacing Armand Gerard on the slot.

## Latest Quiz on War News

Dallas, Jan. 20.

A quiz program based on the day's news items on the local, state, national and international scene, "Do You Know the News?", opened for a 15-week run on station KGKO on Tuesday night, Jan. 6. Format calls for questions to be based on the editions of each day's broadcast. The Dallas Morning News sponsors the series.

Show presents two six-man teams representing local organizations or local groups of national organizations, and awards to individuals are paid out in Defense Savings Stamps. Each contestant can increase his number of stamps by answering additional questions; however, one miss erases all winnings to his credit.



**BUY WAY** is WLW's twice monthly radio merchandising newspaper.

**BUY WAY's** circulation is more than 11,000 among wholesalers, retailers and salesmen in the grocery, drug and tobacco field.

**BUY WAY** is not a "throwaway"; only those who personally ask to be placed on the list receive it.

**BUY WAY's** tabloid size pages are packed with selling news among WLW advertised products. Its sole purpose is to inform dealers about WLW campaigns designed to sell consumer goods merchandise.

WLW sent a questionnaire to 6,668 grocery, drug and tobacco wholesalers and retailers who get **BUY WAY** regularly.

**Here is what we found out about BUY WAY readership:**

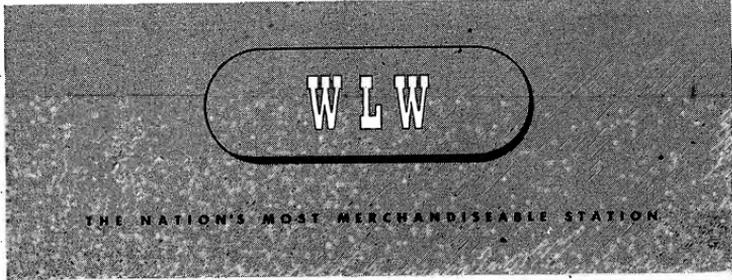
97% of the dealers who answered the questionnaire informed us that they read **BUY WAY** regularly;

—86.5% told us that others in their places of business read **BUY WAY**—4.8 readers per copy were indicated;

—92.5% said that they found **BUY WAY** helpful in their merchandising.

In the comments that accompanied their replies, wholesalers said they read **BUY WAY** "to anticipate demand". Many retailers said "this information is an aid to our stocking" and "**BUY WAY** guides me in making special displays of goods advertised over WLW."

**BUY WAY's** high reader interest is significant because it is purely a WLW merchandising newspaper. This interest reflects, on the part of dealers, a keen enthusiasm for WLW as a merchandise-moving influence—it shows how firmly the success legend of WLW has become implanted in their minds, and indicates how completely cooperation with WLW advertised products has become a part of the daily business routine of the men who move your merchandise.



# Blue Holds Chicago Rally, Asks For Loyalty; Fly Speaks; Affiliates Rap Hook-up Hunger of Bureaucrats

Blue Network officials on their return Monday (18) from the Chicago meeting with Blue affiliates, pressed themselves as confident that they will be successful in obtaining new contracts from stations now associated with that network. Quite a number of the stations, it was said, have already returned in signed agreements, and it was hoped that all the contracts would be in the Blue Network's offices long before the specified deadline, March 1.

It was further stated that the Blue Network is retaining the use of its present stations by the new contract route and that if any of these outlets do not sign a new agreement, they will still be considered bound by the agreements they have with NBC. The only pertinent issue affecting the new contract which came up from broadcasters' sources during the Chicago meeting was a suggestion that the Blue insert a line stating that it could not assign the new contract to any other network, or

## Easier to Watch

Chicago, Jan. 20. One of the extra-curricular situations which drew comment during last week's meeting of Blue Network officials and their affiliated stations was the fact that Vice President and General Manager, Mutual general manager, had suites in the Dupont hotel where executives faced each other.

Blue Network officials expressed suspicions over the arrangement, while Weber explained that it was all a coincidence.

An exclusive option on the affiliates' evening time (8 to 11 p.m.).

## Blue Committee Speaks Out

Chicago, Jan. 20. The Blue Network got underway officially here last week with a general meeting of its affiliates and the officials of the web. An advisory committee to work with the Blue executives includes Howard Lane of KFBC, Sacramento, was appointed chairman of the committee, which includes Harry Wilder, WHR, Syracuse; Allen Campbell, WXYZ, Detroit; Earl May, KMA, Shenandoah, Ia.; Henry Johnson, WSCM, Birmingham; Harold Hough, KGKO, Ft. Worth; Tracy McCracken, KFBC, Cheyenne.

Committee put through several resolutions as to general operational policy for the Blue, and to indicate the relationship between the affiliate members and the network. First resolution asked for complete unity and loyalty to the network by the Blue affiliates. Second, that the committee goes on record as having complete confidence in the management of the network; third, that it complies the web on announcement that its foreign and domestic news service will be increased; that brighter shows will be produced, and that limited-appeal programs be curtailed. As a bow to the metropolitan stations, the committee recommends the immediate reduction of the Farm and Home Hour to a 30-minute slot.

Also included in the third resolution is the statement that the committee realizes that the network must conserve its resources and watch each Blue Network affiliate that there is a future possibility that affiliates of the Blue Network might be called upon to pay the cost of overland

lines, which should always remain a network obligation.

Fourth, the committee disapproves linking up of all national networks, or any single Washington program with exception of broadcasts by the President of the United States or programs of genuinely extraordinary importance to the war effort.

And finally the committee recommended a representative of this committee be elected to the Blue Board of Directors to serve only one year and be ineligible for reelection.

The Blue officials had presented their plans of operation they offered the assembled group of new contracts. The affiliates were told that the terms were the same as the contract made with NBC and that it was perfectly satisfactory with the Blue if the station men do not contract back home with them for thorough study or to show to their lawyers.

On the matter of operations the affiliates were apprised of the Blue's executive setup. It was explained that the Blue would rent studio space from NBC in New York, Chicago, Los Angeles and San Francisco since it would be ineconomical for the Blue even if it so desired, to establish its own facilities because of the priorities situation.

## That 'Sale'

In a press meeting Mark Woods and Ed Kobak checked back to the question of the sale of the Blue, and stated that the network is for sale under flexible conditions, depending on the quality of the persons who would buy it, their financial rating and their possible use of the network.

At a general meeting of the Blue affiliates was addressed by James Fly, chairman of the Federal Communications Commission, and Ed White, president of the Blue his blessing. He stated: "The future of the Blue network must be assured. There has been much difference of opinion about the impact of various network practices upon listeners and upon stations, but there is no difference of opinion about the fundamental principle that the Blue Network, like the other great networks of this country, is an indispensable part of our broadcasting system."

He continued: "We have been assured that present corporate change is merely preliminary to the actual, but the separation of ownership, control and management. Viewed in this light, the change is a step, and not an important one in the right direction, and as such I am happy to say to you that I welcome it. At least one of the great organizations of which there are a number of alternatives, which may lead toward ultimate sound, independent operation."

# BLUE LINE UP CHICAGO

Blue Network yesterday (Tuesday) announced another group of executive appointees for the central division (Chicago). They were as follows:

William E. Drisp, director of public service.

Maurice Welts, production manager.

L. J. Edgley, continuity editor.

Gene Rouse, supervisor of announcers.

W. Vernon, manager of the research department.

## Schoenfeld's Position

Chicago, Jan. 20. Merritt Schoenfeld has been appointed general manager for the Blue network in Chicago.

Anthony Koelker has been named publicity chief for the Blue in the Midwest.

A shift over from various NBC jobs, in sales and in the press department.

## Nelson, Ryan Divvy Frisco

San Francisco, Jan. 20. Under NBC's separation of its Red and Blue networks, William Ryan, sales head, becomes head of operations at KGQ, local Blue outlet.

At Nelson, assistant vice-president, who formerly managed the Blue stations here, will continue to head KPO and NBC (Red) operations.

Memphis—Bob Pigue, WMC sports-caster, has resigned to join Nashville Banner news staff.

# 'First Come, First Served'—Fred Weber

## Mutual General Manager Tells 12 Blue Affiliates That Should Be Their Slogan

## AND STILL KSFQ LINGERS

CBS Reluctant to Evict 'Helpless Indiant' in San Francisco

San Francisco, Jan. 20. With no site selected at last report, KSFQ is still occupying the CBS studios in the Palace hotel, into which CBS' new affiliate, KQW, was to have moved on Jan. 1. As a consequence to its ex-affiliate, CBS gave KSFQ until Feb. 15 to get out. Now it's feared that the station won't be able to move even then, due to the continued danger in finding a place.

Both KQW and CBS are unhappy over the situation, but apparently will not go too far as Columbia doesn't want to appear to be pushing a helpless little underdog.

Situation has the trade here gas-gas with speculation as to outcome, if any. It's understandable why KSFQ would hate to give up the peak CBS quarters, but such lingering is believed without precedent.

KGZ, General Electric, also is taking a self-protective swipe at KSFQ, which has issued considerable publicity regarding its own short-wave acquisition, KWID. Buck Ram, KGZ's president, emphasizes that that station was sold by General Electric to the Government, which turned it over to Associated Broadcasters for operation. GE also publicizing fact that KWID will supplement the services of KQW.

KSFQ itself has little to say except that it is in the hands of Associated Broadcasters-KSFQ operation, and that they're trying to find a adequate station which will provide adequate studio facilities.

Possible sites are being kept secret although manager Lincoln Dellar admitted Hotel Mark Hopkins was under consideration after fact was revealed in 'Daily Variety'.

## HARRY STONE, OTHERS TO ADVISE NBC (RED)

Nashville, Jan. 20. Harry Stone, manager of WSM, has been elected chairman of NBC's Planning and Advisory Group for the Red Network. Stone represents the fourth district, comprising states of Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, and Virginia.

O. L. Turner, KGCN, has been chosen vice-chairman. Other committee members include: James D. Shouse, WLV, Cincinnati; Paul W. Moresby, WTIC, Hartford; Stanley Hudson, KSTP, St. Paul; Arden K. Fandrom, KRC, Fort Lauderdale, and Yocum, KGHL, Billings.

## KSFQ's New Accounts

San Francisco, Jan. 20. Benson & Hedges (cigarette) have purchased five quarter-hour non-time news periods per week on KSFQ, using Bob Andersen. Deal picked up by Maxon. Station has also picked up three 15-minute news shots weekly from Saeley Mattress Co. in Wilder agency.

Ad Service has spotted American Homes and the Fiction School, on the ex-CBS outlet for weeks. Station and Polgers Coffee has renewed its 'Best Buy' shot for 52 weeks.

Chicago, Jan. 20. Mutual stations which are jointly affiliated with the Blue Network held a special meeting last week to hear from Mutual general manager Fred Weber, following an earlier meeting with Blue web officials.

To Web stated during this dual category, Web stated that he wanted not to sign new affiliation contracts with the Blue Network, but continuing any clauses giving any one network an exclusive option on time.

Weber asked that the stations proceed hereafter on a "first come, first served" basis. There would be no reserved time, but time would go to Blue or Mutual according to which network made a specific offer of commercial programing.

Dosen stations represented were WEAN, WICZ, WRNL, WHK, KSO, KVCZ, WABC, WGN, WGS, WMPF, WSGN, KOMA.

## WCO NAMES NEW PATRIOTIC DIRECTOR

Cincinnati, Jan. 20/ WCO has named a new Director of Patriotic Activities. Her: Douglas MacAnee. Latter replaces Robert Bentley, who quit to become radio director of the National Inquirer.

Station broadcasts six patriotic shows daily.

## THE BLUE FILES IN ALBANY

Delaware Corp. Reports Capital Stock at \$100,000

Albany, N. Y., Jan. 20. Blue Network Company, Inc., chartered in Wilmington, Del., has filed papers with the Secretary of State at Albany designating its office for the conduct in New York State, of a radio network broadcasting business, at 30 Rockefeller Plaza, New York City and Mark West as president.

Authorized capital stock is \$100,000, \$100 par value per share. J. V. Heffernan of New York City, was the filing attorney.

## Nescafe on Don Lee

San Francisco, Jan. 20. Nescafe returns to the Don Lee network here Feb. 2. Buying three quarters weekly on the Breakfast Club.

Tested the show last fall and found it good.

## Better Manners

Chicago, Jan. 20.

James L. Fly, chairman of the Federal Communications Commission, appeared here last night to address officers, employees and affiliates of the Blue network. He was greeted by a rising of all those present and when he finished the crowd again was on its collective feet.

The exemplary etiquette on this occasion was in sharp contrast with the slightly personal discourtesy exhibited by some broadcasters in St. Louis last May when Fly learned to think of the N.A.B. as a meekler in the moonlight.

This was all lavender and old school lites.

successor organization. The Blue's spokesman readily granted this request.

Impression in the trade is that the Blue will get quick action from the stations in markets where there are four or more outlets; but there is some speculation as to what the action will be from the 12 Blue affiliates that are located in communities where three or less stations prevail. Blue Network officials Monday (19) declared that they do not anticipate any difficulty from this group. The new contract seeks



YOU CAN DEPEND ON THAT

YOU CAN ALSO DEPEND ON THE BLUE NETWORK

dependable

MEMPHIS - BIRMINGHAM - CHICAGO - SAN FRANCISCO

**WBX NEW YORK**

... THE MOST EFFECTIVE RATE AN APPROACH TO AMERICA'S LARGEST MARKET.

**5000 WATTS**

**THE ONE LAST**

NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE LAUGHTER TEARS AND HEART-THROBS

PUBLISHED BY LOU SCARF '39 DUPE

B. JANE WEST

**LISTEN TWICE DAILY**

NBC Red Network, 12:15 to 12:30 P.M., EST

WABC WABC COAST TO COAST

DR. OCEAN'S ADVERTISING AGENCY

MGT. ED. WOLF—RKO BLDG., NEW YORK CITY













# Bands at Hotel B.O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels, Diner business (7-10 P.M.) not rated. Figures after name of hotel give, respectively and cover charge. Letter among designates weekend and holiday price.)

| Band             | Hotel                        | Weeks | Cover | Weekend |
|------------------|------------------------------|-------|-------|---------|
| Freddy Martin... | Waldorf (400; \$1-50)        | 10    | 1,125 | 1,325   |
| Benny Goodman... | New Yorker (400; 75c-\$1.50) | 14    | 2,300 | 26,726  |
| Yip Harburg...   | Belmont (300; \$1-80)        | 7     | 200   | 3,300   |
| Ray Kinney...    | Lexington (300; 75c-\$1.50)  | 39    | 1,500 | 55,150  |
| Jack Spivak...   | Pennsylvania (400; 75c-\$1)  | 1     | 1,675 | 3,075   |
| Samy Montrose... | Commodore (400; 75c-\$1)     | 15    | 1,700 | 20,000  |

\*Asterisks indicate a supporting floor show, although the band is the major draw. † 15 days.

## Chicago

**Del Courtney** (Continental Room, 400; \$1.50-\$2.00). Has built up good following here and established solidly well here in this territory. Came up with 2,600 patrons last week.  
**Johnny Scott Davis** (Blackhawk, 400; \$1.25 min.). First week for Davis on opening booking. He had previously done well here. Played a good number of customers last week with 5,000 patrons.  
**Xavier Cugat** (Empire Room, Palmer House, 800; \$3-\$3.50 min.). Finished last week to fat trade and looks for good support. Hit hard-up 4,200 patrons last week.  
**Bob Berman** (Chez Paree, 500; \$3-\$3.50 min.). With Morton Downey and Willie Shore in floor show Chez has considerable punch to add to his act.  
**Rayburn**. Big again with 4,300 diners.  
**Bobby Byrne** (Panther Room, Hotel Sherman, 700; \$2-\$2.50 min.). Byrne is doing well first time in town and in second week in room hit nearly 3,200 customers.  
**Art Kasel** (Walnut Room, Bismarck Hotel, 300; \$1-\$2 min.). Kasel holds his following well and came up all right with 2,200 people last week.

## Los Angeles

**Ray Noble** (Ambassador, 900; \$1-\$1.50). Not much improvement on the two-night shift (7-10) and about the same on the 10-12.50. Hit hard-up 4,200 patrons last week with 5,000 payees on the week. Weekends have been especially good.  
**Tommy Dorsey** (Palladium, 5,000; 65c-\$1). Strongest pull in town and a cinch for 17,000 on his third week.  
**Ray Crosby** (Titanic, South Gate, 800; 55c-75c). Has been around quite a while now and 4,000 customers satisfactory enough, with parties helping.  
**Wesley Helt** (Casa Manana, Culver City, 2,500; 55c). Okay at 5,000 but off from previous turnouts.  
**Paul Whiteman** (Florentine Gardens, 1,100; \$1-\$1.25). Just keeps rolling strong and will pull up with another high and hefty 7,000.

## San Francisco

**Henry Busse** (Rose Room, Palace Hotel, 500; 50c-\$1.50). Seventh frame holding steady with 1,788 covers.

# Les Brown Makes Good at Purdue; James Cracks Record in Bridgeport

**Will Bradley** (Town Hall, Philadelphia, Jan. 18). Drew fair Philadelphians here for gate of approximately \$2,100.  
**Les Brown** (Brookline C.C., Philadelphia, Jan. 17). Way below recent weeks here with 1,647 at \$1.10. However, Brown is little known in east. Les Brown (U. of Maryland, Lafayette, Ind., Jan. 17). Starting out on first one-night tour since clicking solidly at Blackhawk Cafe, Chicago, and on records Brown drew strong 2,244 dancers here at \$1.10. Show very satisfied.  
**Duke Daly** (Empire B., Allentown, Pa., Jan. 18). Empire has been much larger crowds, but operator Andy Perry was satisfied with Daly's showing, approximately 1,500 dancers at 77c. Band is not too well known yet.

# Ask Promoter Defer Next-Night Date That Might Hurt F.D.R. Ball

One-night scheduled for Riverside Stadium, Washington, D. C., by the Casa Loma Orchestra was cancelled last week after pressure was exerted on the promoter by committee handling details of President's Birthday Balls. Gray was set to play Jan. 31, day following the nationwide March-of-Dimes affair but took a cancellation when the promoter explained to Music Corp. of America that the date might hurt attendance at various Capital hops for F.D.R. The promoter's decision therefore was set back to an undetermined future time.

## Band Bookings

**Sammy Kaye**, March 2, Palace theatre, South Bend, Ind.; 3, Coronado theatre, Chicago, Ill.; 4, Rivoli theatre, Joliet, Ill.; 5, Orpheum theatre, Madison, Wis.; 6, Orpheum theatre, Minneapolis; 7, Paramount theatre, Des Moines; 17, Capitol theatre, Davenport; 20, Orpheum theatre, Omaha; 27, Grand theatre, Kansas City; April 3, Chicago theatre, Chicago; 10, Michigan theatre, Detroit; 17, Buffalo theatre, Buffalo.  
**Frankie Masters**, Jan. 28, four days, Tipton Pole B., Auburndale, Mass.  
**Jimmy Dorsey**, Feb. 6-7, Valley Dale Columbus, O.  
**Junnie Lunceford**, Jan. 30-31, Feb. Palace theatre, Fort Wayne, Ind.; Feb. 2, Greystone Bn., Detroit; 3, Memorial Hall, Columbus; 4, Coliseum, Cleveland; 5, Jam Room, Milwaukee; 7, Miramar B., Gary, Ind.; 8, Sunset Terrace, Indianapolis; 11, Shreveport, La.; 13, Cooper Club, Henderson, Tex.; 14, Palm Isle C., Longview, Tex.; 18-19,11, Rhythm C. New Orleans; 19, Harvest C., Beaumont, Tex.; 20, U. of Texas, Austin; 23, Liberty Auld., San Antonio; 24, City Auld., Houston, Tex.; 25, Cotton C. Austin; 26, Roller Rink, Dallas; 28, Pla-Mor B., Kansas City.  
**Glen Gray**, Feb. 8, Valley Dale, Columbus, O.; March 27, Meadowbrook, Cedar Grove, N. J.  
**Bob Allen**, Feb. 8, Blue Gardens, Armonk, N. Y.  
**Charles Thornhill**, Feb. 16-18, Lyric theatre, Bridgeport, Conn.; Feb. 8, Georgetown U., Washington, D. C.; 7, Valencia B., N. Y.  
**Ella Fitzgerald**, Jan. 25, Chestnut St. Aud., Harrisburg, Pa.; 26, Strand B., Baltimore, Md.; 27, Lincoln Colonades, Washington, D. C.; 28, City Hall Aud., Pittsburgh, Pa.; 29, Memorial Aud., Dayton; 30, Memory, Fairmount, W. Va.; 31, Nu-Em B., Youngstown, O.  
**Carl Hoff**, Feb. 24-March 10, Del Rio C., Washington, D. C.  
**Glenn Miller**, Jan. 23, Mutual Arena, Toronto, Can.; 24, Arena, London, Ont., Can.; 28, Paramount theatre, N. Y.  
**Kavelin** brought in 3,960 at 55c-60c for 32,738. Good.  
**Lawrence Walk** (Osborn theatre, Oklahoma, Wis., Jan. 14). Walk shot holes in his spot's all-time high in A.S. show, though house empty. Shows only four, pulling in \$1,487 at 30c-50c.

# Band Theatre Biz Strong; Miller King at 50C, Det.; Ted Lewis Fine 14C, Cincy; Spitalny Big 21C, Pitt

## Remember When Patriotic Lyrics Were Controversial?

Editor, "Variety":  
 Early in the spring of 1940 a girl radio singer, related to President Roosevelt's "Band That Held the Dagger" speech and, although she had never written an entire song by herself, sat down and composed a letter. It went something like this:

Here's a job for all of you, that's not for extras:  
 Here is something you can do, It's patriotic fun.  
 Fall in and get behind your President.  
 I'll give you a job to do, I'll be glad that you're a U. S. resident.  
 And not like those across the sea, Unite in the south'war of the sea.  
 Re-arm so our allies can win;  
 If you want to do your part,  
 And you mean it from the heart,  
 Get the spirit... get busy... get fat!

"Controversial" would it's! You've been reading our mail! Here is the spot for the "Variety" column to eliminate four close-print pages of what happened, or rather what didn't happen, to that patriotic song. The writer wouldn't touch it, BMI would touch it but not with its shoul'ders to really push. It was a many-chaptered tale of polite interest and studied neglect. It wasn't fashionable just then to be patriotic. Patriotism was controversial!

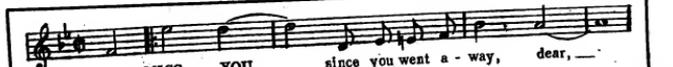
Still the girl radio singer (and I had her real feelings) would like this one small footnote. Booklets into the record that she was pre-empted by her name in public sentiment. So a bow for Welcome Lewis and Milton Shaw, the young people who wrote it, to Paul Cohen and Gordon Graham, CBS producers, who tried to present it as often as possible... to Art Gentry who sang it... to Merritt Tompkins, of BMI, who believed in it, to Bill Vryza, of BMI, who helped investigate it; to Arnold Newman, who to accompany their best for R... to Miss Alice Clements, of the Clements Company, Inc., who had the children on the horn; and Harshart hour sing it and finally to Miss Edith, Boston-trained nurse... just an honest-to-goodness listener who tried to get it played and sung everywhere she could.

"No, I didn't have an 'interest' in the song. I'm just a columnist at heart."  
 Hazel Flann.  
**Aeco Muslo Corp.** has been chartered to conduct a business in musical compositions, in New York City, with capital stock of 200 shares, no par value. Directors are: George W. Kenner, Attorney Irving A. Fuchs, and Sylvia Gattman, New York City.

## Estimates For This Week

**Chk Callaghan**, Cleveland—(Palace); 3,700.  
**Glenn Miller**, Detroit—(Palace or Shine) (20th). Sell \$25,000, but not to be compared with Glenn Miller's \$32,000 chalked up last week.  
**Jimmy Dorey**, New York. (Strand). 25,000-55,000 with "Rain or Shine" (20th). Sell \$25,000, but not to be compared with Glenn Miller's \$32,000 chalked up last week.  
**Harry James**, Newark—(Adams); 2,000. 25-35-60-60—teamed with "Stork Paws Off" (Col.). Nice \$15,000, with band carrying the load.  
**Sammy Kaye**, Providence—(Metropolitan); 2,200; 25-55-65 with "I Killed That Man" (Globo). Nice \$9,500 on four days.  
**Gene Krupa**, New York. (Paramount); 3,600; 35-55-85-89) with "Sunsh Show" added h.o. on stage. Louisiana Purchase (Par) on screen (4th-final week). Begins final hold-over today (Wednesday) after hitting spot \$48,500 on third week through last night (Tuesday), while second was \$9,000 and first over New Year's \$93,000. On 28-day run will exceed anything that has played here before, including shows held five weeks.  
**Ted Lewis**, Cincinnati—(Shubert); 2,150; 33-44-80 plus "Go West" (Col.). High-rated maestro is a happy medium here and responsible for hefty 34,400-55,750 bookings in town.  
**Vincent Lopez**, New York. (State); 3,450; 28-44-55-75-110-110 with "Skyhawk" (Par) (6rd run). Fair this week, but picture added downtown, N. Y. Brooklyn and Newark on prior runs is vitally affecting take here; looks \$19,000, mild.  
**Glenn Miller**, Detroit—(Michigan); 4,000; 40-55-85 plus one of first key bookings of Sullivan's Travel (Par). Helping popular band to more than \$50,000, amusements, and tops 182 night mark of \$48,000.  
**Phil Spitalny**, Pittsburgh—(Stanley); 3,600; 30-48-60-80 with "Through Night" (WB). Band grabbing some great newspaper and radio breaks.  
**Clare Thornhill**, Philadelphia—(Estate); 2,788; 35-46-57-88-75) with Larry Adler on stage and "Look Who's Laughing" (RKO). Solid \$20,000, with Thornhill's crew getting most of credit.  
**Ted Weems**, Omaha—(Orpheum); 1,500; 15-40-55 and "Swamp Water" (Glo). Both picture and band helping about equally for a fine \$15,000, mild in town.  
**Griff Williams**, Chicago—(Chicago); 4,000; 35-55-75 with "Do It with Me" (WB). Solid on second week. Nifty \$32,000, picture representing major draw.

# THE MOST REQUESTED SONGS IN THE COUNTRY!



I MISS YOU since you went a - way, dear,

Copyright 1941  
 1515 Broadway, New York



# Inside Stuff—Music

# SHAPIRO, BERNSTEIN ADVISES IT'S WILLING TO LICENSE BACKGROUND IN NEBRASKA

## 15 Best Sheet Music Sellers

(Week ending Jan. 17)

- White Cliffs of Dover.....Shapiro
- Rose O'Day.....Tobias
- There's a Time.....Tobias
- Shrine of St. Cecilia.....Brun
- We Did It Before.....Felt
- Without a Word.....Felt
- No Laughing Matter.....Block
- Anything I Love.....Chappell
- Blues in the Night.....Remick
- Angels of Mercy.....Berlin
- Remember P. Harbor.....Republic
- Remember Me.....Mayfair
- This Love of Mine.....Embassy
- Madeline.....Santly
- Anything I Love.....Chappell
- Shepherd Serenade.....Mayfair

## State with Anti-ASCAP Law Now Faces Alternative of Multiple Individual Deals—Publisher Must List All Works and Pay Filing Fee of 25 Cents Each

Lincoln, Jan. 20. First step in opening the battle between Nebraska music users and the "released" membership of ASCAP was taken here this week when Shapiro, Bernstein & Co., publishers, served notice on ballroom men that they were ready to dicker on terms for the music copyrights owned by that house. Ballroomers reacted to the phone or typewriter and communicated with the state attorney-general and secretary of state what to do, and when, and how much.

At first glance, it seems the Shapiro, Bernstein & Co. notice will go ignored, because it hasn't proceeded according to legislative Bill No. 416, of the 1937 session of the Nebraska legislature, which was anti-ASCAP in nature and demanded certain money by individual copyright owners before they could conduct business in Nebraska. This law was enacted as a constituent of the supreme court of the United States.

Test case here, on basis of which the whole law was given the go-by the supreme bench, only concerned itself with monopoly phases, which were the reason why Shapiro, Bernstein erred.

Nebraska law demands that every sheet music, or arrangement owned by an individual be registered with the secretary of state of Nebraska, and for each a filing fee of 25¢ will be charged. Only after this is done, can an individual legally able to pursue the users of his music and demand of them payment of license, or sue them for infringement.

For infringement, in each case, the law allows \$250 as the fine, plus court costs and legal fees.

The dancey men in Nebraska are very much bothered by the possibility of confusion, fines, unlimited number of deals which must be made with individuals, and all the complex situations this law is apt to breed, now that it has been okayed. It is highly probable this week, that even though the Shapiro, Bernstein notice is not believed to be in order, that they are going to rife the liability of the bandleaders as they come in for a S-R published sheet, and not allow it played. Even if S-R is off to a wrong start, they say, they want to be sure they're not liable.

One operator said he could see visions this year of doing his with 1,000 different individuals, which would mean, even if they could all be satisfied with a license of \$1 each, a possibility highly unlikely, \$1,000 for licenses, an increase of 10 times over what he is paying for ASCAP's old blanket deal.

Even though the filing fee of 25¢ per copy of music owned, which

might run up to \$1,000 filing alone for major publishers for their libraries, it would only take five or six cases of infringement to pop up in the state to pay for it in the courts.

Secretary of state's office here is expecting high things of this muddled layout, and may shortly have to prepare a big music library layout, probably more complicated than any other in Nebraska, if the individuals really get down to a tooth and nail fight.

All music users at first inclined to peek to see the scrap as any major upheaval, are now swilling anxiously to see how serious it may be. Now that they've given it some thought, they can't see the Society taking the whole thing lying down, allowing something to spring up, probably more complicated than any other in Nebraska, if the individuals really get down to a tooth and nail fight.

Besides the attorney general and the secretary of state, the office of the tax commissioner in Nebraska is also watching each incident in the affair closely. Tax Commissioner is Frank Brandy, a former rancher, who was the senator who introduced the bill and fought for its passage.

Truth is, most of the dance men in the state stood outside of the whole argument, as was the case with many too, while radio did the scragging.

## 552 STATIONS NOW IN ASCAP

ASCAP's list of station licenses as of Monday (10) totaled 552, including the 19 outlets that are members of John Shepherd's Yankee and Colonial Networks.

Officials of the State estimate that the organization is only about 50 stations short of all potential broadcast licenses, since there are around 75 stations that are barred from doing business with ASCAP as a result of local state laws.

## 'If Patriotic Sentiment Is Wanted'—They Got It

Buffalo, Jan. 20. Sheet music sales, perhaps reflecting a nationwide trend, have fallen sharply away from swing and swung instead to patriotic tunes here.

Inquiry of Buffalo dealers shows "Star Spangled Banner" and "God Bless America" selling big.

Of current crop, "White Cliffs of Dover" and "Angels of Mercy" get heaviest play.

El Obersteln claims his Imperial Record Co. now merged with and under the title of Classic Record Co. is off to a good start. According to his figuring his outfit sold 155,000 copies of "Two Hills of the Week" in the first four weeks of operation. He counts mostly through chain department stores.

Obersteln so far has used bands of Bunny Brigan, Vincent Lopez, Blue Hone, in Ray Hutton and several others and says he expects to add more in the near future.

Leo Levy has assigned all the copyrights in his Keyace Music Co. to his original catalog, the Leeds Music Corp., thereby making the Keyace numbers exclusively available to licensees of the American Society of Composers and Authors and Publishers. Levy's catalog, which was published recently from the Lombardos, will be maintained as a separate entity.

The "Keyace catalog, which was purchased from the Jenkins Music Co. last year, includes "12th St. Blues," "Peepee Pete," "Peaceful Valley" and "Nobody's Darling But Mine."

H. E. Marks Music Co., that it considers the melody of "Marked" new publication, "From One Love to Another" an infringement of Chris Schomberger's "Marked" published in 1920. The Marks tune was written by Ernesto Lecuona.

Claim by Marks is that the chorus of "From One Love" constitutes a vital part of the Schomberger melody.

Santly-Joy-Select has taken over the publication and other rights of the song "Loretta" from the Magnolia Music Co., which has been releasing through Broadcast Music, Inc. The number was written by Kay Zworney, Fred Wain and Al Frisch, whose songs likewise have been associated exclusively with BMI. To that Magnolia could consummate the deal BMI consented to the cancellation of the performing rights it held on "Loretta." Santly is affiliated with ASCAP.

Collaborator on new song hit, "Dear Mom," which is based on a composer's letter home, is Dr. Coleman Harris, New York M.D. Songwriting is a hobby with him. "Dear Mom" is the first of his work to be published. Jack Lawrence worked with him on both melody and lyric. Republic Music is currently arranging to transfer his practice prior to joining the Naval forces.

ASCAP's collections for the closing month of 1941 was \$425,000, or about \$53,000 more than had been estimated when the Society's board of directors authorized the distribution for the final 42 quarter. The authorization amount was held Dec. 18. The \$425,000 represents the largest collection for any month of 1941.

Republic Pictures has contracted for the title and synchronization rights to "My Buddy," paying Remick \$2,500.

The purchase was in connection with one of Republic's forthcoming ventures.

## ASCAP Slant on State Laws

### May Patch Up Compromise in Florida—But Nebraska Is Hopelessly Tangled

ASCAP and Florida officials may soon evolve a compromise agreement that will allow the Society to do business again in that state. The Florida attorney general is now drafting a memorandum covering an interpretation of the law which will be satisfactory to himself and ASCAP, and as happened in the case of the State of Washington, this understanding will suffice for ASCAP to resume licensing Florida stations, hotels, ballrooms, theatres and other users.

Meanwhile ASCAP will undertake to clear up the Kansas situation also. John G. Palise, ASCAP general manager and Herman Finkelshten, of the Society counsel, are slated to meet with the Kansas attorney general and local broadcaster spokesman in Topeka tomorrow (Thursday) to work out an arrangement whereby the latter will be lawfully able to signature ASCAP contract and without the necessity of waiting until the Kansas legislature repeals the anti-ASCAP statute. A similar move may be made with regard to North Dakota.

Other states that have existing anti-ASCAP laws are Nebraska, Georgia and Mississippi.

In the case of Michigan and Nebraska the attitude within ASCAP is that the provisions of the laws in these states make it impossible for either compliance or compromise, and that ASCAP's only choice is to return the two states to the status quo back to the members, so that the latter will be free to protect their

works by infringement actions. Some ASCAP publishers have already notified Nebraska users that they are to refrain from playing these publishers' tunes and have retained Omaha counsel to take action against any Nebraska broadcasters, hotels or ballrooms that perform their music without the required licenses.

Nebraska law makes it mandatory that any agency representing two or more copyright owners register all its numbers with a state authority and also pay a fee of 25¢ per every such registration. This stipulation was regarded by ASCAP as too onerous, and it elected to let its individual members do the licensing direct with Nebraska users. It has been indicated that no steps will be taken for the time being against Nebraska film theatres. Many publishers have issued synchronization licenses for films that are exhibited in this state, and these pubs are inclined not to do anything that might prevent the showing of such pictures in Nebraska or any other state.

Seattle Outlets in ASCAP. Seattle, Jan. 20. Removing of the legal barrier to the use of ASCAP music on Washington state radio stations, comes with KOMO and KJR licenses by KOMO, KOMO and KJR.

KOL took a per program pact on condition that the state station be taking the same set up plus sustaining program use.

## Leibell Upholds Legal Rights On Renewals

Judge Vincent L. Leibell in a ruling handed down in the N. Y. federal court last week upheld the principle that the authors of a song are the joint owners of the renewal rights and that each writer has the right to assign his renewal rights to a different publisher.

The court affirmed the opinion of the U. S. District Court in New York City, which granted the Bird on Nellie's Hat, a Vogel Music Co. joint publishing agreement against the Jerry Vogel Music Co. Marks is seeking to restrain Vogel from jointly publishing "The Bird on Nellie's Hat," "Wonder Who's Kissing Her Now" and "December and May."

Mark was the original publisher of the three tunes and when the renewal terms approached Vogel obtained the rights to the lyrics of each. He subsequently published both the lyrics and the melody.

In asking for the summary Judgment Marks contended that there were no triable issues involved, and that it was a matter of merely deciding whether Vogel had infringed Mark's rights by publishing the melody. The judge by his opinion admitted that when a writer takes out renewal on a jointly authored work he acts also for his colleague but that, the court added, does not prevent the colleague from passing on his right to his own choice of publisher. Implied in every renewal, it was also pointed out, is the principle of joint ownership and indivisibility of rights so that there is nothing to prevent the publisher who holds the assignment of one phase of the number to publish both the music and the words.

## Radiotone Staff Invel To Greene-Revel

Broadcast Music, Inc. has switched the professional staff intact from Radiotone, Inc. to Greene-Revel, Inc. A replacement staff is being engaged for the Radiotone stations in Elmore. While becomes professional manager of Greene-Revel.

Albe Frankel becomes general manager of the Hollywood office and Max Lutz, manager of the Chicago branch.

George J. Beardon, formerly head of Back Bay Music of Boston, has recently become professional manager of the newly-orginated Bay State Music Co.

## CANCEL THE FLOWERS

By Edith Selzer, Set Marcan and Brants Bealman - Writers of I DON'T WANT TO SET THE WORLD ON FIRE

RECORDED BY Guyino Tacker (OKEKI) 4101, Marlene (DECCA) 4101, Tony Lombardo (DECCA) 4103, Mitchell Aron (DECCA) 911202, Charloeters (OKEKI) 6509

CHERIO MUSIC PUBLISHERS, INC. HOLLYWOOD 1900 NEW YORK CITY CHICAGO 1854 La Miranda Ave. 1583 Broadway Woods Theatre Bldg.

# SONS OF THE SWEETHEART OF MINE

Introduced and Recorded by HORACE HEIDT (col.) BOB CHESTER (bluebird) AL DONAHUE (okeh) JOE REICHMAN (victor)

DORAINÉ MUSIC PUBLISHING CO., 1619 B'way, New York Professional Manager: PETER DORAINÉ

# Entertainer, Sandwiched Between AGVA and AFM, Tens of Run-Around

Miami.

Editor, 'Variety':  
 "What goes? Either American Federation of Musicians or the American Guild of Variety Artists...no one seems to know a thing. I'm not being nasty but I'm curious, and after 20 years in this business I don't think it's high time I ask a few questions."

Last year, in New York City, I was told that my piano-player had to belong to AGVA since he didn't read music and we work on the floor, separate from the band. Okay, I hire myself over to AGVA and they inform me that the piano-player had to belong to the AFM. So, I went to AFM headquarters in New York and they informed me that, if he can't read music he can't belong to AFM either. So, I let it go at that as we were leaving for San Francisco.

We opened in San Francisco, and they told me he must either belong to the Musicians or he can't work on the fact that he can't read, they issued him a conditional card; that is, Edgy Love gave us a card for the month of January so that the card would be along in the very near future. It wasn't till Sept. 15, that I was informed of him the money in February, 1941. When we were leaving for San Francisco, Max West, of AGVA, informed me that he didn't see why I should be in AFM when I was a piano player and the trick for the piano-player, and then I explained to him what had happened in New York. He informed me that they probably didn't understand it. So, I had the piano-player take out membership in AGVA, thinking that this would be the end of it once and for all.

We arrived in Miami and we worked at the Tobacco Road, and Roy Singer, of the musician's union said that he was the pianist who had to belong to this local. We produced the receipt from Love in San Francisco and then, at the same time, I finally got the card from the national headquarters. Then I went to Bert Green, who is supposed to be the head AGVA man down there, and he told me that we were wrong in giving Roy Singer any money for local union as we were protected by AFM and we would up giving AFM the money.

After we closed at Tobacco Road and went to the Ze-Ten, the band folded without a minute's notice. The manager paid off up to that point and said that he was not to be concerned with it was none. Only he wasn't that polite. Then we were told that they wouldn't do a thing about it unless we had a Form B contract filed at the union. However, this Form B has apparently been kept a dark secret.

I thank you, this is the end of my business. I've only been through hell about 10 times over this mess, and now I want to get on with my life. AGVA, he had gone—heaven knows where—and the new man couldn't sound either. I've never seen such expert handling of passing the buck.

Ray Burbon.

## NAT'L VILLE, QUITS VAUDE AFTER 16 WKS.

Louisville, Jan. 20. The National 2,400-seat house is closed after 16 weeks of vaudeville. Ed Smith has been producer, and policy has been to show only musical revivals, with vaude acts interspersed. A line of 12 girls, some locals and imported acts, was the standout item of each week's bill. Closing will leave the town without stage shows.

## Spokane Quitting Vaude

Spokane, Jan. 20. William L. Evans, owner of the Post Street Theatre, which has played city vaudeville since 1916, has closed with first-run pictures since last September, has announced a change to second-run pictures only. This leaves Spokane without vaudeville, as it has been closing its 'Cliffside' tab show, after a five-month run, and will return to subsequent-run.

## Form Booking Unit

Youngstown, O., Jan. 20. Elmer Richter has resigned as secretary of the Buckeye Retail Liquor Dealers Assn. to become general manager and secretary of the newly incorporated Ohio Nitro Club Productions. Richter has obtained a franchise to book acts under sanction of the American Guild of Variety Artists. Officers of the new group are: Rollo Shaffer, Columbus, O., president and chairman of the board; John Herzog, Mt. Vernon, of the Ringdale and Sunset Club, v.p.; William Panacke, Columbus, Rxy Club, treasurer.

## GROUP UP ON PEAFOR STAGE MATERIAL

Cleveland.

Editor, 'Variety':  
 "The National Theatre Conference, an organization of the leading comedians, actors and comedians of the country, is at the request of the Morris Branch of the U. S. Army collecting material for use by the soldiers in their highly important and necessary original shows."

At the present moment the Conference is hurriedly attempting to collect material for use by the original songs, and dance acts as possible which the enlisted men can perform on the stage. Material will be furnished the Morris Branch of the army until the men can find the time to write their own acts. The material, of course, would be furnished to the army free of all royalty or other costs.

It is hoped that a collection—a large collection—of such revue material can be quickly printed and distributed to the camps, for use only by the U. S. Army.

Now nobody wants to deprive us of the right to have our own material. But this is an emergency. And if you are managers, producers, actors or comedians, comedy acts or skits hanging around, the army might use them. Short comedies, sketches, etc. are most needed. Where are all the old acts from "The Bandwagon," "One for the Money," "As Thousands Cheer," "At Home Abroad," etc? Where are the good acts in vaudeville that you material sent us at this time will be promptly returned to the sender if necessary.

Perhaps some of the revue acts will have to be rewritten somewhat to fit the conditions of the army, or to fit the all-men requirements, and it is hoped that you will be a man who can do this work if you are on hand for so doing is granted.

Respectfully,  
 Chairman, NTC Camp Review Project.  
**Pitt AGVA Extending Organizing Drive**  
 Pittsburgh, Jan. 20. Nat Nazarro, AFM secretary of American Guild of Variety Artists chapter here, is launching a drive to extend his organization's surrounding communities which have as many as two or three cafes. Last week he went under his organization in Altoona, where Nazarro spent part of the last week lining up entertainers for the area around that town. Others will be visited by Nazarro next week, he says, as Johnstown, pro. next and then, more than likely, Erie. Pittsburgh branch is also active in the area, with another effort dock of growing pains and now getting full cooperation from the local union, so that way since musicians local 60 arrived at a working arrangement with entertainers' union.

## Admission by Stamps

San Antonio, Jan. 20. The Shadowland night club has inaugurated a new idea with its ticket-redeeming effects. It is devoting one night each week as National Defense Night. Each person paying the regular admission of \$1 is given the equivalent in defense stamps.

## SEVERE NITERY CAMP IN S.F.

Minneapolis, Jan. 20. A severe slump in local night club business since U. S. entry into war is attributed in part to bad news from Japan, trust, tightening of credit, and a general feeling of uneasiness because of living cost rise and in anticipation of income tax payments. However, clubs' suffering is in contrast to present thriving business being enjoyed by loop first-run-theater.

It's pointed out that the present comparatively big-income class in Minneapolis, for example, where the wealthy individuals are not so numerous, are the war industry workers. These workers' families have never been patrons of the swankier spots, and they're not attracted to them now.

The Minnesota Terrace, in the Hotel Nicollet, the Twin Cities' leading night spot, for example, where \$1,500 in gross in December from the same month a year ago. The below-zero weather, however, was a factor. As soon as the news from the Pacific is better, night club operators expect a 10-day run in January. There have been no blackouts, and there are no other restrictions in the city.

## Dinah Shore Stopped By Freedley on Song 'From Let's Face It'

Winton Freedley, producer of 'Let's Face It' at the imperial, N. Y., stopped Dinah Shore from singing 'Everything I Love, Cole Porter tune' on the show, during her stage appearance at the Paramount, N. Y. Both Freedley and his attorney urged her to stop singing the number 'immediately.' Producer has exercised his right to stop the show. Miss Shore, who had been urged by Chappell, Porter's publishers, to sing the number, replied: "This is No Laughing Matter, but it would have sufficient time to cut it out of the show. I'm sorry." (18) gross on NBC-Blue (WJZ) for Bristol-Myers. However, unlike other occasions on which she sang the tune on that or the Eddie Cantor show, this time singing 'Let's Face It' in her introduction of the song. Singer also indicated she won't plug her name, even on the air, after she cut the cost of the special arrangement she had made. She has also recorded it for Bluebird.

According to Miss Shore, she thought that the Paramount, which she had notified of her interest, using the number, would attend to the matter. This, however, Chappell had urged her to sing it during her stage act, led her to believe that she was all right.

Although admitting she had unwittingly erred in having failed to get the song properly, Miss Shore was indignant at what she regarded as the rude manner in which Freedley and his attorney's demands were expressed.

## Stunt Man Held in Mpls. On Charge by Girl, 19

Minneapolis, Jan. 20. Ward Williams, 38, of Chicago, automobile stunt man at county jail here on charge of kidnapping, drugging and assaulting a 19-year-old Canadian girl whom he met on a street in Chicago on his way to a home in Saskatchewan. The girl was in a hotel room here during a 75-minute interval between trains. Williams, who she alleges had given a soft drink which made her dizzy, Williams says was drinking and reciting nothing.

# By-Soldiers-For-Soldiers Musical Goes Over Strongly at Camp Upton

Camp Upton, N. Y., Jan. 20.

Former Broadwayites and radio people assigned to the morale branch here continue to provide at Camp Upton the country's prime entertainment by-soldiers-for-soldiers attraction. Their latest winning concoction is a home-grown musical revue titled "Brother Brat," which opened here Friday (18) evening. General is one of those that the Second Corps Command is commending. Shows and his morale branch are encouraging on the theory that amusement worked up among the troops themselves is a greater morale-builder and better appreciated than entertainment sent from the outside.

If enthusiasm of the soldier spectators is any criterion, Brig-General Irving Phillipson and his staff are on the right track. For both at the performances of "Brother Brat" and at previous entertainments here and at other camps, soldiers appear to like the entertainment better than the variety.

Mamma Mia! the Corby Hamer. It may be the corby, close-to-home soldier rank from the apartment. "We're Ready" as in virtually every other such show, there are plenty of "We're Ready" as in virtually every other such show, there are plenty of large, offhouseness of lieutenants, gung sergeants, and similar family-farce and dressers' life. And they never fail to gaily belly laugh from solidities and criticism.

Current upshot got up to the applause from a house jammed with their rank from the apartment. Lieut. Col. H. C. Brantner is in-charge, recalls whose only identifying marks as soldiers were tag hanging from the lapsels of their cloaks.

Show will be repeated every other Monday and Friday, alternating with "Brother Rat" during the in-between week part of the program. The theatre with which Upton's morale unit provides a show every weekday is the "Brother Brat" center. But the crew, who are usually held here to two weeks or less, Upton is able to receive a continuous flow of new audiences.

Camp's production of "Brother Brat" was the first of the 30 camps in the Second Corps Area (headquartered at Fort Belvoir, Md.) members from "We're Ready" will be commencing on the 21st. The revue repeats into a show to be called "That's Life." This will be preceded by "March and then occur, with a possibility, if it clicks as expected, of finding a Broadway musical in the camp. The show is Upton's "Yip, Yaphank" in the last week.

Laugh-a-second humor of "We're Ready" is probably topped by a comedy sketch, "The New Year Show" the latest in G.I. (Government) raiment. "Models" included the show. The show was directed by the Lunts in their last two tours and had been under a junior review by the "Brother Brat" former pro cocktail room pianist Gerry Merrill, a former member of the "Brother Brat" staff. There are a couple of nifty soldier tunes, including "The New Year Show" of the Strick Club, N.Y.

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## FRING PROMOTER TURNS TO HILIBILLY COMEDY

St. Louis, Jan. 20. Tom Pack's new line of acts of wrestling and boxing shows here, has entered the highly entertaining field of hillbilly comedy with Larry Sunbrook. Packs' initial Auditorium last week in the Municipal Auditorium was a success, with more than 12,000 turning out for a matinee and 50c. A general admission of 50c. A few acts were higher.

According to the 'St. Louis National Hillbilly Comedy' entertainers came from as far as Kansas City, with the organization local. The promoter turned KMBX representing that company was the talent was made up principally "Championships" were coined by Joe. The show was a success, with more than 12,000 turning out for a matinee and 50c. A few acts were higher.

The Minnesota State Fair this year will be held Aug. 29 to Sept. 7.

## Other Cast Members

Ross Elliott, actor George Abbott alumna, who also plays in the show. Ernest and a letter in his own right; Alan Madison, who is coming to the show to Jerusalem; and on many radio shows. Jerry... from former vaudeville, Clifford... from Robert Muller, borrowed from Upton's finance office. The... and writing department of CBS and Stanley Solomon, former NBC

Also, one stuffed pigeon, courtesy of the Theatre Guild's production is to bring a message from Mickey Field offering to trade five pigeons for one. The show will be a reference, of course, to Upton's newest recruit, Joe Louis, who announced his return to the ring after a year (through the unbolting of a press agent): "The got corner, and I get corner."

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# Gilded Cantinas on Coast With From Public Apathy; Gloom Piles Up

Hollywood, Jan. 20. Popping sounds heard along Sunset Strip and other thoroughfares devoted to night life are neither champagne corks nor confetti.

They are financial exclamation points in various gilded cantinas, the result of public apathy on New Year's Eve. Most prominent among the blacked-out spots are the Rialto and Rhumbogie, which have suffered for lack of sustenance. Many of the other spots are suffering from malnutrition of the cash register.

One explanation is was suspense over everybody waiting for the guy upstairs to drop the blue state. Another is the general feeling that they will puncture bloated salaries and deprive night club spenders of their customary pocket money. Still another explanation is the absence of the horse racing crowd which used to celebrate its victories or drown its sorrows in niteries after a day at Santa Anita. That there isn't so Santa Anita this year.

A few of the late spots are still running but not breaking any track records. Among these are Earl Carroll cafe-theatre, Paul Whiteman is doing okay with his orchestra, the Florentine Gardens and Phil Harris' musickers are getting over the hump at the Boplers. Eddie 'Cat' Masie's, Bill Jordan's and Charlie Foy's are cruising along, not causing any major damage to the bank. It is much as the same as the less noted carnivalesque enterprises after midnight.

"One notable exception to the general blackout is the reopening of the Flavers Club on the Starling near the Playroom, with Harry Rosenthal leading the music. Benjie's, 4000 Preston Sturges, who has a business for opening and reopening restaurants.

# Some Hope Yet For CAL. FAIR THIS YEAR

Sacramento, Jan. 20. It is up to the U. S. Army whether there is a 1942 California State Fair or no. The fair, which was expected to make the annual event "bigger and better than ever," but warned prospective concessionaires: "We are in a war zone and will not hold until shortly before the Fair whether we can go or not."

Hope was expressed by Charles H. Smith, fair director from San Francisco, who pointed out that similar functions had been cancelled in England because of the outbreak of the war but later resumed to keep up public morale.

# 'Ice Follies' Ends Run In Philly With Wow 15C

Philadelphia, Jan. 20. The 'Ice Follies' closes a 12-day run at the Arena with a show valued at approximately \$150,000 in the 11th record for ice shows here.

Originally scheduled to run for 10 days, the show was held over two extra days to fill demand for tickets. About 10,000 persons saw the show, about 10,000 more than last year.

"Philly run is the second longest in the present longest was the 14-day stay in Chicago. The show is running way ahead of last year. At the rate of 11,000 to 90,000 persons paid \$2,250,000 to see the 'Ice Follies' with only one-third of the present four company shows, but only has already drawn 700,000 customers.

# Sonja's Smash Biz In Detroit

Detroit, Jan. 20. Sonja's smash hit in the seventh day performance of Sonja Henie at the Olympia here. The show clocked \$20,000 through the turnstiles for around \$102,000. It was the third time the Henie has been here.

The record was hung up on a day of widespread unemployment, while the huge automobile industry is completing the switch-over to armament manufacturing.

"Ice-Capades' Nifty \$70,000. Providence, Jan. 20. "Ice-Capades" took \$174,000 in 31 performances at the Rhode Island auditorium. Attendance was estimated at 52,000.

# DOING THE ANVIL CHORUS

Job Entertainers Go Into Defense With Detailing of Cash Bookings

Pittsburgh, Jan. 20. Definition here in cafe bookings is such outbreak of war has sent flock of local entertainers back to their old jobs, most of them in vital defense jobs.

Buddy Boyle, hand-balancer and juggler, has dropped his specialty for the duration and taken a job at the Westinghouse plant, and Robert, the twin of Robert and Herbert, has gone to work in a local factory as a steamfitter.

Draft casualties continue in band ranks. Latest to get his marching orders is Bill LeRoy, Pittsburgh leader, who has been a local outfit for several years. With his departure, the band is being re-organized and will be fronted by saxman Jacques LaBelle.

Chicago, Jan. 20. Committee from the Entertainment Managers Assn. (bookers) has entered a formal complaint with Mayor Edward Kelly and Herbert J. Lorber, of the USO here, against the alleged failure of the local USO drive to cooperate with EMA and its failure to provide good-will publicity for the EMA in the conduct of the USO.

EMA pointed out that the agents and managers here have gone out of their way to work with the USO, but the latter is snubbing the Chicago agents in any attempt for paid shows.

# 'Rumors' In Chicago Played By Booker Group

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# Dancer Wins \$459 On Broken Contract

Bridgeport, Conn. Martha Shelly Morrow, dancer has been awarded damages of \$459 and costs from Longshore Beach and Westport club, which cancelled her contract after one performance June 1, 1940.

Operating corporation claimed Miss Morrow's act was not well received, Judge James M. Gorman. Common Pleas court held that had no bearing on agreement.

Former salaried dancer contended that conduct of club's guests interfered with her performance.

# All Tourists (Maybe) And No Gambler's Makes Miami a Dull-h Town

MIAMI, GREEN (By) AMEL BRENN, Jan. 20. With one or two exceptions, and then they're just about breaking even, every joint in Miami and Miami Beach is going to be dull. (They'll continue doing so until Feb. 1, which is the pencilled-in date for liberalization of the town. It's not pretty well agreed without gambling this winter resort can't flourish, and the authorities are determined to the idea that since tourist trade is so vital to the welfare of the community, it may as well compromise.

Accordingly, while everything has been shut down at the time, the tourist influx is still of mediocre bank quality, and it is not all out when the joints are running full blast and the casinos are flourishing so the pictures turn out to be gambling, and vice versa again.

Meaning the nice life spenders of Greater Miami is quite static. There is little excitement. Bookings are from mediocre to fair.

Perhaps tonight's (Tuesday) debut of the Royal Palm will see off some of the dullness. The Detroit Nissen heads the George Wood-By White Jr. floor show backed by Abe Lyman's orchestra.

There are some more important dates in the offing such as Norma Terry's opening at the Hotel Newmark-Brook Club (Harry McCloud under the management of Harry and Jean Sablon with Renee de Marco is a proposed treat to follow. Outside of Louis Municipal Opera this is Miss Terry's first niterly or stage bookings in some seven years. Charles Wright has had a show.

Frances Faye and The Blanchards succeed Deane Jans and The Clymas at the Vanderbilt Hotel.

Otherwise it's a static setup. Jackie Adams and the other co-eds of Youngman has the Casanova. Henry Boree's show at the Casanova which has a few of the best of the better opera along with their Latin Quarter (former Palm Island Casino), which is the No. 1 floor show, overly elaborate and doing the top biz.

The Beachcomber has its atmospheric show, and the other co-eds of Youngman has the Casanova. Henry Boree's show at the Casanova which has a few of the best of the better opera along with their Latin Quarter (former Palm Island Casino), which is the No. 1 floor show, overly elaborate and doing the top biz.

MIAMI CAFES PUZZLED  
AS BOOKERS SHUN 'EM

Miami, Jan. 20. Big surprise to local niterly operators is the lack of interest in Miami New York and Chicago agents who have been treating this resort so favorably in the handling of business, but the latter have been making no intensive drive on local agents.

Thus, when William Morris, general manager of the latter, was back (returning over the week-end), he found a more or less virgin territory, and he is now trying to get the local spots. The cafe men expressed themselves surprised at the attitude of the agents, and they are chandising their acts.

A particularly grievous squawk has been directed against agents and their laxness in supplying photos and press material for local publicity.

Henry King's orchestra, now at the Ben Foy's, has been booked to be aired twice weekly over Mutual, via WFL.

# ARMY TAKES OVER NEW ORLEANS HALL

New Orleans, Jan. 20. The large hall of the Municipal Auditorium will not be available for entertainment after the close of military operations. The U. S. Army has requisitioned the hall for military aviation studies.

B. M. Grunewald, president of the National Association of Amusement and Recreation, said this would prohibit the association from bringing the Metropolitan Opera House from New York in April, as originally planned.

The small or concert hall, however, is the best kept. The Metropolitan, Irwin F. Poche, manager of the auditorium, said.

# Cleve. Cafes Fear They'll Go Bust If Cops Don't Ease Bans on Nudity; Clampdown Also Hits Newark

## AUTOS FOR BOOGIE-WOOGIE

Cleveland Salesmen Turn to Niterly Operations After Loss of Jobs

Cleveland, Jan. 20. Curtailment of production of autos threw out of work 800 local car makers, two of whom have begun to selling boogie-woogie rhythms. They are Russel Cook and Nat Burns, formerly with a downtown auto agency, who bought out "Twining" Kay's interest in the Boogie-Woogie Club he founded. It's one of the burg's hottest spots.

Former salaried salesman is aiming to build trade through 12-cylinder showmanship and the sort of sales psychology they used in selling cars.

## Inquiry Delays Giffin Verdict Till Tomorrow

Special committee's report on the death of Mayor Frank Lausche. Griffin, executive secretary of the American Guild of Variety Artists, is making an inquiry (Thursday) session of the national board in New York. Originally supposed to have been submitted last week, the report was then delayed from Monday (10), and finally again until tomorrow.

Investigating committee is considering the case of Griffin, executive secretary of the American Guild of Variety Artists, who has been interviewed by the committee. Griffin, executive secretary of the American Guild of Variety Artists, who has been interviewed by the committee.

Newark Cracking Down  
Newark, Jan. 20. Cleanup campaign instituted by the Director of Public Safety here has been making a survey of the burlesque theatre to eliminate strippers and other similar acts; to a house said to be showing objectionable films and to another theatre where women in the audience have been molested.

In addition, a purported "health exhibit" in the city on a route was padlocked, with the operators having left town, and a dime theatre in the city on a route was padlocked, with the operators having left town, and a dime theatre in the city on a route was padlocked, with the operators having left town.

## BILLY ROSE DISSOLVES 'AQUACADE' OUTFIT

Paper dissolving Billy Rose's Paramount Spectacular production of 'Aquacade' and Exhibition Company, were filed in Albany last week.

'Aquacade' garnered total gross receipts of \$1,000,000 from 1937 to 1940 in Cleveland, San Francisco and New York. The show was produced and employed in the water spectacle.

Rose at one time planned a road unit of 'Aquacade,' but encountered mechanical difficulties, so gave it up.

## Shirley Deane Wed

San Francisco, Jan. 20. Secret wedding of film actress Shirley Deane to Thomas Kittering, Jr. in Reno last Oct. 29, was revealed last week in Fresno through actress's grandmother, Mrs. S. E. Kittering.

Miss Deane was playing local night spots at the time, with Kittering, Jr. her personal attendant. Giff's parents, Dr. and Mrs. Philip V. Garrison, live here.

## Clown Held In Theft

Buffalo, Jan. 20. A former circus clown and big brother of some sort and behave more modestly.

Suggestive coo and other obscene dances are also out, along with photographic nude dancers on the, are or cafe billboards.

Obscene emcees will be still okay, but latrine or biological humor will be out.

Violations of any of these four rules may result in a fine. Lausche warned Cleveland's stunned niterly operators last week, will result in their spots being padlocked, licenses revoked and the indecent entertainers being tossed into the jug.

Major Frank Lausche, after being informed by the recently elected mayor's drive against slot machines, vice and other things, by his sudden clean-up-the-niterly crusade caught the Cleveland City Council, Capt. Michael J. Blackwell, the toughest John Law on the force, gentlemen swooped in to padlock, licenses revoked and the indecent entertainers being tossed into the jug.

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# Night Club Reviews

## PAGO PAGO ROOM (VANDERBILT HOTEL, MIAMI)

Miami, Jan. 18.  
Buddy Lester, Joe DeLozer, Vincent Bragire Orch. (6:45 minimum)

A hot room last season, the Pago Pago just ordinary. The Clowns, DeLozer and Gaines continue to operate the old hotel hotel (it's no longer the Dempsey-Vanderbilt, the ex-champ having retired), and through the dance and cutiey cutiey still bear Jack Dempsey's initials (Joe George Bonarrais has the restaurant facilities).

Buddy Lester, an emcee who must have been impressed with the Jerry Lester and Henry Youngman technique, wins out spasmodically. He never captures or takes control. Deanne Jantzi, blonde in black (it's no longer the Dempsey-Vanderbilt, the ex-champ having retired), and through the dance and cutiey cutiey still bear Jack Dempsey's initials (Joe George Bonarrais has the restaurant facilities).

Lester is presumably no relation to maestro Dora Lester—only who Jerry Lester, either who alternates in recent Broadway shows for dispensation. Later works with Pepto & Carmen on their cocktail dances in Latin tero instructions, etc. Abel.

## PANTHER ROOM (HOTEL SHERMAN, CHICAGO)

Chicago, Jan. 15.  
Robby Byrne (8:30), Gregory & Raymond (C), Miami Models (C), Jones Bros. (C), Jennie Blanche, Dorothy Clark. \$2.50 minimum.

This is the first time for Robby Byrne and his orchestra in Chicago. Byrne came in well-heralded and is rewarded the downstage line and dance spots with some excellent bit music and a good helping of the latest musical rhythms.

Byrne makes a strong appearance and tops that with deft baton and solo work. He has verve, class and shines up as an excellent bandleader. Orchestra's solid rhythm is type that is catching on with older people as well as the stage element. The group is well-reheated, and the tune setting a good ride. Faculty Dorothy Clark, with band, is fairly suitable every spot. Later on, in the Fox show, she does better and indicates promise.

Jones Bros. continue in this floor show, but with less success. They're three colored vocalists with pleasing line. Jeanne Blanche spends with her standard routine dance numbers, scoring nicely. Gregory and Raymond, with a female, are long known in vaude and come up with much the same routine, getting musical seasons from time

pumps, rubber balloons, rubber gobs, and a large number on the thermion, a tube oscillator machine.

Miami Models, ensemble, consist of eight girls parading mannish suits and hats for the most part.

## CLUB CASANOVA (MIAMI BEACH, JAN. 18)

Miami Beach, Jan. 18.  
Ennie Boreo, Tullio, Tana, Barbara Boreo, Marie, Frankie Redden, Junior Ross, Marie, Paley, Corrie Farris, Rita, Rogers Orch. (6:15 minimum).

Once earmarked for oblivion, this intine room, now under Lew Walker direction, is staging a strong comeback. As the Rumba Casino it was last season's excellent turkey. Now with a striking new decor, and a typical Watersque revue, it is again impressing the public in late stay-outs.

At the Palm Ennie Boreo, who first attracted local attention at the Latin Quarter last year, is a happy number one in the room, such as this Boreo really shines, and is ably assisted. In actual Boreo rather than for his showmanly routines. He's plenty good for a man, draw and always manages to set the house hopping with his "Woorin".

Single comic turn in the show is Carrie Lutz, who has the muscular maracas exhibition is to say the least, but in her hands, she's a big girl and very funny. Tullio Ross, graduate from Clark Club thru romps, is now doing well on her own. Aired in an so-called "Lulu" from the scores from late Cuban chassants.

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## Villa Venetia, Miami Beach

Miami Beach, Jan. 18.  
Brunelli, Moran, Petros, the Giguanni, Lili & Wesley Adams, Arnette and the Society of American Magicians at the Barbizon Place hotel. There are some 5,000 members of the Society of American Magicians at about 1,200 in New York alone.

In them, approximately two-thirds are amateurs or semi-pros and the rest pro. In keeping with that, the night's program comprised both amateurs and pros. Amateurs, incidentally, play an important part in the plan of the magicians, for it is they who invent most of the new magic, and it is their work which has proved firm in the acts of the pros.

M.D. Magicians  
Doctors seem particularly to take to the profession, and it was, in fact, two M.D.'s who founded the Society of American Magicians back in 1891. Cardinal, currently the president and Al Altman, eastern talent scout to Metro, is chairman of the national committee, whose job it is to keep newspapers, radio, films and other media from exposing how tricks are done. Magicians jealously guard their stock in trade.

Recent trend in magic is toward sleight-of-hand with props consisting of anything more than a small table and whatever can be placed on it. Big mechanical illusions, with thousands of dollars worth of precision-made props, are considered corny by the modern-day stream-lined, hand-is-quickier-than-the-eye-boys.

Meetings of the SAM are held every two weeks on alternate dates with all the fourishes of late comic, which even had an m.c.-week. It can be sure of a full membership. All the brothers save their best illusions for the meetings, where, they can be sure of a full membership. All the brothers save their best illusions for the meetings, where, they can be sure of a full membership.

walters seem to appreciate quite a number of the girls parade in the nude; Ruby Bennett does a daring nude act, and a few of the Princesses with a Siamese idea of terping; the vocal ensemble, Ruby Bennett, the Aurete Sisters do terps, etc.

The Villa Venetia is situated opposite the hotel Roosevelt, Le Sue and 110 May Bailey, Chens de Simone dancers, Chick & Lee; \$1.50 cover.

## BLUE ROOM, N.O. (HOTEL ROOSEVELT)

New Orleans, Jan. 16.  
Carl Ravazza Orch. (12), Le Sims & Ho May Bailey, Chens de Simone dancers, Chick & Lee; \$1.50 cover.

Town's leading nocturnal reviewer maintains excellent standards with Carl Ravazza and his versatile orchestra, who give regular masterpieces, who sparks his orchestra with the swing band accompaniment, plays Latin-American tunes, U. S. swing on the soft side, but his boys don't get into the swing on the soft side.

She's a brief, but it moves in good (Continued on page 47)

## 250 Magicians Do An Appearing Act At Conclave

Born 250 magicians met together in New York last week for each other, born each other and even act as stoges for each other. The magicians, many of them, are prestidigitants, with almost three wild hours of tricks that virtually made the audience hold their breath of times before and could do so well of their own initiative, mysterious.

That didn't keep them, however, from getting wildly enthusiastic. And making notes, a new twist, a bit of patter or anything else might be probably copied for their own presentation.

Occasion for the conclave of the conjurers was a special "Ladies Night" at the Barbizon Place hotel. There are some 5,000 members of the Society of American Magicians at about 1,200 in New York alone.

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They also go through many of the old standard tricks. And everybody's bored—but coming on his pay close attention, watching for

# The Good Old Days

Herewith appears "Variety" review of a N. Y. Palace bill of 20 years ago. It is a reproduction of the review as it appeared in the issue of 1922 with the current date of issue. No special reason in revisiting these reviews other than the interest they may have in recalling the acts which were popular at that time. The review is reprinted as it appeared in the original issue, which radio stations may find pertinent, and as a resume of the eye of vaudeville reviewing of that day.

(Reprinted from "Variety" of Jan. 20, 1922)

## PALACE, N. Y.

They cheered Beale Clayton and her artists Monday night, not once, but several times. Coming at the end of a 40-minute revue, that means something. So enthused was the audience that the plaudits continued no less than three minutes, and Miss Clayton, on the edge of hysteria, called out her company, "shrilling 'all to come before the curtain. That flurry of excitement came at 11 o'clock and there was more show-on the case, the Clayton act being seventh. It was perhaps one of the greatest triumphs of Miss Clayton's career.

The Clayton turn, billed as "The Box Party," was the highlight of a great vaudeville show, one that held most of the houses until the finale at 11:30. It might have been a few box seats left upstairs, but the house looked virtually capacity.

Certainly this is the best of all the vaudeville productions credited to Miss Clayton. This was the fourth time it has played the Palace within two months. She has gathered about her a group of sterling artists. Every one is "there" in his or her specialty. The Templeton brothers sing and play the piano. They are supported by the comedy duo of Andy Templeton, Guy and Pearl Magley. The spot on the back of Miss Magley's kimony in the Jap number was the only trifling marning note.

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## PHIL REGAN

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Sends Tickets to Lou Walters and Entire Personnel for a Very Happy Four Weeks of Headlining in Miami's Beautiful "Latin Quarter Revue."

TO THE MANY SWELL PEOPLE WHO HAVE DISPLAYED THEIR FAITH IN US

# OUR THANKS

TO THOSE WHO HAVEN'T A SMALL MUM FROM CLEO

SECRETLY THE PUPPETS OF WALTON AND O'ROURKE

Currently appearing at the Water Garden Theatre, The Rainbow Room, Rockefeller Center

HATCHECKERS UP IN DET. CRY FOR HELP

They're going to Detroit, Jan. 20 - to check on the activities of all parties in the future. Police rules.

Cops here still are plenty burned at the National Dance Orchestra Assembly and aftermath of a New Year's Eve scramble following an all-night party at the State Fair Grounds.

Organization had expected a crowd around 3,500 for the all-night affair. About 2,000 to 3,000 showed up. When the party broke up the dozen checkroom guards could hardly handle it. The cops party availed over the dozen trying to pick out their own stuff.

Hundreds of guys and girls went away without their right stuff, and now three weeks afterward the cops still are up to their ears in trying to untangle the mystery scramble. The greatest mystery is that 40 Detroiters wound up without any coats or hats. The cops now are scouting the cloakrooms of all big parties here to see that they are adequately staffed.

St. Louis Nitergy Mgr. Gets 2 Yrs. in Bribery

St. Louis, Jan. 20. Chris Kalaidge, former manager of the defunct Golden Dragon club, downtown nitergy, last week was convicted by a jury in Circuit Judge Connor's court on a charge of bribing a state witness. He was sentenced to a two-year jail in the Missouri jail. The case grew out of a criminal assault charge of which Kalaidge was whitewashed a year ago when the prosecuting witness, a 15-year-old girl who doubled as waitress and entertainer in the club, repudiated her identification of Kalaidge.

At the trial last week she admitted she had given false testimony when she did not name Kalaidge as her assailant, and testified she had met Kalaidge on several occasions while the assault charge was pending and had been given gifts of clothing and members of her family had been similarly treated. She also testified that Kalaidge promised to marry her in order that she would not be able to testify against him. The defense offered no testimony and after the verdict Kalaidge's attorney filed a motion for a new trial and the defendant was released on \$5,000 bonds.

Frisco Cafe Bit Brik San Francisco, Jan. 20. Although bookers have been hard hit since outbreak of war, nitergy bit is the better option.

RADIO CITY MUSIC HALL, New York, NOW AND HELD OVER

Advertisement for MR. LEON LEONIDOFF, The Comedy Juggler, Many Thanks to MR. LEON LEONIDOFF, Management MUSIC CORP. OF AMERICA

My Favorite Story

Joe Smith (and Dale)

Sam was bragging to a friend of his ability in making up lies. So, to put Sam to a test, the friend said: 'You'll make up a lie right at this second I'll give you a dollar. Sam stuck out his hand. 'You promised me two dollars.'

Benny Baker

A colored man is brought up in front of a judge, who says: 'He do you plead to this charge of chicken stealing?' The colored man replies: 'I plead guilty and waives the hearing.'

The judge said: 'What do you mean, you waive the hearing?' The colored man answered: 'I don't want to hear no more about it.'

Louis Sobol

A city guest, half dead from fright, ran to the farm-house. His clothes were torn, his face and hands were scratched, his nose bruised. 'A snake,' he panted, 'a black snake chased me.' 'You damphel,' said the farmer, 'black snakes aren't poisonous.' To which the city slicker retorted: 'A snake don't have to be poisonous when he can make a guy jump off a 50-foot cliff!'

Edmund Glenn

In my first Hollywood film I was cast for the Bloop in 'The Bishop Misbehaves.' About a year later I returned to New York for a holiday and one night escorted an old friend to a big charity function. She was a very tall, dignified, gray-haired, aristocratic-looking woman, beautifully dressed. And in honor of the occasion I had gotten myself up in full evening regalia—tall top hat, white tie, etc. All went well during the night, the speeches and when we came out I hailed a taxi and opened the door for the lady. She stepped in, but my feet flew out and she landed. Just as I was entering the cab after her, however, the driver put me well in my place by turning around with a broad grin and saying: 'Hiya Bish! Misbehaving again!'

Tay Garnett

Two drinks were driving alone in a car at breakfast. The first drinker said: 'We're in a race, are we wearing a large fly?' The second drinker answers: 'How can you tell?'

To which the first drinker replies: 'We're hitting more people.'

Frank Scully

Chopin, whose Chopin Alley antedated Tin Pan Alley, was lured into one of those doughner dinners for sweet charity. Having a bad stomach, such dinners were not for him. He knew he'd be asked to say for the dinner one way or another. He was. The doughner begged him to play one luteie etude. 'But, Madam,' pleaded the sick Chopin, 'I have eaten so much.' ...

Belle Baker

When I was making my debut at the Palace, New York, obviously the goal of every vaudeville performer, by dint of much persuasion and coaxing I pre-

FOX DETROIT, NIXES VAUDE FOR DUALS PIX

Conclusion that stage shows just boost the ants and show no appreciable increase in revenue over the last period of time has brought the 5,000-seat Fox here to the decision to muddle along with the present duos.

After a comparison of figures extending back over five years, David K. Fox, the manager in charge of the city's largest house, said the straight picture policy would continue indefinitely. Earlier it had been rumored that the house was going to bid in about six weeks of vaudeville during the winter, as was done a season ago.

Nab Canary, 2 Tooters On St. L. Reefer Rap

St. Louis, Jan. 20. Fed agents, in a roundup of reefer violators had week, nailed a tooter singer and a musician in East St. Louis, and another tooter here. Phyllis Walters, 30, and Russell Rohkase were pinched near an East St. Louis auto club and the Federal agents they admitted attending reefer parties on the east side. They are charged in a U. S. warrant with delivering marijuana weed. Unable to furnish bonds,

valled on my mother and father, who were of the old orthodox school, to attend. I had to get the manager to buy two chairs in the aisle, as the Palace was packed that Monday afternoon.

The opening act, Paul Concha, the cannonball juggler, got the amusement of the old folks—tossing the heavy steel balls in the air and catching them on his arms and rolling them back and forth. As a finale, he tossed the largest ball high into the air and, with a flourish, caught it on the back of his neck and let it drop to the floor with a resounding crash, amid applause and gasps from the audience.

I was very successful with my act and could hardly wait for my mother and father at the stage-door after the matinee. My mother was very profuse in her praise for me, but, after walking along Broadway for sell and shaking my head in a sort of reverie. It was a little more persistent and asked: 'Pa, haven't you got anything to say?'

The gent paused for a moment, looked at me and several looks; I noticed my father muttering to himself, 'Belle, you know dat menn wild de cannonballs in gonna keel himself yast!'

Bobby Clark

A Scotch farmer fell down a well. His wife rushed out, saw what had happened and yelled to him: 'Keep up your earsage.' I'll run out in the field and get some of the hired men to help you out. The Scotchman yelled back: 'What time is it?' His wife answered: 'It's a little after seven o'clock.' And the Scotchman yelled back: 'Never mind, I'll swim around until I'm dead.'

Jack Lait

After a strenuous session in Parliament, the peers retired for recess in the smoking-room. One of the night-birds took his snuff-box to the immortal Gladstone, who bowed, smiled and said: 'No, thank-you—I have no SMALL wyes.'

Ed Wynn

From my last play—A man and his ordinarily talky wife riding on the front seat of an automobile, on a very rainy day. The man talks to his wife, but she does not answer him. All she does is shake her head from side to side (negatively). As he generally does all the talking, he is rather surprised in not getting an answer from her. No matter how hard he tries to get her to speak, she doesn't say a word. At last she does it to shake her head from side to side. And he drives sixty-three miles before he discovers her nose is caught in the windshield wiper.

Albert Spalding

Some years ago, after a concert playing in a university to an old lady, who was the wife of one of the members of the faculty of the university, came to the green room with several others to congratulate me. She was one whose breathless words of commendation scarcely needs punctuation and certainly no outward stimulus.

I, however, drenched in an endless flood of compliments to which it was not even necessary to interject a word of thanks. She insisted on telling me in detail over and over again just why she preferred my playing above all others—she had heard them all. The sum of all the reasons was reached with this: 'You, Mr. Spalding, I've heard them all—I've heard them all and the difference is—yes, the difference is—there's all technique and no soul—whereas you are all soul and no technique!'

Named Toledo AGVA Rep William Grubbs has been appointed Toledo representative of the American Guild of Variety Artists.

Syndicates' Idea to Split Booker Commissions On Miami Night Clubs Flirts

An idea which the syndicates controlling the Miami nitergy has of muddling in some of their own commissions has been forgotten. The thought was to designate some 'booker' to handle all the special engagements, but the boys who control the spots realized in short order that it would undercut the basic values of their case divestment if they tried any sharp practices.

By and large, the syndicates are liberal with acts and generally their word is as good as a contract. The Pearl Harbor debacle put a crimp on an anticipated boom in those cities which inspired the split-commission idea. they're in the East St. Louis house-gone awaiting trial. The other tooter nailed is Russell L. Schneider, a native, who was taken into custody at his home. The agents found eight ounces of the drug and 10 reefers. Schneider said he used the drug for his own use, but the agents asserted he had been selling reefers to six other tooters. The pinches followed tipoffs from soldiers in training at the Jefferson Barracks, just south of the city limits, that they had been invited to purchase reefers and attend reefer parties.

VAUDEVILLE 45 FULLY AGVA IN ACCORD WITH 2 GROUPS

Philadelphia, Jan. 20. The Philadelphia Local of the American Guild of Variety Artists has undertaken an additional two days of negotiations in its position in the Philly entertainment field by: 1. Signing a reciprocal agreement with Entertainment Managers Association (bookers).

2. Completing a 'mutual assistance' pact with local 247 (Negro) of the American Federation of Musicians.

The EMA agreement came after weeks of negotiations and marked the end of the differences over a touchy point—group franchises versus individual franchises—which has threatened to sever relationship between both groups in the past. The agreement also compromised the issue. The AGVA won its right to force agents to obtain individual franchises, but the bookers are granted the right to sit in on trial boards hearing charges of unethical conduct against any agent. The bookers further agreed to hire only acts carrying AGVA cards. In return the actors recognize EMA as the only bona fide organization representing agents who are discouraged from booking jobs direct sans agents.

The union further agreed to allow non-union acts to work one show, but after the initiator the entertainers would be forced to sign up or cancel. The one-show grace period was allowed after agents pointed out they often hired acts by wire or phone and the actors represent themselves as AGVA members. Forcing them to cancel advertised openings would designate nitergy operators, the agents said.

AGVA will issue special work cards for one-year period to satisfy other union acts and musicians. Under present rules AGVA or AFM members may not play on the same bill as non-AGVA acts. AGVA will encourage all agents to join AGVA by enforcing conditions of the agreement on non-EMA bookers as well as those belonging to the AFM. The pact with the Negro musicians is similar to that signed several months ago with the white Local 71. Under this arrangement no AGVA member is allowed in a spot employing colored tooters who are not AFM members, and vice-versa.

Waller Date Opens New Chi Jive Cafe

Chicago, Jan. 20. Paul Waller orchestra opens the new Downbeat Boom club the Gerrick Stagebar for Joe Sherman on Thursday. The weekly will have a Columbia wire. Garrick, with Waller, institutes a jive policy.

Advertisement for THE THEATRES OF THE STARS, Marcus LOEW BOOKING AGENCY, GENERAL EXECUTIVE OFFICES LOEW BUILDING ANEX, 100 W. 46th St., N.Y.C. - BRONX N.Y. 10019, J.H. LUBIN GENERAL MANAGER, SIDNEY R. PIERMONT BOOKING MANAGER

# Sonia Henie Better Than Ever In 5th Sock 'Ice Revue' at Mad. Sq. Garden

By JACK PULASKI  
Whatever the Olympics find there is no doubt that the competition produced the greatest athletic star, Sonia Henie. As she appeared at Madison Square Garden Monday (19), starting her 5th season with her "Hollywood Ice Revue," the marvel looked better than ever when winning successive championships. As a matter of fact, she was better, surrounded by the trimmings that go to make up spectacle. It is a first time appearance with the skating show. Perhaps it's incredible that a girl can make such appearances for a few weeks each season and still appear as fortunate, but that is it. Opening house was packed except for a few seats at the extreme ends and the middle rows. At \$4.50 top it means something in show business today. Any kind of draw.

That show with Sonia Henie in it was a real slick. She is more than in her appearances during the evening and it still without a speck in performance. The Henie show goes in for ensemble skating, and she has done this year's costuming seems more vivid and colorful than previous productions.

There are new evolutions but the greatest for Miss Henie is that she has "danced" again this season with Gene Turner, former Coast Guard aviator. There were four encores, and it had to be Turner's luck to dance the first one, for that. That means turning to skating fans, and he is a bigger attraction than the other skaters. Turner is a graceful young performer, and he is doing well. He then includes Can Can girls, the first being Gay Frenchie. Miss Henie appears solo in a baby costume that is a real thing.

As the first part finale Miss Henie executes a bird in motion, costume of the idea. Most of the numbers are "Lovely His Hands" and it is the first of the kind. The Henie skating is distinctly Hawaiian though which she has done in the past. The second piece mentioned is "An Island in the Blue Pacific." Strolche ideas are used, a sophisticated substance. "Song of Hawaii" further makes that second piece. The other songs are "It Happened in Sun Valley," "Carnegie Polka," and "I Know Why" from "Sun Valley Serenade." 20th Century film, in which Miss Henie starred.

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There is a patriotic opening with an ensemble dressed in blue, white and blue, a victory V getting the first big band. "Hole in the Hand" with the "Carnegie Polka" participating as nursery rhyme characters. One of the skaters is Gene Turner, Miss Henie comes on astride a skating St. Bernard dog, and the costumes than ever before, appearing in three different trigs during one ensemble number.

The show is again presented by a Chicago group of performers. Miss Henie is managing director and William H. Burke general manager and

production hand. Miss Henie and Wirtz are the sponsors of "It Happens on Ice," too. Another feature is the production of the "Carnegie Polka" by William H. Burke, general manager and athletic star, Sonia Henie. As she appeared at Madison Square Garden Monday (19), starting her 5th season with her "Hollywood Ice Revue," the marvel looked better than ever when winning successive championships. As a matter of fact, she was better, surrounded by the trimmings that go to make up spectacle. It is a first time appearance with the skating show. Perhaps it's incredible that a girl can make such appearances for a few weeks each season and still appear as fortunate, but that is it. Opening house was packed except for a few seats at the extreme ends and the middle rows. At \$4.50 top it means something in show business today. Any kind of draw.

That show with Sonia Henie in it was a real slick. She is more than in her appearances during the evening and it still without a speck in performance. The Henie show goes in for ensemble skating, and she has done this year's costuming seems more vivid and colorful than previous productions.

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## MUSIC HALL, N. Y.

"Turn Back the Clock," produced by Conedens, Minsky is single bright spot on bill. Here numerous songs are well presented, and the polished funmaker now, keeping the small house in an uproar with his quick and easy dancing. He is down so dertly he remained silent for a long time. The songs were "Ain't Got Time to Shake Your Hand" and "Men Don't Care for Me" (RKO). Increased in Variety, Dec. 10.

As though resting on the praise of his lavish Christmas and New Year's presentations, the Music Hall has a "Turn Back the Clock" which is a well presented and entertaining review. Old-fashioned songs are brought in by a band that drag out old faves. Rockettes to do can-can costumes, and bring in two standard dance turns, wireworker Betty Davis and juggler, Bob McViggin, two folkly comedienne, and a few songs. The show is in the work of the Club, by trading the boys up in checkered suits and caps and having them do the old cliché poses. A neat laugh-getter, one of the mazes in light skirt and another in a lion suit, changed each other in the act. "Mama, Don't Go Into the Street" was a hit.

Balle's contribution is a humorous gallop, featuring Hilda Becker, Betty Davis, and a band that is colorfully staged, but gets only mild applause. The songs are not as good as the ones that are brought in, but they are a bit more interesting. The show is a good one, and it is a good one.

Castle's work, first on the slack line, then on the tight rope, and for turns of this type. Highlight is the act of the boys, who come off quite up to expectation when caught opening. The act is a good one, and it is a good one.

Dupont's juggling is the best there is, his combining of the act with the act. Dupont's juggling is the best there is, his combining of the act with the act. Dupont's juggling is the best there is, his combining of the act with the act.

Herb Landrum, a M.H. regular, ably wastes special lyrics provided by house lyricist Albert S. Glick. Herb.

## FLATBUS, B'KLYN

Chico Marx (15) with his Choccolate Sisters (2), Supp. Chico Marx (15) with his Choccolate Sisters (2), Supp. Chico Marx (15) with his Choccolate Sisters (2), Supp.

Lineup this week makes strong marriage dressing and, with minor exceptions, plays as well as it looks. Chico Marx (15) with his Choccolate Sisters (2), Supp. Chico Marx (15) with his Choccolate Sisters (2), Supp.

Three Dancs came through with a singing potpourri of acts in the act. Chico Marx (15) with his Choccolate Sisters (2), Supp. Chico Marx (15) with his Choccolate Sisters (2), Supp.

Compliment the lineup is a bicycle team. Sic Claire Siders and O'Day, with conventional riding of unicycles, plus ordinary and freak bicycles. It pleases.

Standard mixed singing team, opening as can-can and three routines. The act is a good one, and it is a good one.

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returns in lava garb for songs hip-avaing, "Roses" and "The Girl Who's So Truly Introduced it doesn't click properly." Conedens, Minsky is single bright spot on bill. Here numerous songs are well presented, and the polished funmaker now, keeping the small house in an uproar with his quick and easy dancing. He is down so dertly he remained silent for a long time. The songs were "Ain't Got Time to Shake Your Hand" and "Men Don't Care for Me" (RKO). Increased in Variety, Dec. 10.

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## COLONIAL, DAYTON

Dayton, O., Jan. 17. "Bowery Polies," with Rigolito Bros. Joe Termini, Almee Siders, and a band that is colorfully staged, but gets only mild applause. The songs are not as good as the ones that are brought in, but they are a bit more interesting. The show is a good one, and it is a good one.

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## STATE, N. Y.

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ROXY, N. Y.

Bob Hannon, Frank Gabay, Aquilino Basso, Leland Van, on hostesses, Rozettes, Paul Ash House Orchestra, Fr. Dance Orchestra, Fr. Wipe Up Band.

Here is a pleasant little bill that gives pleasure to individual acts... Headline the bill for all-around effectiveness... Frank Gabay and the Equilino brothers follow closely on program...

Lewis and Van, hostesses are also reviewed under New Acts... PALOMAR, SEATTLE... Eddie Burmette & Lucille, Kitty Milgrom, Vol Set, Lloyd & Willis...

Jerry Ross encores a well rounded bill with a combination of tricks and lara... Madam Dan Barry and her Birdland, with an uniform heater...

EMBASSY, N. Y.

No action footage on the Japanese attack on U.S. coastlines... Madam Dan Barry and her Birdland, with an uniform heater...

Another exciting epic is Metro's footage on the Tokyo bombing... Madam Dan Barry and her Birdland, with an uniform heater...

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musical a good exploitation bet on its treatment of the "Jungle" with the Malayan war scene.

STANLEY, PITT

Phil Spilayko, Pittsburgh, Jan. 16. Phil Spilayko, Pittsburgh, Jan. 16. Phil Spilayko, Pittsburgh, Jan. 16.

Here's something perennially fresh and exciting about Phil Spilayko's music... Opening flash with two dozen girls and the music is extremely effective...

Shows gets away fast with collection of good music... Closing spot holds Madame Dan Barry and her Birdland, with an uniform heater...

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Kansas City, Jan. 17. Larry & Croset, Doris Dupont, Long & Martin, Charley Althoff, Herb & Warden, Warden Heppner, Herb Six House Ork, Turcote Junction (Rep.).

TOWER, K. C.

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BLUE ROOM, N. O.

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Night Club Reviews

most of the name bands which have played... Closing spot holds Madame Dan Barry and her Birdland, with an uniform heater...

Shows gets away fast with collection of good music... Closing spot holds Madame Dan Barry and her Birdland, with an uniform heater...

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Took a Walk

Continued from page 1. Here's something perennially fresh and exciting about Phil Spilayko's music... Closing spot holds Madame Dan Barry and her Birdland, with an uniform heater...

MINNESOTA TERRACE

Hotel Nicolle, Mpls. Shows gets away fast with collection of good music... Closing spot holds Madame Dan Barry and her Birdland, with an uniform heater...

REBRANDT (BREMENS AIRS)

Bureau Aires, Jan. 14. Bob Stewart Ork (7) with Ismar Guimarães. First of the suburban after-dark spots to have the summer stage, which here as in the rest of South America is the "hot" act of the night. The Rebrandt strike the formal note and seems set for a big change of the hot-weather theater. Located in Olivos, about half an hour from the center of Buenos Aires and adjoining the wide Rio de la Plata, the new Rebrandt is being close to the grounds of the Circulo Militar. The new building is three stories up with fluorescent lighting as at the New York Waldorf Astoria. The new outdoor stage floor faces a large terrace. The new Rebrandt is located at the Alvear Palace hotel. Garden and terrace are comfortably, but additional 200 on festa days. The new Rebrandt is a breeze from the river get too strong. The new Rebrandt is a built Dutch style, which can hold 400. Stewart a personal leader, emphasizes the local-adapted fresco work and the "hot" act of the night with his officious, while the band is a good one. Stewart and among first here with arrangements of "Hot Sud Song," "The Blue Bird," "The Blue Bird," "My Shoe" and other pops. Also featured is Ismar Guimarães, Brazilian singer who also plays guitar. His handling is as best as is best. Stewart's apt is made up of Francisco Masazo, trumpet; Manolo, saxophone; Ismar Guimarães, piano; Luis Gavinovich, bass; Mario Basso, drums; Guimarães, on guitar. Band is a good one. Stewart and the younger of them, who've developed a reputation for a while, are the result of DX tuning. Stewart and among first in Dutch dishes prepared under direction of the artist, Heeren Nicolas de Alder, chef.

Unit Review

WICTORY JAMBOREE (BROADWAY, CHARLOTTE N. C.) Shows gets away fast with collection of good music... Closing spot holds Madame Dan Barry and her Birdland, with an uniform heater...

Newswires' output for the week is... Closing spot holds Madame Dan Barry and her Birdland, with an uniform heater...

Variety Bills

WEEK JANUARY 23

Numbers in connection with bills below indicate opening day of show, whether fall or split week.

Paramount

NEW YORK CITY
Paramount (21)
New York City
New York City
New York City

MIAMI
Miami
Miami
Miami
Miami

Warner

NEW YORK CITY
Warner (18)
New York City
New York City
New York City

MIAMI
Miami
Miami
Miami
Miami

Low

NEW YORK CITY
Low (18)
New York City
New York City
New York City

MIAMI
Miami
Miami
Miami
Miami

RKO

BOSTON
RKO (18)
Boston
Boston
Boston

MIAMI
Miami
Miami
Miami
Miami

Independent

NEW YORK CITY
Independent (18)
New York City
New York City
New York City

MIAMI
Miami
Miami
Miami
Miami

El Morocco
Chaucery Cove
Chaucery Cove
Chaucery Cove
Chaucery Cove

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES EDWARD SHERMAN AGENCY BEVERLY HILLS, CAL.

Club Miami
Club Miami
Club Miami
Club Miami

NEW YORK CITY
Athletic's Home
Athletic's Home
Athletic's Home
Athletic's Home

BOB CARNEY
MARY JOYCE
JOE COVAT
Placed by EDWIE SMITH
Paramount Bldg., New York

ATLANTIC CITY
Atlantic City
Atlantic City
Atlantic City

CHICAGO
Chicago
Chicago
Chicago

PHILADELPHIA
Philadelphia
Philadelphia
Philadelphia

(Continued on page 53)

# Drive Starts Within Equity to Force Anti-ism Amendment to Referendum

Expected move to place the anti-ism amendment to Equity's constitution before the membership referendum has started. A petition is being circulated, proponents being confident that at least 100 being obtained and the petition filed with the council. It will be mandatory for the council to take action to effect the referendum. Last week the council side-stepped the issue. It felt it had gone far as necessary and decided that the majority favoring the amendment came from the floor at the recent quarterly meeting, therefore procedure should emanate from the same source. Amendments from outside because the 100 to 101 vote was not a two-thirds majority. A simple majority by referendum would do better work.

As soon as the council attitude became known, the petition was being leading the more than 10 former councilors who resigned last June were elected to that body. When they withdrew the councilors said they would be better able to represent the association as plain Equities and the petition is the first indication of their attitude. It is attacking against believers in Communism, Nazism and Fascism or their sympathizers, and includes all such words of office or being employed by Equity. There is a persistent minority opinion in the association, as plain Equities and the petition is the first indication of their attitude.

It was a burning issue for almost 16 months and it appears that most acted on the matter settled once and for all.

# 'EILEEN,' IN S.F., HAS BLACKOUT PRECAUTIONS

**San Francisco, Jan. 20.**—Touting *"My Sister Eileen,"* which last night (Monday) opened a three-week engagement at the Lyric theatre, is making elaborate precautions in case of blackouts. Small printed notices are included in the tickets, announcing that in case of a blackout before 8:30 p.m. the curtain will be held a half-hour after the show has started. If the blackout is prolonged, the audience will be refunded if purchases are unable to attend the performance, but tickets must be returned within 48 hours. Management intends continuing the policy at all other stands.

Electric sign on the Geary theatre is more than two stories above the street, so it has had to be darkened in accordance with Army regulations. However, a sign has been rigged up in luminous paint, which can be read from the street. Robert Milford is company manager of the troupe and Sam Merwin is vice man.

Producer Max Gordon and costume designer Joseph Fields and Jerome Chodorov came here from Hollywood last night for the local opening of *"Eileen."* With author Henry Bernstein, producer Guthrie McClintic and assistant Gertrude Macy here for the Katharine Cornell production in Rose Burke; at the Curran, the town has the most theatrical turnout in recent history.

## SINCLAIR HAZY

**British Actor Unable to Account for His 'Rival's' Vexation in Climax**

Horace Sinclair, who was in *"The Rivals"* but disappeared when he returned to Cincinnati, is now in New York, but is not in the revival, which opened at the Shubert's in English. Sinclair was at the number of Cincinnati cafes, after which his recollection is not clear. He is being hunted by the police station.

Actor's chief complaint is over the loss of his monocle there. He returned to Cincinnati, where show, forwarded Sinclair money and return transportation, making no comment over the loss of the eye. Sinclair, who had a letter from Roland Hague who sent from a plane, to take over his part, that of a company servant. Sinclair wrote an apology for his absence to the company and management.

# White Vice Soldier Bernie In 'Hattie' Road Company

**Pittsburgh, Jan. 20.**—Called up by army fortnight after he joined the show, Dick Bernie left *"Panna Hattie"* here last week and is appearing at the Shubert's in *"White Waude and musical comedy team of Eric Fyck and White."* Bernie had taken over the vacated rank of Hank Myers when show went on tour.

Also in Pittsburgh, Jane Sterling, wife of Jack Merivale, Philip Merivale's son, went into cast, replacing Virginia Field, who played the same role but agreed to stay with musical only until a replacement was found for her.

# Holland Shubert Peace 'On, Off Again' Affairs

**Boston, Jan. 20.**—George Holland's status with the Shuberts has lately undergone a suffering change. Holland, a former columnist has caught some of the 'on's show here, after being barred for six years. He has an "off, again thing," following no lease or permit, as yet, and while Holland is still on the ground of D. E. J., he's passing through their front doors, on occasion, without getting the leg from the man.

Breakdown in one-sided hostilities came when Oliver and Johnson insisted Holland catch their *"Sons O' Fun"* during its tryout here. Holland was allowing his name to be used in white flots. Then John Shubert, who has always remained friendly to Holland, invited him to touch his production of *"Johnny On a Spot."* Incidentally, Holland also has a contract with the Shuberts, Arthur, who rewrite that comedy. Bill Dool, publicizing here recently for the present *"Portrait of a Lady,"* also succeeded in easing the writer through the portal, sans disguise. Holland also made the grade on *"My Sister Eileen"* recently, on hard tickets, but gratis.

George Holland's status with the Shuberts has lately undergone a suffering change. Holland, a former columnist has caught some of the 'on's show here, after being barred for six years. He has an "off, again thing," following no lease or permit, as yet, and while Holland is still on the ground of D. E. J., he's passing through their front doors, on occasion, without getting the leg from the man.

# Actors Fund Benefit Skedded For Feb. 22

Annual Actors Fund benefit performance has been set for Feb. 22 at the Imperial, N. Y. Event was scheduled on an alternate date and tickets sent subscribers were exchanged. Reason given for date was to provide more time to line up talent.

Vinton Freedley will direct this year's performance.

# FIVE MUSICALS PLAYING SUNDAY

Last season there was a paucity of musical shows which attracted Sunday, but now that type of attraction is preponderant. Coming Sunday (25) will see at least five musicals, while two straight plays are listed for the day. The performers, groups include three which have a \$4.40 top, whereas last season there were five, with the highest combination of \$5.50.

*"Sons O' Fun,"* Winter Garden, and *"Bright Eyes,"* Hollywood, proved that there is a \$4.40 audience on Sunday. *"The Kickers,"* Broadway, which, however, has dropped the Saturday and Sunday afternoon shows, is back last Saturday a fourth four-fortier was on the boards. *"Best Foot Forward,"* playing at the Grand, and *"It Happens on Ice,"* Center, has been a regular on Sundays right along. Also on the St. James is *"The Let's Face It" going on for the Actors Fund.*

Duo of dramas playing the sabbath are *"Brooklyn, U.S.A.,"* Forrest, and *"In Time to Come,"* Mansfield. Considerable Saturday attraction was principal factor in keeping both on Broadway. While the total of Sunday shows is seven, one of them, this week's opening card may also be offered on that day.

# EDDIE COOKE; COLORFUL MGR. DIES IN N. Y. AT 75

Edward G. ("Eddie") Cooke, around 75, who died last Friday (18) in New York, was one of the most colorful and best informed showmen on Broadway and the road. Recently he was being genera in the *"Hollywood Golden"* during the fall he managed *Theatre in Chicago* for several years. While in Chicago he then entered the Mayo Clinic, Rochester, Minn., to be treated for an intestinal condition.

Cooke was the last of a coterie of colorful company managers and stage agents who were active at the old Broadway theatre, 41st and Broadway, which was operated by a group of showmen, including others in the group were Luke Phelps, Joseph Buckley (who was a partner in the Golden) and Joseph Brooks, who turned producer and declared Cooke in on several occasions. Cooke was succeeded at the former Metropolitan tap room at 42nd and Broadway.

Cooke made his reputation ahead of *"Ben Hur"* and remained with the Klaw & Erlanger office as general manager for W. A. Brady during the time that showman was producing *"Whip"* and also when Brady handled James J. Corbett's *"Whip"* and also when Brady handled James J. Corbett's *"Whip"* and also when Brady handled James J. Corbett's *"Whip"* and also when Brady handled James J. Corbett's *"Whip"*.

Afterward Cooke became general manager for the late Winchell Smith's *"The Golden Rule"* produced *"Turn to the Right" and "Lightning."* After Smith died Cooke went back to Broadway and was in Seattle. His last Coast visit was as company manager for Gertrude Macy's *"Skyway"* at the end of one of the best road bookers in the profession, because of information filled up over many touring seasons. Though actually of the theatre, there was an interlude when he was with the Coast road men he handled *"The Birth of a Nation."*

"Cooke," as he was known to his

# Equity Leaders Give Compensation To Lytell; Can Draw \$8,000 Yearly

## Sues O.&J., Shuberts For % of 'Sons O' Fun'

Eddie Ferman, writer, filed suit Thursday (15) in the N. Y. supreme court against Ole Olsen, Chie Johnson and the Shuberts for the percentage and claiming breach of contract. Ferman says he was hired Jan. 15, 1941, to write *"Sons O' Fun"* and was to receive 1% of the gross.

Ferman worked in Cleveland at \$1,150, but says that it all be received and he is entitled to more.

David S. Stern filed suit Monday (19) in the N. Y. supreme court against Select Theatre Corp. seeking an injunction against the suit in *"Sons O' Fun"* entitled *"The Gooty Kaye"*, featuring Lionel Kaye as the character of the performer, who copyrighted the suit in 1935 and to have used it since then.

Kaye worked in Cleveland as one of the auctioneer, plaintiff claims, and is now receiving \$200 weekly in the show.

# Mgrs. in Accord With Truckmen \$5 Increase

New York theatrical truckmen have advanced their rates for hauling productions and baggage, without any particular objection from managers. Transfer people first announced the rates per load would be boosted \$5 during the day and \$10 for night hauling. After a conflict, however, they agreed to a \$5 increase without time specification.

Rates now are \$35 per load during daytime and \$45 at night. Truck operators explained that operating costs had steadily advanced during the past five years, which management

Managers and stagehands are in agreement with the truckmen's present pact expiring Feb. 1. No change in scales is anticipated but number of present rules have been outlined. Formerly the contract between managers and stagehands ended Sept. 15, but now it runs both sides at the start of the season. For that reason it was agreed that whenever changes are necessary should be ironed out at mid-season.

# SAN CARLO'S DELAYED START IN D.C. FEB 2

San Carlo Opera will open a delayed season at the National Washington, Feb. 2, it being the latest possible start for the company. There was some doubt about the outfit on account of possible blackouts on the road. Producer is spending other week here planning for far west bookings. Fortune Galt decided to send whomever personal to the road again.

Company will play a week of one-nighters in the south after the D. C. engagements, data including a number of college stands during the tour. It is expected to come back to the Center, N. Y., as last year.

# Wiman Plucks F'wood Talent for N.Y. 'Warrior'

**Hollywood, Jan. 20.**—Dwight Dasher Wiman signed Ray Bolger, Ann Miller and Teddy Hart for his forthcoming Broadway show, *"The Warrior's Husband"*. Producer is spending another week here hunting more talent for his musical.

Wiman was born on the west side of New York. His family moved to Milwaukee when he was a boy and his first theatre job was in the boutique of the Academy of Music there.

A widow survives.

Ways and means for compensation to Bert Lytell for his work on the *"Sons O' Fun"* was arranged by U.S.-Camp Shows were arranged by Equity leaders yesterday. Stated that Lytell will be on the compensation committee make it a full time job and he would be unable to accept any radio engagements therefore.

New post of public relations will be assigned to Lytell at \$8,000 annually as expense money. Lytell considered a patriotic duty, the highest job he ever had, paramount to any professional engagement, but, despite with time extra expenses incurred, the matter of financial reimbursement was generally conceded by Equity's head.

General idea within Equity has favored a 10% scale for Lytell, ever since Frank Gilmore resigned to take over direction of the reorganized Associated Actors and Artists of America. Gilmore as Equity proxy drew \$15,000 annually, that being the rate for 1935-36. Burgess Meredith assumed leadership for a limited time and Arthur Committee, which Lytell called for without pay. He accepted with the understanding that Lytell be compensated, so that during that time and until elected to the pres-entive position of general secretary of Equity, he'd be first vice-president.

Financially Lytell Equity is financially solid and can well afford the compensation granted. Lytell at first declined to accept the Equity berth, but Lytell's decision was called for by prominent Equityites. At the time there was considerable internal discussion which since moderated. When elected Lytell indicated he might not serve out the full three-year term, but after he'd been sent to training camp, and especially since war was on, Lytell's decision was called for by prominent Equityites. At the time there was considerable internal discussion which since moderated. When elected Lytell indicated he might not serve out the full three-year term, but after he'd been sent to training camp, and especially since war was on, Lytell's decision was called for by prominent Equityites. At the time there was considerable internal discussion which since moderated. When elected Lytell indicated he might not serve out the full three-year term, but after he'd been sent to training camp, and especially since war was on, Lytell's decision was called for by prominent Equityites.

# ALDRICH COMMISSIONED FOR NAVAL SERVICE

Richard Aldrich has been appointed lieutenant commander in the navy and will be assigned to the intelligence department. He is the first Broadway manager known to have enlisted in the armed forces.

Firm of Aldrich and Myers will maintain its office, Richard Myers handling production. Du's forthcoming *"The Warrior's Husband"*.

Aldrich is the husband of Gertrude Lawrence, one of the most active professionals in war relief work.

# Mayor Selznick Now Equity-Enfranchised

Myron Selznick, already licensed by the Screen Actors Guild and the American Federation of Radio Artists as an agent in their respective organizations, was granted membership yesterday (Tuesday) for legit actor representation. Action was a reversal of the association's previous refusal to grant the permit or a license.

Franchise covers the straight employment of non-unioned office classification, the only ones Equity now issues.

# Rowland Brown in Legit

Rowland Brown, film producer-director, has been granted membership in the New York for the purpose of producing a play. Brown is doing the piece himself, but thus far does not have a title for it.

Plays Out of Town

ROSE BURKE

San Francisco, Jan. 19.

Drama in three acts, adapted by Henry Brewster, Rose Burke, and...

then goes to Portland and Seattle...

FLOWERS OF VIRTUE

Washington, Jan. 19.

Comedy in three acts, written by...

lean business man setting up a...

Some performances are well-timed...

HEDDA GABLER

(REVIVAL)

Boston, Jan. 19.

Tragedy in three acts, first scene...

Kalina Paxinou's American debut...

Miss Paxinou is quite like Garbo...

COLLETTE LYONS' BLITZ TECHNIQUE

It is difficult to decide whether the modern army copied Collette Lyons or whether Collette copied them...

ROY KEVIN

Montreal Daily Star

Special Material by DAN SHAPIRO, JERRY BELEN and LESTER LEE

Opening JANUARY 23RD COLONY CLUB CHICAGO

Play on Broadway

THE RIVALS

Revival of Richard Brinsley Sheridan's...

Compared with the number of so-so shows that opened in recent...

Inside Stuff—Legit

Reported that comparatively few casting agents have compiled...

It appears that the agents learned that the committee favored...

When the rule to collect an annual fee was adopted there was no...

Research by Bernard Simon, press agent for John Golden, reveals...

Although she is not under contract to 20th-Fox, studio is seeing...

During an interview with the N. Y. World-Telegram last week...

Burial of Eddie G. Cooke, who died in New York last week...

Big bit of 'Panama Hat' in Baltimore opening week of its road tour...

Through an auditor's error the incorrect total gross piled up...

Chicago's new subway currently being built will run under the Selwyn...

Some of the wall plaster has cracked and the Shuberts, who operate...

'The Rival' is welcome even though it is in the A.K. class...

'Duster Jimmie' entered by C. R. Sumner, Jr., of C. Citizen...

Some of the wall plaster has cracked and the Shuberts, who operate...

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Joeey, \$14,000, May Build in Chi;

'Claudia,' \$9,000, Sets Closing Date

Chicago, Jan. 20. 'Claudia' is now slated to quit Chicago on Feb. 7, after a run of 21 weeks in the smash from \$11,000 to \$14,000. Nothing is yet set for the film to be shown in Chicago...

Last night (Monday) the Harris delighted with Ethel Barrymore in 'The Girl in Green' and yesterday switched from the smash 'Lola' to 'Pamela Hattie.'

Estimates for Last Week

'Claudia,' \$16,000. The field on last week but is readying to quit town after three more weeks. Came through with \$1,000.

'Lola,' \$14,000. A brilliant money show from every angle. Upped to \$15,000 for last week.

'The Girl in Green,' \$11,000. Excellent first week (\$1,300). Still grand first week (\$1,300). Grand first week (\$1,300). Excellent first week (\$1,300).

'HELL,' \$51,000 IN 2 WKS., SMASH IN D. C.

Washington, Jan. 20. Touring 'Hellzapoppin' company with Billy Howe and Eddie Barr, hung up two-week figure at National here...

THE RIVALS

(Continued from page 50) Intrium of anger, about to compose a note of challenge to a duel. He grows the audience into hearty laughter.

Bar, as the handsome Beverly... Captain Absolute, neatly delivers the prolog by Guterman, the speech...

'My Sister Eileen' (2d Co.)—Geary, Sen Francisco (21-31).

'My Sister Eileen' (3d Co.)—Wilbur (21-31); Broadway (21-31).

'Native Son'—Davidson, Milwaukee (21-31); Lafayette, Detroit (28-31).

'Out of the Frying Pan' (USO)—Naval Air Station, Corpus Christi, Texas (21); Fort Sam Houston, San Antonio (21-31); Ft. Pao (28-28); Naval Training Station, San Diego, Cal. (31).

'Ray'—Grand Opera House, Chicago (21-31).

'Panama Hattie'—Erianger, Chicago (21-31).

'The Bachelor' (Eatherine Cornell)—Carrara, San Francisco (21-31).

'Student Prince'—Cass, Detroit (21-24); Hanna, Havana (28-31).

'The Youngest'—Carrara, San Francisco (21-31); Strand, Chicago (21-31); Masonic Aud., Rochester, N. Y. (32); Grand Opera House, New York (28-28); English, Indianapolis (28-31).

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'White Cargo'—Plymouth, Boston (21-24); Colonial, Utica (21-31); Erianger, Buffalo, N. Y. (28-28); Erianger, Buffalo, N. Y. (28-31).

'V. & Y., \$3,800 in Mont'—Montreal, Jan. 20. Sub-zero weather and difficulties in reaching the city before show was under way...

'White Cargo'—Plymouth, Boston (21-24); Colonial, Utica (21-31); Erianger, Buffalo, N. Y. (28-28); Erianger, Buffalo, N. Y. (28-31).

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Shows in Rehearsal

'Under This Roof'—Russell Lewis, Rm. 201, 110 W. 42nd St. 'Fian M'—Aldrich and Myers. 'My of the Valley'—Gilbert Miller. 'Guest in the House'—Stephen and Paul Ames. 'Heart of a City'—Gilbert Miller. 'The Shards Show in Bed'—Sam Graham, Harry Steinberg. 'Soldiers'—Dwight Deere Wiman. 'Angel Street' (road)—Sheperd Traube.

Crix Nix 'Candle,' But Philly B.O. Good at \$20,000

Philadelphia, Jan. 20. Critical reception of Helen Hayes' 'Candle in the Wind' was the same here as it was in New York—much praise with expressions of regret that a better vehicle has not been found for Miss Hayes. Despite inauspicious reception, 'Playwrights' production got good bills in the first two weeks at the Lyceum on 43rd St. subscription.

'Estimates for Last Week' 'Hellzapoppin' Forrest (4th week) (\$1,600; \$424). Still on high, with numbers as it stands all this week. Difference in trade at most performers...

'White Cargo,' Walnut (37) after two disappointing weeks, \$4,500 in last stanza.

'Candle in the Wind,' Lyceum (1st week) (\$1,500; \$33). AUST subscription helped this one get \$20,000, despite barren notices.

'PORGY,' \$15,000, GOOD IN N.Y.

Boston, Jan. 20. 'Porgy and Bess,' winding up a three-week run here, topped 'My Sister Eileen,' the only competing show.

'Legit manager' are blaming civilian defense classes and kindred activities as one of the causes of the current slump.

'Hedda Gabler' with Katha Paxinos, and 'White Cargo' with Ann Corio, opened here Monday (19).

'Estimates for Last Week' 'Porgy and Bess' (Shubert) (3d week) (\$1,600; \$275). Finished with \$15,000 last week, a success all trout run here.

'Hedda Gabler,' Wilbur (3d week) (\$1,227; \$275). Felt the pinch of slackening trade all over town, but garnered an okay \$11,500 last week. Two more stanzas.

'Eileen' \$5,000 in Port.

Portland, Ore., Jan. 20. The Maine theater local house playing legit, had 'My Sister Eileen' for three days last week, Jan. 12-14.

Three nights and one matinee, 'Eileen' got estimated \$5,000, good, in 1,500-seat at \$2.50 top.

'Native' 3G in Mpls.

Minneapolis, Jan. 20. Booked in at the 11th hour, 'Native Son' grossed estimated \$2,000 for three nights and a matinee at \$275 top at the 2,200-seat Orpheum. Show was under way on 21st night after light opening, but engagement was well under way. All performers acquainted with its merits.

'Native Son' and 'Old Lace' comes in Jan. 21-22.

B'way B.O.s Rebound; 'Spirit' \$17,500, 'Miss' \$17,000, Str-Show Leaders, 'Sons' 40G, 'Face It' 34G, 'Banjo' 33G

Broadway came back last week, with the pace again quoted around \$10,000. 'Spring Again,' Playhouse (10th week) (\$1,300; \$370). Better here and should play through winter; quoted around \$10,000 for last week, but has not recurred average.

'Estimates for Last Week' 'Key' (C. Comedy, D. Drama), Presented by Robert Montgomery, M. (Musical, O. Operetta).

'All in Favor' Miller (C-946; \$3,200). Presented by Robert Montgomery, Elliott Nugent and Jesse Danz, written by Louis Hoffman and Don Hartman; opened yesterday (Tuesday).

'Angel Street' Golden (8th week) (D-787; \$2,330). Picked up with the general crowd trend and grossed more than \$13,000. \$13 in this spot.

'The Boys and Old Lace,' Fulton (53d week) (CD-938; \$3,300). Still riding high on Broadway, and stands with best money makers in town; improved to \$14,000.

'Brooklyn U. S. A.' Forrest (4th week) (M-1-562; \$4,400). Picked up and approximated \$15,000, though not selling out; it's well up with musical leaders.

'Best Foot Forward' Barrymore (16th week) (M-1194; \$4,400). Also enjoyed a favored matinee crowd; business strong but not capacity; \$2,000 in this spot.

'Billie Spirit,' Morocco (11th week) (CD-938; \$3,300). Has been closed to dramatic leadership; in front, since opening; last week \$1,500 (28); \$1,500 (28); \$1,500 (28).

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'Arseenic' Gets Extended Date, Big \$16,500 in Milw.

Milwaukee, Jan. 20. 'Arseenic and Cocaine' with Laura Hope Crews and Erick von Stroheim, at the Madison playhouse, was extended through Sunday for a total of five nights because of big bills.

Sho grossed an estimated \$16,500 at \$275 top, and effort is now being made to secure return date.

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SPECIALIST IN PUBLICITY PRODUCTIONS—SCREEN—RADIO—CONCERTS NIGHT CLUBS—MANAGEMENTS—ARTISTS CHARLES G. STEWART 19 West 44th Street, New York Murray Hill 2-4672



# Literati

**Old Sun Betrays Time Mag**  
Chicago Sun circulation has been in excess of 300,000 each day and 400,000 Sundays. The paper had six weeks ago, owner Marshall Field and publisher Silliman Evans reported the figures in a wire to Henry R. Luce, editor of Time mag, asking a corresponding story in the magazine. The sales were well below the 300,000 mark. Wire was published on page 3 of the Sun.

Circulation was achieved it was stated, in spite of tremendous advertising. The article also stated that "the Time story, labeled 'Sun Down' was very inaccurate, unfair and damaging to the interests of the new morning sheet, Fields and Evans wired." The article also stated that a figure of 500,000 was "confidently predicted" a month ago. The pre-publication solicitation of advertising was based on a circulation of 300,000 and this alone disproves your statement. Neither of us at any time has made any predictions about the newspaper or promises for the newspaper more than that we would be a fair and impartial newspaper and that we would try to make our readers as much as possible. That we have done—and that we will continue to do.

Commenting on Sun's advertising volume, telegram asserted that 10% of Chicago's 11 leading newspapers are actively advertising in the Sun and that only "approximately 1% of the retail lines have been contacted which could be called new advertisers." More than 370 national advertising firms was started in first month. It was stated.

**More Mags May Air Express to S. A.**

Success of Time magazine in this edition has led several other U. S. mags to consider possibility of expressing aerial distribution in Latin America. Inquiries in Buenos Aires indicate that a number of U. S. publications are trying to get such special lightweight paper editions for good neighbor republics while others are trying to win a market where they can get air express copies for remaining in Latin American region, thus achieving the speedier air delivery without prohibitive cost.

It is pointed out that a little over a hundred titles of magazines or newspapers are being sent to the continent by A. I. for \$3. Several mags can be expressed to one address and from there forwarded as air parcels in Time's air express edition. There's talk that Newsweek may follow the Time lead in some months or even a Spanish-language news review. Success of Reader's Digest vernacular publication has also been encouraging.

Also much interest in the Latin market are fashion magazines like Harper's Bazaar. Sales of Vogue and Harper's Bazaar.

## Seattle Star Bold

The Seattle Star, town's third daily, has been purchased by a group of local men, headed by Fred Fisher, former publisher and general manager of the Seattle League newspapers. After 20 years of ownership, the group will act as editor.

The Star, published in hebdomadal format for a year, returns to standard size format under the new ownership.

Sale of the Star leaves only four papers in the Scripps League out of ten. Others are the Los Angeles Times, with daily left is the Tacoma Times, with others in Logan and Provo, Utah, and Newark and Newark, N. J. The Los Angeles Times, with daily left is the Tacoma Times, with others in Logan and Provo, Utah, and Newark and Newark, N. J.

## A. & C. in the Funnies

But it isn't the best way to join the funny strippers in a new series by the comics to be peddled by the American Newspaper Alliance and Bill Syndicate.

Ben Batford does the drawings. Ben Sherman negotiated the deal for the comics.

## Is From Memorial

A memorial audience is to be erected at Colby College, Waterville, Me., to Elijah Parish Lovejoy, American martyr to free press, at the press, by a committee of Maine

newspapermen, historians and public officials, who seek funds.

Former President Wilson and Hoover are on the national committee. Dr. Herbert C. Lyddy is in charge of raising the funds.

The auditorium will be dedicated to the use of newspapermen and editors. It will be a memorial to the interest of the preservation of constitutional rights of free speech and a free press.

## Was Problems Up For Discussion

Was produced by the annual meeting of South Carolina Press Association in Columbia January 19.

L. Latimer, Jr., editor of the Columbia Star, is president. Newport and rubber shortages, current problems for many publishers, will headline discussions at midwinter meeting of Southern News Paper Publishers' Assn's board of directors Feb. 7-8 in Atlanta, Ga.

## Roy Larsen's Foundation

Personal foundation to handle his affairs was set up in New York. It has been set up by Roy E. Larsen, publisher of Life and press of Time mag. Larsen died in New York in 1931. Foundation, Inc. it was chartered in Albany as a non-profit membership corporation.

## LITERATI OBITS

J. J. Foy, editor and publisher of the Grandville (Mich.) Star & Alliance, died in Holland, Mich., Jan. 15, 1942. He was 70.

Joseph A. Waters, 55, of the business news department of the N. Y. Times, died in New York, N. Y., Jan. 12, 1942.

Michael Angel Orsino, 85, Colombian-born, died in New York, N. Y., in Mexico City, Jan. 14.

Cyrus Field, known as Roy C. Larson, newspaperman and Massachusetts industrialist, died in San Diego, Cal., Jan. 12.

Manon Havens, 80, formerly reporter on the Cleveland Plain Dealer, died in New York, N. Y., in Delray Beach, Fla., last week.

George Molabé, 62, reporter and editor of the New York Herald Tribune, died in Newark, N. J., Jan. 16.

Eliet Bellows, 40, novelist, in private life, died in New York, N. Y., in Raymond Frederic Boleau, died at his home near Norwich, England, Jan. 18, one of her books, "A City Family," was a best seller in the United States in 1934.

## CHATTER

Henry Bellamant wrote a new novel, "Floods of Spring" for Redbook.

Bryan Collier, assistant editor of the Louisville Times, has resigned to become editor of Columbus (Ga.) Ledger.

Dale Rooks, Kent State University photography chief, has resigned to become a staff member of P.M.

Mary Baker, formerly photo editor for P.M. in N. Y., has gone to Chicago.

John F. O'Connell moved into the Warners shield publicity department after 14 years as managing editor of the Louisville Times.

Lee Loeb and Harold Buchman, writers at South-Post, sold Gatepost to the Hearst group.

Floyd Symonds resigned from the Los Angeles Times to become an assistant to Arch Reve, secretary of Studio Publicity Directors Committee.

Karl Krug, Jr., son of veteran Pittsburgh Sun-Telegraph drama writer, is in charge of the Sun-Telegraph and has been sent to Paris, London, and New York.

George Frazier, reporter for Mademoiselle, starts a daily newspaper, The Evening Star, in "Sweet and Low Down," on jazz and pop music.

Walter Liebert, formerly attached to Paul Block's publishing headquarters in New York, has joined the New York Sun-Telegraph.

Reiman (Pat) Morin, Associated Press writer, is a new addition. He has been interviewed by the Japs in Saigon, according to word received in Hollywood.

Arthur Curley, chief of Spentburg (S. C.) Herald-Journal photo bureau, is a new addition. He has been interviewed by the Japs in Saigon, according to word received in Hollywood.

## This Is Democracy

Governmental tolerance was well exemplified last week in Milwaukee, when the Office of War Administration permitted granted a priorities permit to the publishers of a German language newspaper.

A quantity of type metal was allowed to keep the Milwaukee German News, owned by the Milwaukee German News Co., operating, the grant being given in recognition of the maintenance and repair of the plant.

The permit is subject to a review back on job next month after being in force since early last summer with injuries received in an automobile accident.

Proben Press, New York, has put out volume devoted to activities of the Base Hospital No. 1, Bellevue Hospital Medical Unit, in France during the last World War. It's been written by Dr. Anna J. Mansfield.

Hayvo Boyd, sports editor of Pittsburgh Post-Gazette and Penn. State, is a member of the executive board of the National Football League, which he represents all right again after serious two-month illness. He has resumed his duties with the club, still writing it from his home.

Back home in Toronto, Miss a leg. Capt. Gillis Purcell, former executive manager of the Canadian Press, after it relinquished that post, is in a similar relationship with the Canadian forces in Britain. Purcell was the victim of a freak accident in Ottawa to move his car. The car broke loose from a plane overhead and struck the newspaperman above the knee.

## College Rhythms

Continued from page 37 several student musical jam sessions that were well attended by the campus crowd.

Located so close to Chicago hotels and theatres, students have good opportunity to hear an actor perform in popular music. Students who attend these places will get a better emphasis on the orchestra and not the 'swanky' atmosphere.

Popular titles fall have been Lionel Lincoln and Bradley, a former student Woody Herman. Of the three, Herman has had the greatest success in his studies to hear the rhythms of his splendid orchestra. Other bands are ready to hear the rhythms with no excitement on the campus, but approval has grown in popularity because of the tremendous interest in students by his visits and records.

With his one week in Chicago at a loop theatre, clarinetist Artie Shaw took many a student away from his studies to hear the rhythms of his splendid orchestra. Other bands are ready to hear the rhythms with no attention while on their stage shows.

Campus Hops the Top Tests As with most schools, the real test of a band's popularity is the popularity; selection for an all-campus band is a matter of student popularity.

Last year's chairman of the Journal—conferred with members of the campus and he was given the right of selection of a band. They were instructed to get the best available, but they were instructed to get the best available, but they were instructed to get the best available, but they were instructed to get the best available.

Ben Miller, Tommy Dorsey or Benny Goodman, Goodman's band, freshly back from touring, was the one who was finally decided upon; and it was no mistake. The campus really liked the music and it was the largest formal in the history of the university.

Noble's sophisticated music provided the background for last year's party. The music was although his music is all liked by many NU students, a band with a few varieties of styles. Glenn Scott or Kysner—would have been more popular. Noble's music fitted the party and the theme, however.

Veterinarian Lionel Hampton was the musical attraction for the annual Navy Ball to open the formal season this fall. No 1 with campus bands, Hampton was a crowd favorite at the dance; but NU's success was seen in the rapid-fire live music that he featured in the release later in the evening.

And the other half of the party was from your very good friend, and mine also, James Dowling, N. Y. City. His band has been in Chicago for some time and he has his home on a boat with his wife and me. I would sincerely appreciate your kind help and know just a personal "thank you, Jim."

## Honolulu Horror

Continued from page 37

It. Here I hope to remain for the first time in my life.

I doubt if there ever will be such a responer for volunteers as the civilian control of the war effort. It is the greatest triumph, pitch-in, do anything and everything. And so they are. I am a patriotic man. Every nationality except the Japs. I am truthfully my some of them. I was being married, Brown, in an unwarranted attack. However, it's something they, even Island-born, were told to get down and damn well they know it."

**Business Debacle**

Honolulu business firms were headed for the greatest year of the islands this past year, and had stocked up accordingly for it, with the thousands of defense workers getting wages beyond comprehension, and all spending it faster than it was being earned. Brown, in one blow the entire town "is gradually folding up, as many of the civilian enterprises cannot keep up with the government freeze being so thoroughly widespread locally.

Due to pre-thought, we are very well provided with foodstuffs. We are anxious to move the military back and forth from the mainland, and thousands of people have been working here, ready to get into government freeze being so thoroughly widespread locally.

It's heartrending to see and know that many people have lived through what films they had on hand. The Waikiki theatre has first-run, opens up to the public, and has been closed. This applies to all theatres and businesses, as the blackout here is for the entire town.

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my' for me. Next one came from the outside of the title Jean Herlow, requesting me to write an article on "Big Bear," as we affectionately call her. It was very interesting and well written. I'll have it here with me. And so many more. I'm sure you've seen them from the really big ones in Hollywood. I'm sure you've seen them, I did not forget me. Some day I'll see something nice, I hope, for Bill.

## Correspondent's Credentials

Please send me my yearly card, as I have only the one left. I'm sure and this hateful condition is no help in last as long as many think, and with the world we live in, it's safe for travelers to come here and again we will be the old beautiful Hawaiian, ready to greet the best of all men from all lands, in the traditional manner of the best of all men.

Mabel Thomas.

## Stars For Army

Continued from page 37

son, Ark. (Tuesday and Wednesday), will be at the Honolulu Hotel. The CSI expects shortly to have eight other such tours in full swing, including the Honolulu tour.

Swimming pools that have been set up in Hollywood and N. Y.

**Joe's Tour**

Miami Beach, Jan. 20.

Al Joelson gave up a number of weeks of picture house bookings in favor of a solo concert tour, which he opens at the Jacksonville (Fla.) Naval Air Station on Jan. 22 and which he concludes Feb. 7 in West Palm Beach at Morrison Field after a tour of the States, Hawaii and New camps into his itinerary.

Joelson, who is in process of a radio broadcast with Hal Hackbert of MGM, is proposing that his sponsor go with him on a deal whereby a major portion of the radio cost goes back into some public service for U. S. sailors and soldiers. The cost, of course, will be shared by the sponsor. The income tax phase is another consideration, but it is hoped that this may be worked out.

Joelson was enroute to the service-men sans admission charge. Furthermore, he will probably make cash donations to the USO at each stop. He is also tentatively set for a guest spot at Kate Smith Feb. 6 and will donate his salary to Red Cross.

Joelson's itinerary: Jan. 27, Camp Douglas, Colo.; Feb. 3, Camp Croft, Spartanburg, S. C.; 30, Maxwell Field, Montgomery; 31, Keesler Field, Biloxi; Feb. 1, 2, 3, Camp Shelby, Hattiesburg, Miss.; 3, Camp Forrest, Tallahompa, N. C.; 6, Fort Wheeler, Macon, Ga.; and finale at Morrison Field, Feb. 7. Joelson, however, will be enroute to the States in case his 7-year-old son, Al, Jr., will not arrive here for the winter until the end of Feb. He has set for the limit scheduled for his advent at the time Joelson moves into a new house on the comedian job purchased here.

## Mitzi Green's Route

Mitzi Green will arrive (Tuesday) opened a two-week tour of Army camps in Virginia and Maryland.

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Broadway

Walter Huston coming east about Feb. 10.
Gus Van and Sylvia Froos at the Hurricane...
Rafu due in from Hollywood this week.

Jack Kennedy is now manager of Loew's Theatre.
Adolph Zukor due back from the Coast end of the week.

The Oscar Hammer company...
Songwriter Harry Owens in from the Coast for a week's work.

Adolph Silverstein formerly with Paramount, has joined the Hal Horowicz organization.

Willard Alexander, head of William Morris agency band...
Leonard Grayner has been appointed representative for France.

An American actress has returned to Hollywood hills to write a series of stories after Broadway visit.

Leland Hayward due in from the Coast for next Monday (26) of Ben Hecht play, 'Lily of the Valley'.

Charles W. Verbin, an solicitor for the RKO, elected to the State Bar...
Charles Goldstein, owner of the Alden, who expects to be inducted soon.

Leonard Grayner has been appointed representative for France...
Baron Palan, Leland Hayward of the Coast, back to Coast over weekend.

Frank Freeman, here from the Coast, having a lunch reception with the trade press tomorrow (21).

Norris Wilcox, United Artists' office manager, who has been selected to direct Florida visit of 'Lucky Days' to convalesce.

Baron Palan, Leland Hayward of the Coast, back to Coast over weekend...
Bernard Kravitz, Universal shorts manager, who has been selected to direct world preem of 'Cavalade of the Cavalier' on national on Feb. 10.

Frank Freeman, here from the Coast, having a lunch reception with the trade press tomorrow (21).

Harry Kalcheim, recently assigned to direct the Par studio in Hollywood, left Friday (18) for a two-day visit in Florida, but not yet decided on a new collection.

David Ross and Judy Garland...
Harry Kalcheim, recently assigned to direct the Par studio in Hollywood, left Friday (18) for a two-day visit in Florida, but not yet decided on a new collection.

Pittsburgh

Mario and his Pan-American choir at Monoco's, Cleveland, this week.

Carl Erving, of Mickey Rios orch, engaged to Ellen Cochran here.

Wally Baker, of Oasis Club staff, engaged to Helen Mather of the same.

Wally Baker, of Oasis Club staff, engaged to Helen Mather of the same.

Buddy Fisher shaves his hair before returning to Hollywood.

Arnold Will, known in cafe as the Velvet King of the Capitol.

Jack McCurdy, local gal in 'Sons of P' camp, tested by both the 'Mr. and Mrs. North'.

Ted Blake postcards from Miami that he went south for the winter last season.

Miami Beach

Veronica Lake, local girl, vacationing here.

Ruth Clayton, 5 O'Clock Club vocalist, signs her Mercedes Buick.

Sherman Billingsley has a nephew vacationing here who is now in Miami.

Manager Ed Jouffre, long at the Royal Palm review.

Jack Arkin, is now head man at the Riviera vacationing here.

Adelaide Moffett has been named chairman of the motion picture division.

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Chicago

Warne Jones recouping from rheumatism.

Charlie Kalcheim was hosted at a back-to-back dinner.

Charlie Miller visiting MCA office at the Waldorf Astoria.

John Pollock received three \$1,000 awards for his Christmas present.

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salesman, recovering from major operation.

Joe Stern, Majestic exchange owner, back in town.

Paramount sent out invitations to building this week.

William Z. McCall, Tribune partner, columnist, playwright and novelist, reviewing legit roadshow.

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Hollywood

Kenn Taylor laid up with flu.

Norman Millen recovering from influenza.

Alton Gordon hospitalized for a third time.

Tyrone Power heads the Red Cross drive at 20th-Fox.

John Ford's Death Valley to inspect his gold mine.

Joseph Bernhardt in from New York for conferees.

Robert Palmer resigned after six years as casting director.

John H. Ruff, pilot officer, back from big game hunt in Mexico.

Milton Brown returned to Metro's publicity department after a year's leave.

William T. Johnson heading Paramount advertising department after a year's leave.

George Terenka, illness stopped shooting on 'Rings On Her Fingers' at 20th-Fox.

James Hammond Bell left the Ambassador Hotel to return to his own production.

Marc Lawrence to Mexico City to play in a native picture for National Geographic.

Lon Chaney motoring through country on his ranch to buy a new car.

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Mexico City

Sofo Alvarez, the singer-dancer, back from an engagement in Puerto Rico.

Alonso Sordo, radio, news commentator at local station XEQ.

Emilio Fernandez, maker of 'La Rosa del Caribe'.

St. Louis

Earl and Fortune at the Club Continental Hotel Jefferson.

Vladimir Horowitz, Russian pianist, closed his job with the St. Louis symph orch.

Earl and Fortune at the Club Continental Hotel Jefferson.

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S. A. N. Y. News

Continued from page 1.

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Kansas City

Jon Yost, Terrace High announcer, battling strep throat.

John Orphan, Deum theatre treasurer, back on the job after a two-week absence.

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Minneapolis

Sol G. Lebedoff, independent circuit owner, bedded by flu.

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Sol G. Lebedoff, independent circuit owner, bedded by flu.

# OBITUARIES

**CAROL LOMBARD**  
Carol Lombard, 36 film star, was killed in an airplane crash in the Nevada mountains Jan. 18, which was the 11th other plane crash in which she died. Her husband, the actor Otto Winkler, Mrs. Elizabeth Peters, and Otto Winkler, Mrs. Elizabeth Peters, are further details on page 5.

**WILLIAM G. VAN SCHMUS**  
William G. Van Schmus, 65, died Jan. 18 at St. Luke's hospital. Victim of a heart attack which followed a cardiac condition dating back 20 years.  
Further details in film section.

**FRED FISHER**  
Fred Fisher, 65, publisher and songwriter, died Jan. 14 by hanging himself in his New York home.  
Further details in the music section.

**EDWARD G. COOKE**  
Eddie Cooke, around 75, died Friday (18) in New York after a long illness of the intestines.  
Details in the light section.

**EUGENE LA MOYNE CONNELLY**  
Eugene LaMoyné Connelly, 69, veteran Pittsburgh showman, died last week but was well enough on Saturday night to have friends in for a bring home and be planned to return to his office Monday (19) morning.

Close friend and associate of both the late Harry Davis and John P. Harris, who together founded the late Harry Davis Medical Enterprises in Pittsburgh, it was Connelly, in 1938, who, through the Harris publicity man for "nickelodeon" and "radio" before the war, first brought them in the U. S. opened in the Smokey City. But perhaps it was as director of the Davis theater, that that house was one of the keys in the fight with Ketch-Abbott two-day-a-day venture. Connelly's part best became known to several successive generations of showmen. It was as a man who would harbor no dirt in the name, and who administered faithfully following an opening performance on a Monday afternoon before he was known. There was never any appeal either from Connelly's ruling. Performers added by his ruling, as they were promptly cancelled.

After several early years in newspaper work, during which time he scored a beat for the Alex Moore's of the Pittsburgh Courier, he was one of the first reporters to reach the scene of the Johnstown Flood, the first history of which he later helped compile. Connelly entered show business 35 years ago as publicity man for the Harry Davis Enterprises, an organization controlling the late Pittsburgh theater at that time. Two years later he became general manager and remained with the Stanley Court Theater until after the Davis holdings. In 1927, Connelly left the Stanley setup to become one of the active operating heads of the Harris circuit, in which he became a vital man. The circuit was organized. When the Harris houses were taken over by Warner Bros. Connelly returned to show business and since then had operated his own public relations office.

**TRUMAN H. TALLEY**  
Truman Hughes Talley, 50, executive vice-president of Movietone News, Inc. died in New York Jan. 18.

Talley, former newspaperman, turned to newspaper photography in 1922. He became prominent as a reporter of dramatic events, and one of his best being a compilation from official sources of "The First World War," edited by Laurence Stallings.

Joining Fox News, subsequently Editor of the Motion Picture Herald, he became director-in-chief and served as William Fox's special representative while Fox enterprises were being reorganized.

Paris; the London News Reel Theatre; Fox Tonende Wochenschau, Berlin; Notiziario, Italy; Notiziario, Spain; Fox Wocostel, Poland and the Balkans; Fox News, Holland; Novis, Portugal; Australasian Movietone, Australia; and others. Canada, South America and the Orient.

Talley held decorations from the French Government—Legion of Honor and the Magdon Line Service Medal. He was married to a daughter, and a brother, Victor, of the New York Times staff.

**ALBERT F. TOWLE**  
Albert Frederick Towle, 50, died Jan. 17 in St. Mary's Hospital, Detroit, following a long illness. Under the name of "Nosey de Cop," he worked solo, chiefly at faira, police and firemen's field days and became widely known because at many of these places he operated the "kid in children's" test, keeping them amused with his clown antics.

His father, an orphanage in Detroit. Because thousands of folks knew "Nosey de Cop," a collection was made to provide him with decent burial. He was buried in Detroit.

**RUSSELL L. FERGUSON**  
Russell L. (Fergie) Ferguson, 51, who had worked in various managerial or sales capacities in the U. S. and Canada, died at his sister's home in Bloomington, Iowa, of a brain aneurysm, after he had joined the Finch Telecommunications Corp. in Passaic, N. J., this month.

His father, an orphanage in Detroit. Surviving besides the sister is his mother.

**FRED BUNNER**  
Fred Sumner, 62, veteran vaudeville and legit actor, died after a long illness of a month.

Sumner was George Kelly's Skeeter in vaude. He headlined "In the Showoff" for three years, Kelly and George Lane, and was in a full-length comedy hit for Broadway.

Widow, Maydel Turner, vet legit actress; two sisters and three brothers survive.

**LADDIE SEAMAN**  
Laddie Seaman, 52, radio actor, died early Monday morning (19) of carbon monoxide poisoning in the garage of his home, 1201 W. 10th St., N. Y. He was a regular on the "Pepper Young" program and appeared weekly on many other shows. His real name was Stauffer Ulrich Stephenson.

Further details in the Radio section.

**OTTO WINKLER**  
Otto Winkler, 38, publicity man at Metro for four years and former editor of the Pittsburgh Courier, died Jan. 18 in the airplane crash. He was a regular on the "Pepper Young" program and appeared weekly on many other shows. His real name was Stauffer Ulrich Stephenson.

Further details in film section.

**DENNIS COONEY**  
Dennis Cooney, 63, who operated the now-closed Royale Croquet Cafe in Chicago, died of uremic poisoning Jan. 19 in Chicago. Cooney had been one of Chicago's key figures of the film and publicity era.

Cooney closed the Prolec two years ago after operating it for 15 years, what he did for the film business, to thus amuse his friends.

**BERNARD MCGILL**  
Bernard McGill, 50, director of photography in early motion picture, died Jan. 11 in Los Angeles after a long illness. He was with the camera, he won an academy award for his work in "Svegnal" in 1931. He was a regular on the Fox in the old days, later with Warners and more recently with 20th-Fox.

Surviving are his widow and a daughter.

**A. JOHNNY MACK**  
A. Johnny Mack, former legit manager and press agent, died in Newark, N. J., Dec. 21. In recent years Mack was connected with

theaters in and around northern New Jersey.

His widow, Hattie, also known in show business, survives.

**DAME MARIA KARINSKA**  
Dame Maria Karinska, 58, Russian Imperial court singer during the reign of Czar Nicholas, died in New Westminster, B. C., Canada, Jan. 14. She was honored with the title of Dame of the Order of St. Charles in 1911 and was credited with long composition of many Russian folk songs.

**JEAN CAMPBELL**  
Jean Campbell, 47, in private life Mrs. Harold J. Everts, musical composer, died in New York in a night fire of the 1915 Ziegfeld "Follies," died in Hackensack, N. J., Monday (12). She last appeared on Broadway in 1919 in "Maytime".

Her husband, retired actor, and a brother survive.

**HARRY CHAMFORD**  
Harry Chamford, 78, British stage comedian, died in a London nursing home Jan. 14. Chamford, a cockney who had been a great favorite in London during the last war. He emerged from a few years of retirement in 1931 to appear at the Palladium, London, in 1932.

**OTTO F. MOSER**  
Otto F. Moser, 73, Cleveland cafe manager, died in Cleveland, Jan. 14, Cleveland Chess Club, composed of 100 members, was held, head-quartered in Moser's cafe.

Surviving are a brother and two sisters.

**LIGIA DI COLONDA**  
Ligia Di Colonda, 58, outstanding star of Mexican pictures during the 1920's, died in Mexico City recently.

She recently returned to Mexico from a long sojourn in South America.

**ELIZABETH H. McCLOSKEY**  
Mrs. Elizabeth Haywood McCloskey, 70, retired film actress, died Jan. 15 in Hollywood. A stage player in her younger days, deceased entered show business 22 years ago.

**MRS. FRED DUPREZ**  
Florence McArthur, Australian stage actress, widow of Fred Duprez, comedienne, and mother of June Duprez, British and American film actress, died in Melbourne, Australia, Jan. 15.

**CLARENCE D. SLATER**  
Clarence D. Slater, 52, stage manager at Columbia studio, died Jan. 10 in Hollywood after a long illness. Before moving to California 23 years ago he had been active in theatrical circles in the east.

**JOSEPH A. HOFFENBERG**  
Joseph A. Hoffenberg, 32, president of Pennant Production, Inc., exporters of films and radio sets to Latin America, died in New York, Jan. 17.

## MARRIAGES

Betty Fife to Elmer Rice, in Las Vegas, Nev., Jan. 18. Bride in stage and screen actress; he actor-playwright.

Tommy Adams to Lyle Talbot, in New York City, Jan. 15. Bride dancer; groom is stage and screen player.

John Cowan to Robert Chapin, Jan. 17, in Las Vegas, Cal. Bride in stage actress; he is actor-playwright.

Clifton Sunde, Jan. 18, in New York. Both are actors. Sunde, former company of "Arsenic and Old Lace".

## Payroll Traffic

Continued from page 12  
comes musical director in which that makes Charles Siverson program director of WFLA, and "The WFLA" which Siverson says said to baton to handle the executive post.

San Jose—Dave Valle, who recently came from Denver to join the staff of radio station KANZ, will Paul Wilson, newscaster from Jacksonville, Fla., to be secretary of the station. Valle will work with KWBW, Hutchinson, and Harold Smith, formerly of KABC, in Jacksonville.

Station has lost Drake Bingham, Roy Swafford and Martin Bass to army.

Philadelphia—Harry B. Watton has been named assistant director of WCAU. For the past two years he was principal examiner for the Pennsylvania State Board of Banking.

Harry Schlegel is new press agent for the Federal Reserve Bank in Washington, D. C. He is the A. H. Dorsey ad agency, now a member of the KTW staff.

New Haven—Barry Healy and Norman Simmons joined WJL technical staff of WJL.

Denver—Edward Clinkenbard, KFQZ, St. Joseph, Mo., has been named general manager of KJZZ in Tor, Ontario, K.O.A news staff, has joined the British ambulance corps.

Don McCall, traffic manager at KFEL three years, moved to KJZZ on the same job, succeeding Arthur Wuth.

Bill Seavey is promoted at KFZE, to the traffic manager post.

Boston, Pa.—Kenneth Bughold, former program director of WBAX, Wilkes Barre, Pa., has been appointed general manager of WJZZ, WARM, Scranton, succeeding Hal Jackson. He has been at various times in the employ of WFLA, WJZZ, Detroit, and WJZZ.

New York City.—Jack Wyatt, formerly a member of the NBC program department, has joined WJZZ as production and program assistant to Bill McGrath.

W. J. Higgins, former announcer at WAAZ, Jersey City, has joined announcer staff of WJZZ. He was with WJZZ in the last several weeks. George Heuter left to join the CBS network department. He also will work for CBS and Philip Kringer took a Government job.

Hamilton, Ont.—Les Davidson, formerly employed at the Dominion transmitter, has been shifted to the Hamilton station of CKOK.

Don MacMillan replaces at the transmitter, Dave Robbins, who has been shifted to WJZZ. MacMillan, has joined the RCAIS. His news editorship has been taken over by W. J. Higgins. He was formerly a news commentator, while the public has and merchandising assignments have been assigned to WJZZ.

San Antonio—Jim Wiggins formerly of station KFDM, Beaumont has been named general manager of KABC. Wiggins replaced Jim Ralph who has rejoined the army.

Nashville—Bill Round replaces George Stump as announcer at WJZZ. Round, who was with WJZZ, Clarksville, as announcer, will continue to work for WJZZ. Round was formerly an announcer of Andy Riccio at WJZZ. Round comes from KRCB, East Okla.

Charleston, S. C.—Robert W. Barnwell, formerly with Barton, Barton, Durrine & Osborn, New York, has been named general manager of WJZZ and its station, WTMA.

Washington—Richard Kirkmire is the new program director of WJZZ. He was with WJZZ in the past. He is to be active duty by the Navy. Boston—Stuart Novins has been appointed to succeed Howell Callinan as WJZZ news editor, since the latter is on active duty with the U. S. Navy as a lieutenant commander.

## BIRTHS

Mr. and Mrs. Hal James, son, Jan. 18, in New York. Father is local program director for the Columbia agency; mother recently resigned as casting director for the same firm.

Mr. and Mrs. Robert Ewing, daughter, in Chicago, Jan. 13. Father is with NBC Central Division Radio Recording Dept.; mother is former secretary to Harry Kopf, NBC, v.p. Mr. and Mrs. Franklin Gray, daughter, in New York, Jan. 17. Father is actor-playwright; mother is daughter of Lloyd, film actor.

Mr. and Mrs. Johnny Dugan, son, Jan. 14, in Queens, N. Y. Mother is actress. Member of the cast, but baby was born en route in Dugan's auto. Father is with Music Corp. of America.

## Airlines

Continued from page 7.  
fectly valid reasons hidden in the aeronautical business.

The Lombard Hesperussions  
Many of the companies operating in the field have been hit hard by the fact that the Carol Lombard tragedy might cause grave decreases in the number of theatrical people carrying Hollywoodians, traveling the airlines.

They were considerably better known, when the fact came through that, in his rush to get to the hospital, he had taken a taxi cab. Gable used an airliner. The cold, hard logic of the safety of air travel was compared to the fact that all other media of transportation will overcome the superstitions of those who are afraid to fly.

Byron Boyd held a seat reservation for last night's (20) westbound Transcontinental flight. He was an straitlener, with ticket stubs marking him all the way to Los Angeles.

Tommy Gail, who had left New York on an United Air Lines plane for a concert in Denver Saturday (17) night, was in the city.

The Italian-born singer explained why he had to leave the city in his papers and daily is expecting a summons to court to take his oath of citizenship in a Yankee court. He is still, under wartime regulations, he is classed as an enemy alien, and before he could buy his ticket from the Mainliner line he had to get a Federal okay to travel. He said: "When I told the story down town at the Federal attorney's office, it was given the most courteous attention possible. They said I had to make up my mind to put an extra push into my passport. That is why I am going to put an extra push into my passport when I sing the 'Star-Spangled Banner'."

After the Denver concert the singer had to fly southward to keep his date last night with the soprano one at Fort Lauderdale tonight (21).

**Katie as Mrs. Craig**  
Katharine Hepburn was in from the Coast tonight (17) about 11:30 morning. She was in from the Coast morning. She was in from the Coast morning. She was in from the Coast morning.

Fred C. Andrews, Jr., 44, news writer at KSTP, St. Paul, recently died. He was a University of Minnesota graduate.

Mother, 76, of Minerva Falls, N. Y., died Jan. 13 in Bridgeport, Conn.

Mrs. Esther Lipson, 82, mother of Sari Sarnoff, died in Brooklyn, N. Y., Jan. 18.

Mother, 73, of Blanca Street, died in New York, Jan. 18. Lawrence, a son, a survivor, is with the Broadway appearance was with Walter Hampden, has been ill for the last two years in New York City.



Early in 1941 VARIETY said, "On the Road to Fame and Fortune"

-AND NOW IN 1942 . . . . .



# LES BROWN

## AND HIS ORCHESTRA

★ Featuring

BETTY BONNEY • RALPH YOUNG

### THEATRES

Chicago Theatre, Chicago (Week Jan. 22) Orpheum Theatre, Minneapolis (Week Jan. 24)

### CAFES

★  
 Just finished January phenomenally successful weeks at Manhattan Club, Chicago. Having no current engagements in Chicago, Betty Bonney is available.

### PROMS

★  
 Proms at Iowa, Idaho, Pennsylvania, and Purdue University. Also at University of Wisconsin, University of Michigan, University of Minnesota, Junior Proms at Ohio State, West Virginia, and University of California, Berkeley.

### RECORDS



Personal Management  
**JOE GLASER**

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# WORLD NEWS

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VOL. 145 No. 8

NEW YORK, WEDNESDAY, JANUARY 28, 1942

PRICE 25 CENTS

# 'Porgy and Bess' Will Be Made Into Stage Musical

**'Porgy and Bess,' 1935 \$4.40 Flop, Looks Like '42 Click at \$2.75 Scale**

The unpredictable vagaries of show business are currently best exemplified by the indicated click of the 'Porgy and Bess' revival at the Majestic, N. Y. A financial flop in 1935, when it played the Alvin at \$4.40 a pop under Theatre Guild auspices, the George Gershwin opera lingo it will clean up at \$2.75 top. After 13 years of trying, John Wildberg, who prefers to be a showman rather than an attorney, hits the jack-pot along with Cheryl Crawford and a flock of backers when the revived 'Porgy' was ratted a clinch after its opening Thursday (23). Miss Crawford, who presents the musical melodrama, has been around for some time, too, but 'Porgy' is easily her top attraction. She and Wildberg are associated in the summer stock venture at Maplewood, N. J., which is also their experimental spot. 'Porgy' is therefore another of the rare triumphs that emanated from the straw that bled.

It was there that 'Porgy' was reborn by them in October last, being the season's final attraction. It cost \$13,900 to put on at Maplewood, and the gross was \$14,100. That showing inspired the idea which (Continued on page 36)

**Baggage Car Scarcity May Be Knockout Blow To Travelling Legits**

Industrial boom from the rearmament program, which has created the most profitable business in years for touring shows, now threatens to wipe out the road altogether. Transportation priorities, particularly railroad baggage and passenger cars, is also jeopardizing one touring company and, by implication, menaces all others.

Troupe already hit is the No. 1 company, of 'Hollzapoppin', currently playing the Community theatre, Herndon, Pa., and the troupe at the Lyric, Richmond, and thence into North Carolina. Southern Railway, over which the show travels, has notified the Shuberts that baggage cars will no longer be available (Continued on page 13)

**Star Becomes a Monk**

Mexico City, Jan. 27. Jose Mojica, one of Mexico's top operatic radio and stage stars, has left here for Cuzco, Peru, with the announced intention of becoming a Franciscan monk. Close friends deny emphatically that it's a publicity stunt.

Friends aver that this is not a new idea of Mojica, that he has had it since 1934, when he was a friend of the late San Miguel de Allende, Guanajuato state, where he expected to establish a monastery.

**Yellow Periled**

Hollywood, Jan. 27.

Payroll on 'Secret Agent of Japan' at 20th-Fox is carrying three more persons than were bargained for when the budgets were set up.

Studio has assigned two policemen and one plain clothesman to see that no undue harm comes to two American-born Japs playing bit roles in the picture.

**DORSEY BROS. OWN STORY AS**

**M-G FILM**

Negotiations are on which may put brothers Tommy and Jimmy Dorsey and their bands together in a film based on their lives. If the idea jells it will be filmed by Metro next fall. Tommy Dorsey is now on the Coast at the Palladium Ballroom after finishing 'Ship Ahoy' for M-G, and Jimmy recently completed 'The Viet's In' for Paramount. Jimmy possibly will make another movie before hooking up with Tommy. Dorsey Brothers orchestra split up during a date at Glen Island Casino in 1936. Since then their respective bands have become two of the most outstanding in the business. Meantime, brothers have agreed to do a series of joint dance appearances for the collection of a fund that is to be distributed among the (Continued on page 53)

**CALIFORNIA HAS A NEW GOLD STRIKE**

Hollywood, Jan. 27. Coastwise country between here and San Diego is literally proving a gold mine to exhibitors. With the weekly payroll to aircraft workers upward of \$10,000,000 plus plenty of servicemen on duty in this defense strip, most of the spending money is being put into picture houses.

Niteries large and small have been drawn heavily by Army units against drinks to uniformed men before six or after 10 p.m.

San Diego and Los Angeles areas are drawing heaviest on defense workers' envelopes, and even better deals are in sight with about 100,000 more workers to be put on aircraft payrolls.

**PHONEY STUNT IN 'LONESOME GARD'**

**Star Never Promised She Would Break Inviolable 'No Radio' Rule—Embarrassment Follows Unauthorized Publicity**

**OBOLER TOOK CHANCE**

Hollywood, Jan. 27. Greta Garbo's non-appearance Saturday (24) on the sustaining program radio writer Arch Oboler arranged and directed over NBC has created an intensely embarrassing situation between the film colony and its members on the one hand, and the promoters of radio programs in the name of admittedly worthy causes on the other. Hollywood is inclined to feel that attempted 'high-pressure' that she has put a valuable cinematic property in a false light and that the whole episode will probably clean up a situation that has never been so for some time and more or less repeated. (Continued on page 54)

**Sell Books in Grocery Store Backed by Radio Concentrated Ballyho**

Some \$100,000 in radio time on about 75 leading radio stations will be placed by the Raymond Speiser agency, New York, as part of a campaign to sell 1,000,000 98-cent books. The book is 'You Are What You Eat' and was written by broadcaster-author Victor Lindaker.

Novel part of this campaign, which will be concentrated in a 60-day period, is that the book has placed with the Kroger chain of groceries in the midwest, creating the exceptional situation of a grocery store selling books.

This campaign has been planned under the admitted inspiration of Simon & Schuster's sensationally successful income-tax book, which has been radio-merchandised by the Northwest agency of Seattle over nearly 600 radio stations on a weekly-the-book-C.O.D. basis.

**Raft Touring Camps With Raft of Groan-Grunters**

Hollywood, Jan. 27. George Raft is taking a stable of boxers and wrestlers on a tour of Army camps. He will underwrite the expenses of the trip and donate the talent donating their services.

Caravan of sports made his first state visit Monday at March Field, near Riverside, Cal. Raft will present one night-wrestling card weekly.

**Orson Welles South American Film, With Guarantee, Interests Studios**

**Two For One**  
Group of Broadway showmen who meet at lunch has organized a club to defeat defeatist war rumors. Technique is to create two silver lining reports for each piece of whispered doombait.

**FLA. GAMBLING LOOKS SET FOR FEB. 1**

Miami, Jan. 27. The Feb. 1 gambling proposition is still a bit of or-not-to-be problem though indications increasingly point to the casinos opening up on the first. It's generally agreed that a resort like Miami needs gambling as a stimulus—and that what's the difference if they gamble legally at Hialeah in the casinos at night?

The hope has been that the 'liberalization' would commence on Feb. 1, but the powerful Miami Herald (John S. Knight, publisher) is seemingly lacking the reform platform of the original state attitude against the casino syndicates and manifested its first attitude on the subject with a satirical blast at the one-man bandits, at the pinball and punch-board games are called. These have been locally okayed, and while this form of nickel and penny gambling was regarded as the forerunner of a bigger gambling connection, recent holdups have aggravated the situation.

The Herald has seized upon these as object lessons, and it may not be as smooth sailing as expected.

**WILL MIKADO, MICH., BECOME M'ARTHUR?**

Detroit, Jan. 27. Mikado, Mich., embarrassed recent by its Japanese name, seems to have found a substitute. The oddity in the matter is that Mikado was not named after the Japanese emperor, but was derived from a Gilbert and Sullivan farce because of its favorite operetta.

However, the citizenry can't go around making that explanation to folks who learn at the name ever since the U. S.-Jap war broke out. For a time the town was considered 'Pearl Harbor' at its new name but it now has one more better than that. Henceforth it probably will be called 'MacArthur.'

Film of which Orson Welles will shortly shoot part in Brazil is the first to be made in Latin America under a new arrangement worked out by Jack Whitley's division of the Office of the Coordinator of Inter-American Affairs. Welles' picture 'All True,' will be distributed by RKO as a regular feature-length release.

Whitley has a number of deals pending with other studios similar to that with RKO for the franchise of 'True.' Inter-American Affairs office will put up no coin, but, if at the end of the regular pay-off period RKO can demonstrate that the picture will be a highly favorable scheme inter-American will pay the extra cost incurred by studio's having leased film in Latin American areas of Hollywood.

Other of this type deal has all studios going over potential studio material to be shot in S. A. It's figure to be highly favorable scheme all around, inasmuch as it (1) guarantees the studio against undue loss resulting from the heavy cost of sending a crew south, and (2) it provides the Whitley office with (Continued on page 55)

**10 of Orchestra Of 18 Are Conscripted Into United States Army**

What the building of an army of 3,600,000 men portends for many a band can be seen in the current Claude Thornhill lineup. Since Dec. 1, Thornhill has been forced to replace 10 of the 18 men in his combination, eight of the 10 having been called for induction. Bob Jenney, trombonist, being the latest. He's already in the post band at Camp Croft.

Loe Breece is another to suffer. Four out of five recent replacements were because of conscription. Fred Kaitz, Porter Baley, Ed Cervantes, and Eddie Sheffer are now in uniform, later in Eddie Pembrey's band at Great Lakes Naval Training Station. Bob Blockwell dropped out via illness. Earl and Buddy Bergman, Ed Prepps, Bill Conell and Bill Haley were replacements, respectively.

**Rubbing It In**

Milwaukee, Jan. 27. Russians, anxious to let largely Germanic community know that history is repeating itself, resumed the presentation in Milwaukee hall here Sunday (23) of 'Alexander Nevsky,' a picture from Soviet newsreels showing the Russians repelling a Teutonic invasion in the 13th century. The sponsor of the group, known as the International Workers, have arranged to show Russian pictures regularly from now until summer.

# N.Y. Stars Foreign Correspondent, Back in Gotham After 12 Yrs. Abroad

By JOSEPH D. RAVOTTO  
(The writer, recently returned from Europe, was United Press and Variety correspondent on the Continent.)

Here I am once again on Times Square, after 12 long, eventful years. The twinkling lights of Broadway and the noise, movement and tang of Manhattan leave me with mixed emotions. It's all as it was; yet, it's all so different.

In those 12 years I've trod the Viales of Paris, London, Berlin, Rome, Madrid, Lisbon and other European capitals as a foreign correspondent. Off for a vacation in Europe, I remained 12 years and returned recently on the last American passenger ship to cross the Atlantic for the duration of the war.

The blackouted crossing over a secret, zigzag course on a ship with the Americans bag blackened out, and its upper structure grey, was a fitting close to a chapter of life which saw Europe at its best and worst.

I lived through the Europe that was a playground for millions upon thousands of vacationing Americans annually, the Europe of ease and luxury and the Europe of the crisis—economic and political—when a certain degree of respect and confidence was superseded by mistrust and bickering. It was a Europe of Munich, when a combination of Italian and politician left themselves be bookwined.  
(Continued on page 18)

# LOMBARD WILLS ESTATE TO GABLE

Los Angeles, Jan. 27.  
Carole Lombard left her entire estate to Clark Gable and appointed him executor of her will, dated August, 1939, and filed here yesterday (Mon.) for probate.

Document, short and simple, provides for the cost of her funeral and adds, "after these expenses are paid, the rest, residue and remainder of the estate is bequeathed to my husband, Clark Gable." Amount of the fortune was not disclosed.

Solemn privacy attended the final earthly rites for Miss Lombard, her mother, Mrs. Elizabeth Peters, and Otto Winkler, in contrast with some other film funerals. Only a few family friends were present at the services.

Bodies of the three, who died with 19 others in an airplane disaster in Nevada, were secretly removed from the train at nearby Pomona to avoid a mobbed public. The actress and her mother were interred on Wednesday (21), a day ahead of the expected time, and the Winkler services were held next day, both at Forest Lawn. Clark Gable attended both rites.

# Philly Music Critic Sues Stokowski for \$25,000

Hollywood, Jan. 27.  
Leopold Stokowski has been charged with appropriating an original idea of Mark Tutelman, Philadelphia music critic, in combining classic music with serials of scenarios. Tutelman says he submitted to Stokowski a request for Walt Disney's "Fantasia."

Tutelman seeks \$25,000 damages.

# Par Ribs Priorities

Hollywood, Jan. 27.  
Paramount will be first away from the theater with a treatment of the wartime verbotens. Filmmused under title of "Priorities of 1942" is being preceptually Art Arshby comic. Fun will happen around a Pittsburgh steel mill.

# DISNEY CARTOONS AS TAX PAIN-KILLER

Washington, Jan. 27.  
Walt Disney's part in the defense program will include anesthetizing the taxpayers against the shock of the March 15 Income tax boost and propagandizing American food products around the world.  
Already the creator of insignia for hosts of air force units, Disney has turned out a design that will be stamped on all food packages and will prepare a special United short in which Donald Duck will help soften the tax blow for the average citizen.

The food emblem, like the 'Britain Delivers the Goods' stamp, will be used and paraded for the United States and for distribution to the U. S. Navy. Reproduced in red, black and white, the design represents a modernistic American eagle hovering over a cargo boat and bearing a bombing planelike wings represents the 'four freedoms.'

# Adelaide Moffett May Start Divorce Suit In Miami vs. Bill Buckner

Miami, Jan. 27.  
Adelaide Moffett, just ousted at the Clover Club for Nat Harris, has established local residence and may institute divorce proceedings here against Bill Buckner, Jr. There's a local three-month ruling which makes Florida a road company ex-reno.

Quite a bit of press scandal on the divorce-mill angle, through phoney 'residences.' Consequently there can be no monogamy and the three-month period hereafter must be legit, and not done by mail order or care of some lawyer's phony address.

Miss Moffett is spotted inder at the nitery and will round out her legal suit to conform with the law. Socialite songstress is daughter of former Federal Housing Commissioner James A. Moffett.

# Miggins Reports at 20th

Hollywood, Jan. 27.  
Foreign situation as reported by Ben Miggins, European sales manager for 20th-Fox, is being digested at the studio by executive with a view to its effect on the company's revenue. Miggins came on from New York and remains here for two months.

Daily conferences have been slated with Joseph Schenck, Darryl Zanuck and William Goetz.

**VARIETY**

**FOR DEFENSE**



**BUY UNITED STATES SAVINGS BONDS**

Bonds cost as little as \$18.75, stamps come as low as 10 cents. Defense bonds and stamps can be bought at all banks and postoffices, if all stamps can also be purchased at retail stores.

# STRATOLINERS DRAFTED BY GOVT.

By GEORGE FROST  
The headline act at New York's LaGuardia Field has been drafted by Uncle Sam for service with the Yankee air corps. The latest 'selectees' are the Transcontinental & Western Air line's huge Stratoliner planes, beloved especially by their crowd-trotting freedom for their speed and convenience and by the crowds of stretchheads who populate aerodrome's conservation deck.  
The army will undoubtedly use the 33-passenger, four-mile-a-minute ships for various ferry assignments. These heavy liners, operated ex-reno.  
(Continued on page 55)

# L. MONROE'S PATRIOTIC COMMUNITY SING TOUR

Sponsored by RCA-Victor, Lucy Monroe will undertake a coast to coast tour in a series of community choral festivals under auspices of the U. S. Treasury and the army and navy training staffs. Itinerary starts at Washington on Feb. 17, followed by Miami, Feb. 25; Tampa, March 4, and Pensacola, March 11.

In addition to her innumerable appearances at various war relief benefits to sing the National Anthem, Miss Monroe since last March has sung every Sunday night on Manhattan 'Merry Go Round,' national hoodlum. With some weeks of her contract remaining, she was released from her radio chore last Sunday (25).  
Community sings were tried out by Miss Monroe last summer. More than 40,000 participated at a Washington rally.

# THE BERLEING POINT

By Milton Berle

Hollywood, Jan. 27.  
My new picture, 'Whispering Ghosts' is proving very lucrative to me. I just got the laundry concession for the sheets the ghosts wear. John Carradine is in the picture and he's a great guy to work with. He's the only actor in Hollywood who has a shout-out for a standard line.  
During one of my most dramatic scenes, my bride, Joyce Matthews, came on the set. When she screamed, she kissed me and said: 'Honey, don't worry, there are still a few weeks of wedded life left for you and me.' So Wurtzel, the producer of the picture, said to me, 'Berle, now that you're a star, we've made improvements in your dressing room—it sure is swell to have a shower.'  
Jack Zero says he knows an actor who would like to marry a very wealthy debutante—because her father wouldn't throw in a few tires with the dowry.

Harold Conrad wires me that Jack White no longer has that cement-colored complexion of his—since he switched to washing his face with saddle soap.  
Billy Rose just built the most unique bomb shelter—he had the bottom drawer of his dresser lined with concrete.

Maxie Rosenbloom will soon undergo an operation to give him much clearer vision. He's having a boxing glove removed from his mouth.  
Betty Davis had to turn down a social invitation the other night. It was her mother's evening off and there was no one to stay home with her 'Oscar.'  
Joe Pennington says he saw a new kind of criminal picture. Not one did a gangster say: 'That dirty double-crossing rat.'  
Billy Curtis, the midget, offered his services to the government. He wants to convey carrier pigeons.  
Laird Regan says he knows an actor who was so sartorially perfect, even when he went to school he wore a pork-pie dunnop cap.  
Bob Hope has played a number of bands, which he has dinner at somebody's house and they serve chicken à la king, he unconsciously gets up and does a monolog.  
Edward G. Robinson got tired of making a picture a day at Universal, so they laid the law down to the executives—from now on the boys only want to make five a week.

There's a certain night club in Hollywood that features a jukebox and whenever you put a nickel in to play 'Rose O'Day' out comes a helping of Irish stew.  
Have you heard the new recutting song: 'How About You?'  
Mack Gordon has a swell idea. He wants to paper the floors of every home in America with songbooks for housewives who like to sing while they mop.

There's No Truth to the Rumor  
That the government added a trigger to Jimmy Durante's nose and is now using it for a rifle... That every time Nelson Duddie says 'Shortnin' Bread' the rains'll get stuck in his teeth... That Lana Turner once went out with a fellow who wasn't a handkerchief... That whether Sidney Brandt lays off he rents himself out to writers as an exclamation point.

Burma sign: Shaw-Neal... John Barrymore: Breast-Ball... Bob Benchley: Nest-Weit... Sally Hand: Fern-Mattress.

With most of the night clubs closing due to lack of business, all the fellows who indulged in nit-spot brawls will have to shift their battles to a regular ring.  
The rubber shortage is sure playing havoc with grids. Now when a woman wears one out, instead of discarding it she sends it out to be re-dressed.  
Eva Drevorped at Charley Foy's: 'I wouldn't say he's bald, but he does have a beautiful head of wavy skin.'

Eva Drevorped at NBC: 'This is a picture—even the rubber in his checks is second grade.'

Eva Drevorped at Sarah's: 'He loves people around him—even when he has his wife in his sleep he wants his company.'  
My brother (the one who books squirrels into parks) hasn't been feeling well lately. He almost mindfully walked into an employment agency, and still hasn't gotten over the shock.

Whatever Became of...  
Burns & Joe... Duke & Bingham  
Snoo, Black & Cole... Dalton & Craig  
Ruth Royce... Smith & Strong

Hollywood is the only place in the world where a wolf owns a tuxedo.

# I've Grown to Like It

Broadway Reporter Admits He Goes For Hollywood, But He's Not 'Gone'

# Berlin's 35 Years As Songwriter Gets Campaign By Par

Hollywood, Jan. 27.  
Hollywood—Two had 35 months in Hollywood. When I drew the assignment from the New York News I figured it was simple; simple of purpose, that is. All I'd have to do was my best toward the making of movies. Nobody told me of an enormous side job—an unending task of answering two questions several times a day.  
Query 1—When did YOU come out here?  
Query 2—How do you like it out here?

This one isn't so troublesome. You reply 'a year ago' or 'a year and half ago' and your interrogator looks confused and smiles. 'Oh, I just thought you were here for a visit.'  
Query 2—How do you like it out here?

This one isn't so troublesome. You reply 'a year ago' or 'a year and half ago' and your interrogator looks confused and smiles. 'Oh, I just thought you were here for a visit.'  
Query 2—How do you like it out here?

**ABBOTT AND COSTELLO**  
On National Radio Feb. 13

"Ride Em Cowboy"  
Chase Barnum Hour, NBC-Rad

Under Personal Management of: EDWARD SHERMAN

# WORLD LATE NEWS

## NBC, CBS, BMI Pay \$15,000 to End 14 Writers' Action for \$1,200,000

NBC, CBS, Broadcast Music, Inc., and the National Association of Broadcasters have agreed to a \$15,000 cash settlement of a piece of litigation that sprang up against them during the fight between the broadcasting interests and ASCAP. It was the monopoly suit which 14 writers filed in the U. S. supreme court. The writers involved, 13 of whom were ASCAP members, received different sums out of the settlement, and it is reported that the payoff altogether for the writers and the defendant company, Robert Darro, amounted to \$15,000. The damage figure named in the suit was \$1,200,000.

David Podell, who functioned as special ASCAP counsel during the negotiations for new licensing contracts with NBC and CBS, had been delegated by the ASCAP board of directors to co-operate with NBC-CBS counsel in bringing about an end of the writers' litigation. The board had agreed to use its influence in that direction after the contract terms with the networks had been completed.

## NBC TELEVISION GIRL LEADS ALL-FEMME ORCH

An all-girl orchestra of 23 pieces, led by Juliette (Kathryn Porter), who was NBC's "Television Girl," makes its debut this afternoon at the Hipp Theatre, Baltimore. This is its first public date. The outfit played at the Waldorf Hotel, New York, last week in a sort of audition. Paul Tison is its manager and financier. Frederick Rupp, agency last week took a full-time combo, too, signing the "Sweethearts of Rhythm," composed of colored college girls from Louisiana. Currently, the group will include 17, including leader, the group may be enlarged to 22 or 23. It will play Apollo theatre, N. Y., last week.

## Larry Adler in Opera Debut With Harmonica

Philadelphia, Jan. 27. Larry Adler, the harmonica player who recently made his concert debut in a touring act with tap dancer Paul Draper, bowed in grand opera tonight (Tuesday) in a performance of "The Bal" (Die Fledermaus) at the Philadelphia Opera Co., at the Academy of Music. Philly. Performance was his English title.

Portraying an entertainer in the second act, young Adler played "Johnn Strauss' 'Die Danube Waltz.'" Then he explained that as he had no microphone for the number, he might as well go the whole way as an encore, play a song that at the time of the opera's action had not yet been written, by a composer who played Cole Porter's "Begin the Beguine."

## Grip's Invention to Army

Inventing a camera holder for tanks, Bill Classen, of the grip department of the Warner studio, returned his invention over to the U. S. Army.

It is devised to limit action from outside moving tanks, providing a photographic record of combat or maneuvers.

**Moustached Bullseye**  
Milwaukee, Jan. 27. A downtown recreation center, among other things, is a shooting gallery. Pictorial likenesses of Adolf Hitler were substituted recently for the center and business has more than doubled.

The operators have to worry about it less than the Government may crack down on the amusement supply.

## The Border Stretch

Hollywood, Jan. 27. It used to be the hooch run down to the border, but now it's something more elastic. Since the war has been on, many of the picture crowd have rolled down to Tin Juana to pick up new rubber.

Demand on tire dealers and filling stations so was brisk over the weekend that supplies were soon exhausted and some laid over until fresh stocks were rushed in from Mexico City.

## BARN DANCE AT \$1.55 OP

Buffalo, Jan. 27. Alus-Seltzer Barn Dance coming Saturday (31) to Memorial Auditorium for three-hour show, NBC broadcast included, for benefit of Smokes-on-Soldiers fund. Buffalo Evening News, which sponsors, adding Bob Armstrong's WBEN house band to program.

House at \$1.35, \$1.50 and 85c sold out week in advance, with smaller of 55c seats left.

## A HUNK OF GUY

Robert Goffin Lectures, States Cohen, and Goes Sunday Over Things

Robert Goffin, Belgian jazz critic and Leonard Feather, English music writer and critic, will together conduct a jazz music course at the New School for Social Research, N. Y. Once weekly sessions begin Feb. 11, and are to continue for 15 weeks with recordings and live talent used to opening night. Course will delve into history of jazz and individual stars. Benny Goodman is a lower cut, checker who, charmingly will delve into history of jazz and individual stars. Benny Goodman is a lower cut, checker who, charmingly will delve into history of jazz and individual stars.

With regard to the embarrassment Saturday (24) of Greta Garbo's non-appearance on the 'March of Dimes' broadcast over NBC; the attempt since then to drag her record on charity into the case to cover up somebody's carelessness completely ignores the point that if Miss Garbo did decide to make her radio debut she might think twice before entrusting this important event to the man who wrote the script that got Mae West so nicely jammed up on the radio.

On the Hollywood side there is a distinct tendency to blame Arch Oboler, a radio writer who has made a specialty of getting film stars to appear on radio programs for small wages, or none. Hollywood feels that Oboler overextended himself this time and got caught in a snarl of his own presumptions.

Oboler seems to base his whole case on the circumstances that Metro-Goldwyn-Mayer did not issue a denial of the original publicity release authorized by Oboler and circulated by the 'March of Dimes' through NBC. This seems to introduce a side-issue as an alibi for the main question of whether anybody should, in the name of sweet charity or patriotism, or any other cause, no matter how worthy, have the tenacity to announce to the public the supposed appearance of a celebrity at a certain date without the unmistakable consent of the principal.

## WAR CLOUDS DOWN THE EXCHANGE

Uncertainty of Transportation and Difficulty of Planning for Future Crises Outlook—Brazilian Depression at War's Outbreak Told by Patricia Bowman, Paul Haakon

## CAFES DESERTED

War and the uncertainty of transportation are cutting down considerably the number of U. S. performers working in South America, or planning to go there. Lattinland was on the verge of developing into a profitable substitute for Europe as a user of American talent when U. S. flyers into the war dealt the A. tour scheme what may be a blitz blow.

An added difficulty, although one (Continued on page 54)

## Jolson Tees Off Big As One-Man Show On Tour of Army Camps

By ABEL GREEN  
Jacksonville, Fla. Jan. 27. Al Jolson opened his Dixie cap tour at the Jacksonville Naval Station during two shows last night (Monday) before two audiences of 5,000 each, the double appearance being made necessary due to turn-aways. The second solo concert included songs and wifes.

Working in modern camp theatre, with a perfect public-address system, Jolson averages superior to many de luxe theatres, the ovation was thunderous and overwhelming the comedian, who repeatedly wanted to know, "Do you really mean it? And if you do, may I come back—that is about the only thing we people in show business can do as our bit in the great war effort!"

Keenly a new style of one-man show (Continued on page 53)

## Gov't to Unify Air Raid Precautions For All Theatres; O.C.D. Official Meets With Circuit Reps in N. C.

## New Type Giveaway

Thomasville, Ga., Jan. 27. During World War I Marine Nat M. Williams shot a lot of film. Now local manager of Interstate Enterprises, theatre chain, he is Thomas county draft board chairman.

On behalf of his chain he has offered \$100 to the first Thomas county soldier, sailor or marine who slaughters a Jap.

## OPTION ON AL JOLSON

Sherman & Marquette agency has taken an option on the services of Al Jolson which it must exercise by Feb. 15. In making its deal through the Music Corp. of America the agency declined to specify the amount, which Jolson who insisted on the NBC Sunday evenings.

Among S&M's accounts are Kraft and Colgate. The former account is now using the Kate Smith show.

No Deal with Great Gildersleeve (Continued on page 52)

Al Jolson and Ted Collins couldn't get together on coin, for did Kate Smith show, which has a \$1500 top for its guests, and Lou Holtz will (continue) the first-from-Miami broadcasts. Jolson was willing to do it for \$3,000, and donate the entire sum to the Red Cross.

Quite a contingent of showfolk coming in with the Kate Smith-Ted Collins entourage, including Betty Grable, Jack Oakie for guest-shots and also to tie in with "Song of the Islands" (20th) film which debuts here Feb. 6.

Following pianist, Martin Freed, has arrived to accompany the star on his (Continued on page 38)

With wartime precautions for the streets varying considerably, and with a lot of exhibitor-managers not knowing what to do or doing nothing, the steps have been initiated by Washington looking to an official set of air-raid rules for all picture houses throughout the nation. Plans is to devise regulations that will be sufficiently broad to cover any type of operation from the smallest 'hotdog' up to the Music Hall, N. Y.

With a view to drafting a prospectus for the entire country, a meeting was held in Washington Friday (23) by Everett King of the United Motion Picture of the Office of Civilian Defense to get the ball rolling.

Seaton with King and others in the O.C.D. was attended by Si Fabian, New York-New Jersey circuit operator; Robert M. Waldman, representing the Paramount chain; John Payette, zone manager for Warner Bros. in the Washington area; John Eberon, theatre architect; Sidney Lust, Washington circuit operator (long prominent in exhibitor politics); Hardie Meakin, of RKO's Washington theatre; Carter Barron, district manager for Loew's; H. G. Barbee, Jr., general manager of the Lichtman (Continued on page 20)

## HARVARD THIS YR. GIVES IT TO BETTY GRABLE

The Harvard Lampoon has awarded its annual 'Oscar.' One goes to Betty Grable. The most consistent winner will perform in another to Veronica Lake as the worst Gildersleeve. Robert Benchley, Jr., is the editor of the collegiate funny paper.

Ain't she a fun! An Sheridan received a dubious citation from the Lampoon and came east to meet the 'Reds' in New York. Recently the crimson cutups are aiming at a double-feature this year.

# THE RIGHT TO SAY 'NO'

The cross-fire of who did (or didn't) do what in this mess should not be confused with any purely extraneous considerations as to whether Greta Garbo 'ought' to help the Infantine Paralysis drive. That is a decision for Miss Garbo and now that she has been thrust into an awkward situation it seems unspornably to excuse the attempted exploitation of her name by arguing that she hadn't 'ought' to be so unobliging.

True it may be that in this case the 15-year-old hideaway act of Miss Garbo has cost her a bad press. A less retiring, more self-assertive, protection of her interests was unobtainable if this was, as it seems, a bold-faced bid to force an unwilling star to give in. It seems fairly clear that Oboler, with or without associates in the matter, did expect to use great names and great causes to accomplish through a 'shame play' the consent that direct appeal could not put through.

Anyway considered, the whole episode is careless in ethics and highly-banded in manner. It seems to be a deliberate maneuver to put Miss Garbo into a situation where she had to make a gesture of 'Americanness' to offset a conveyed hint that her 'foreign' origin needs such a gesture.

This episode may clarify a lot of bad reasons and bad methods for doing worthy things in this war.

**VARIETY**  
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**INDEX**

|                   |    |
|-------------------|----|
| Bills             | 48 |
| Chatter           | 53 |
| Concert-Opera     | 57 |
| Exploitation      | 18 |
| Film Bookings     | 8  |
| Film Reviews      | 8  |
| Home News         | 6  |
| Inside—Legit      | 50 |
| Inside—Music      | 40 |
| Inside—Orchestras | 46 |
| Inside—Picture    | 22 |
| Inside—Radio      | 31 |
| International     | 13 |
| Literary          | 52 |
| Legitimate        | 49 |
| Music             | 40 |
| Night Clubs       | 47 |
| Obituary          | 54 |
| Pictorials        | 36 |
| Radios            | 24 |
| Stage             | 24 |
| Units             | 47 |
| Vaudeville        | 42 |

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# UA Participation in Theatre Operation Again Up or Discussion on Coast

One of the principal topics of consideration at the convocation of United Artists execs on the Coast during the past 10 days is understood to have been the acquisition of theatres. UA started on a big theatre purchasing drive last spring, but the war situation created a management situation it stated and the only acquisition was a half-interest in the United Artists theatre in San Francisco. Further expansion from there is said to be the plan now under consideration.

Coast huddles, which were also for the purpose of discussing what the new Carole Lombard star, "To Be or Not to Be," and other subjects, are slated to wind up this week. Sales chief Carl Lesserman and pub-ad head Monroe Geenthal are expected to arrive back in New York today (Wednesday), while Edward Rafferty, Grad Seiers and Laudy Latham, D. are due back early next week.

Discussions on theatre plans were held, it is reported, by G. McMerney, former UA branch manager in San Francisco and by John Blumenthal, who is in the Blumenthal circuit in California. Blumenthal and McMerney are also active in the United Artists theatre in S. F. There were several plans under consideration by way of setting wider its holdings in cooperation with Blumenthal and McMerney. One is to buy into Blumenthal circuit and then for the combination to expand from there, gradually and in stages. That is the plan favored by UA.

Blumenthal and McMerney, on the other hand, are said to be desirous that UA pick up a corresponding number of houses in California and then the two parties put all theatre holdings together on an equal participating basis. Blumenthal circuit consists now of about 20 houses in S. F., Oakland, Berkeley, Marin county and towns of northern California.

**Greenleaf Completes Campaign**  
Hollywood, Jan. 27. Carl Lesserman, sales chief, and Monroe Geenthal, publicity head, of United Artists, trained back to New York after passing a week in Hollywood with the branch manager and viewing new pictures. Greenleaf completed the new campaign for the Jack Benny "To Be or Not to Be" star. "To Be or Not to Be." Also under discussion were the day-after "To Be" in keys starting Feb. 28.

**Ed Rafferty and Graduate Seery Starting**  
Rafferty and Seery are expected to start talks with UA producers on starting production season in September. Arrangements were completed with David Loew and Al Lewin, who delivered two pictures for new seasons with David Seitz, probably completing one toward year's end.

Selnick has been negotiating with bankers for a \$300,000 loan, which management has been informed is denied, but he has not yet signed commitment for the obligation.

**W. P. Mitchell, New York Artist**  
is doing a rush job here on art direction for layouts on the Carole Lombard "Henry" comedy, "To Be or Not to Be," for United Artists release.

**Monroe Geenthal is reviving the advertising campaign to make it comply a more diversified way with Miss Lombard's death.** The new release date is Feb. 28.

## REP. BUDGETS \$800,000 FOR PIC ON COMMANDOS

Hollywood, Jan. 27. Republic is pouring \$800,000 into its latest production, "The Fighting Commandos" and titled "Make Way For the Commandos."

Studio is speeding production to get to the tap before other companies with same subject matter.

## Pereira Designs 'Kingdom'

Hollywood, Jan. 27. William Pereira has taken over the duties of producer and director of the David O. Selznick production of "The Keys of the Kingdom." Job was taken over by Selznick's "Gone With the Wind" and subsequently taken up by other studios.

Pereira also is serving as chief architect for Motion Picture Relief Fund's Country House, refuge for indigent screen players.

## Milstein East

Hollywood, Jan. 27. Jake Milstein returned East after two-week survey, distinguishing training films for the government. It's likely he'll make a South American tour, to follow the distribution deals for independent producers.

## Fleischer Drops Cartoon Features After 'Mr. Bug'

Fleischer Studios, Miami, execs are planning to discontinue feature length cartoon production for the duration of the war, due to shortages of some materials, which hampered "Mr. Bug Goes to Town" in production last fall. Bug will simultaneously stepping up in form of short subject cartoons from 20 to 25 for 1942. Mr. Bug will reportedly be the last of the feature length cartoons to come from Fleischer, barring unexpected developments, until the war is over.

One reason for discontinuation here is that detail work on feature length product has delayed shorts, for which there appears to be increasing demand. Also will simultaneously stepping up in form of short characters and scripts will be pointed for military and moral values.

Shortage of imported pigments for paints and aluminum, which is the base of acetate discs in recording, created difficulty in completing "Mr. Bug" and the new feature. Used glass base for the recordings and compounded synthetic bases for pigments required in color work.

## LOEW'S, RKO, BRANDT EXTEND DIMES DRIVE

Instead of closing the March of Dimes campaign in the theatres today (28) at 11 theatres, Loew's, RKO and the Brandt Bros. have decided to extend the President's birthday (30), the President's birthday (30), the President's birthday (30).

According to reports so far received, collections are running very well. In some theatres saying they are 10 to 20% of the boxoffice receipts, while one claims the collections are 40%.

From the 10,000 trailers sent out by National Service on the drive, it is hoped several hundred dollars worth of silver may be reclaimed. With that in view, theatres are being asked to return the trailers.

## Avg. Weekly Wage \$49 For 14,824 Studio Workers

Hollywood, Jan. 27. Weekly average of wage earners in film industry last week (December) was lower than the November total, but showed a gain of 25% over same period. December weekly payroll amounted to \$727,014. Average weekly earnings for 14,824 workers was \$49.

## GOODBYE TIN

Fiberboard Boxes Okeyed At Contractors for Films

Due to requirements of tin in the war program, new prints from film laboratories to exchange boxes will be shipped hereafter in cardboard or fiberboard boxes, under new regulations approved by the War Relocation Administration and the War Relocation Administration. The Motion Picture Producers & Distributors Assn. Dickinson, conservation department director, said that the new boxes are insulating property of materials, are even better protection against fire than tin cans.

### MAXINE SULLIVAN

Variety said: "She's standard and an asset in any theatre."

Opening Friday, Jan. 30, Apollo Theatre, New York; State Theatre, Hartford, to follow.

Management: MCA ARTISTS, LTD.

## Cowdin Sees U.S. Pix Biz Upbeat in Face of War

Just what effect the U. S. participation in World War No. II has on the motion picture industry is covered by J. Cheever Cowdin, chairman of Universal's board of directors, in his annual statement to stockholders, this being the first film company to render a financial statement on year's earnings since America declared war.

Admitting it is a bit early to gauge with any accuracy the effect of U. S. participation, Cowdin expressed confidence that business shortly will return to normal "if it does not exceed it." He cited that in Britain, Australia, Canada and other countries where the war has placed a great strain upon the people and that in Canada and here having entertainment constantly and conveniently available has become increasingly important and has been recognized as so by the authorities.

The Universal chairman recounted how attendance at picture theatres dropped off sharply after the unexpected outbreak on Hawaii by the Japanese. However, he pointed out, such a decline is not unusual during periods of intense public anxiety and interest in new happenings—that a similar decline was noted after the outbreak of the war in Europe in 1939. Cowdin said that the U. M. management has confidence in the ability of film business to serve the needs of the people in the U. S., and that the needs of some skilled workers in executives to armed services and defense production, while adding to problems of operation, should not seriously interfere with the orderly conduct of business.

Regarding the outbreak of hostilities in the Pacific, Cowdin admitted that "certainly war in Japan and in which Universal in years past enjoyed substantial markets. Volume of business done, recently by the Japanese as Japan, he said, however, had been seriously restricted by governmental regulations and embargoes. He stated that the total volume of business last year in China, Czechoslovakia, India, Java, the Philippines and Dutch East Indies, Straits Settlements and French Indo-China represented only 2.3% of gross revenues.

Such loss of revenues, Universal has certain assets in foreign countries with which we now are at war or in narrow contact with our enemies, Cowdin explained that such assets are being written off at the current year's end. The company has set up a 100% reserve against investments in Japan, Czechoslovakia, Hungary, Poland, Denmark and Germany amounting to about \$230,000.

## FF-C Sells 600G Stock

Montreal, Jan. 27. Famous Players-Canadian Corp. has sold 600,000 1/8% shares, maturing June 1, 1951. Issue sold to Wood Grundy & Co. and Pittfield & Co. at 100.

# All-Time High Amus. Tax Yield Of \$87,829,794 By U.S. in '41

## Start Bell' April 15

Hollywood, Jan. 27. Paramount has set April 15 as the date of the opening of the Bell Tolls, Ernest Hemingway tale, long delayed by casting troubles.

By Gene Gray Cooper, male star, and Sam Wood, director, will be free of other assignments.

## Serlin Nixes Pix Co. Bids to Back 'Moon' as Play

Offers of several film companies to participate in financing legit production of John Steinbeck's "Moon Is Down" have been turned down by producer Oscar Serlin. Paramount is understood to have been particularly anxious to put up part of the coin for the dramatization of the forthcoming Steinbeck novel, which has chosen a Book of the Month Club's April selection.

Serlin said yesterday (Tuesday) that "Moon is Down" has been turned down by Oscar Serlin. Paramount is understood to have been particularly anxious to put up part of the coin for the dramatization of the forthcoming Steinbeck novel, which has chosen a Book of the Month Club's April selection.

## SAG IS GIVEN APPROVAL TO CURB ROWDY EXTRAS

Hollywood, Jan. 27. Following a conference last night (Monday) at Central Casting given Screen Actors' Guild okay to mete out any punishment necessary to curb rowdyism in its ranks of 6,000 extras. Recent unrest in extra groups was climaxed by attacks on Central's employees and disciplinary action is said to be necessary to curb the rowdyism.

Guil has been handling class B workers, but it's proposed more drastic action is necessary to curb the situation. Disciplinary measures have not yet been adopted, but it's believed officers will be punished by giving them long layoffs from daily calls.

## L.A. to N.Y.

Joe E. Brown, Steve Brody, Everett Crosby, Brian Donlevy, Betty Davis, Matt Donlevy, Fredric March, Florence Greeno, Monroe Greenleaf, James Monahan, Tom Harrington, Charles Hallahan, Mann Holling, Carl Lesserman, Charles M. Lewis, Ann Miller, Jake Milstein, James Monahan, Constance Moore, Charles Northam, William Rorer, Fredric March, William Rorer, Rosalind Russell, William Rorer, Adolph Zukor.

## N. Y. to L. A.

Ellen West, Margery, David Chapin, Charles Coburn, Charles Coburn, Y. Frank Freeman, Leon Frankois, Charles Coburn, Helen Mack, Tom McAvity, Charles Coburn, Y. Frank Freeman, George Raft, George Raft, George Raft, George Raft, George Raft.

Washington, Jan. 27. Federal Government's grab from patrons of amusement districts in 1941 affected only in collection figures for the first year. The tax yield was in effect for three months—supplemented to \$87,829,794.

The final Treasury collection figures, which are based on estimates for actual admissions during the first 11 months of 1941 including an estimate for the last month, showed the bite was on every ductum from 10c up. December collection, showing November, January traffic, aggregated \$11,432,678, another all-time high and nearly \$5,000,000 above the average haul under the former 25c rate.

With the statistical experts figuring the total tax yield in the vicinity of \$130,000,000 annually, the Treasury chalked up a total of \$1,601,400 for the year. The tax yield was more than doubles the amount ever collected from this source before the total haul in pennies, nickels and dimes was more than four times as much as the Government has taken during the depression days (when the impost hit only patrons spending 40c for the ride) with 1941's aggregate of \$87,829,794. Uncle Sam rakes in \$43,483,000 in 1941, compared to \$29,994,197, the next most productive years.

Stiffer taxes on radios and phonographs brought a further rise in the tax yield. During the depression days (when the impost hit only patrons spending 40c for the ride) with 1941's aggregate of \$87,829,794. Uncle Sam rakes in \$43,483,000 in 1941, compared to \$29,994,197, the next most productive years.

Because of rate changes, there was no indication yet that the war production has had any marked effect on the sale of radios, while the priority orders, requiring reduced output, were not in effect in time to be reflected in the 1941 tax returns.

## Par Pushing Defense Bond Sale Within Own Co., H. O. Holds Rally

In being off a drive in Paramount for the purchase of defense bonds and savings stamps, Stanton Griffith, at a meeting of the entire staff held during the first week last, said he was down for \$20,000. He was Barney Balaban, president of the company, while Y. Frank Freeman, v.p. in charge of production, has subscribed for \$45,000 of which \$25,000 is for himself and \$20,000 for Y. Frank Freeman, Jr., who's now in the hospital.

While hoping to Par employees that it isn't compulsory to subscribe that is the intention of the company. Griffith said that there will be 100% participation of the employees will subscribe to all they can conveniently carry.

At the company's annual meeting, three \$25 bonds were dispensed to as many employees on a drawing that will be held in the near future. They were donated by Griffith, who is chairman of the executive committee of the War Relocation Administration.

## 'AMERICAN WAY' GET FILMING AT COL.

Hollywood, Jan. 27. Film rights to "The American Way" legit spectacle, have been acquired for early spring shooting at Columbia's Georgia colony. The producer and direct when he was introduced "The Gentlemen Misbehaves" his curfew.

Stage piece was authored three years ago by George Kaufman and Moss Hart. It was directed by George and Florence Eldridge at the Center, N. Y.

# Goldwyn-UA Deal Unlikely; Distributors Won't Match RKO's Low Terms

**F(l)agged Out**

Hollywood, Jan. 27. Overtures by Sam Goldwyn to return to the United Artists fold for distribution of his pictures are not likely to develop any serious discussions, as UA is disinclined to match the terms of Goldwyn's RKO deal.

Under the RKO arrangement, Goldwyn gets worldwide distribution for 17½%, with the producer taking out his cost before RKO cuts in by its distribution fee. On 'Ball of Fire', which cost Goldwyn around \$1,000,000, RKO must return income it derived on film equal to this amount before taking its own cut.

Deal, unparalleled in film biz, was negotiated for Goldwyn by Leo Spitz, who was paid \$50,000 fee for completing the contract.

UA and other companies releasing for indie producers are not likely to such an arrangement on the ground that the low distribution fee would invite loss. UA insists on same fee from the first dollar for distribution which obtains in dealings with other makers and manufacturer-owners.

Goldwyn's two-picture distribution deal with RKO ends with 'Ball of Fire'.

# WB Offers Raise To Cagney, Now Talking with UA

Hollywood, Jan. 27. Warners is dangling a flattering proposition at James Cagney in an effort to talk further discussions with United Artists.

UA is presently drawing \$150,000 per picture against 10% of the gross on a contract which expires with completion of 'Yankee Doodle Dandy', now well along in production. Understood Warners is willing to make other concessions and raise the ante to hold him. UA proposal calls for a Cagney unit, with brother Bill, as producer, with financial aid and UA personnel made available to Cagney's production setup.

# Boyer Gets Salary-% In Actor-Prod. Deal

Hollywood, Jan. 27. Combination status actor-producer for Charles Boyer is being outlined in a contract signed with Universal. He will produce and star in some pictures and handle production only on others. Deal calls for salary and percentage on films he produces.

Boyer returns at Universal to include a two-way arrangement which completes 'The Constant Nymph'. Warners and discharges a one-percent commitment at Paramount. Universal deal for his executive services was negotiated by Charles Kenneth Feldman.

# Kent, Connors' Plans

Hollywood, Jan. 27. Sidney R. Kent and George Connors arrived here for confabs with 20th-Fox also to look at forthcoming releases.

Kent returns east at the end of the month while Connors and Herman Webber make swing around 20th exchanges.

Before departing Connors stated he was not becoming sales manager of the company, as reported, to succeed Herman Webber, who is reportedly will remain on the Coast as Pacific district sales manager of 20th at his own request.

# 42-14% INCREASE IN THEATER BOX OFFICES

**'GOOD DEAL'**

More than \$3,000,000 will be added to the theater labor bill as result of the increases and changes in working conditions granted to the local unions of the International Alliance of Theatrical Stage Employees' Local 149, the result of negotiation in New York, according to reliable estimates. When the costs are complete, taking into account the added pressure on payrolls because of many conditions imposed by the IA Board, it is believed the increase will run from 12 to 14%.

This is in addition to the increase of between \$1,500,000 and \$2,000,000 being borne by studios in consequence of the deals made with six international unions that are signatory to the five-year basic agreement.

The IA, which is not party to the basic agreement and does not intend to return to it, represents 10 different locals in the studios. One of these, the laboratory technicians, made its own deal independently of the IA late last summer, while another, the projectionists, accepted a 10% raise last fall following lengthy N. Y. sessions in which agreement was reached with the union of eight (grips, soundmen, cameramen, lamp operators, wardrobe workers, make-up artists and other studio employees and properties).

The eight studio locals, coasting along under the IA, remained huddles with producer representatives in N. Y. three weeks ago and after daily sessions, a number of which (Continued on page 18)

# CANADA FIXES CEILING ON ADMISSIONS

Regina, Sask., Jan. 27. Basis ratio of admission to picture theaters cannot be increased because they come under the price ceiling, theatremen have been told by James Stewart, administrator of service, Warrenton Prices and Trade Board, Toronto. The ceiling does not apply to the legitimate theatre.

'Admission fees cannot be greater than the basic ratio,' he said, on Sept. 15 and Oct. 11, 1941, in motion picture houses,' the administrator said.

# Korda Seeking London Passage; Silverstone Resigns as N. Y. Rep

Steven Pallos, Alexander Korda's partner who has been supervising eastern sales representation for Korda, will actively take over the eastern rep post himself with departure of Emanuel Silverstone in about two weeks. Pallos is expected to return to New York next week from a six-week tour of South America.

Silverstone for a number of years had been Korda's eastern rep. When Pallos, a Hungarian who had long worked with Korda abroad, came to this country in 1940 he assumed supervision of Silverstone in the east, although Silverstone continued to handle most of the detail of contract approval.

Silverstone, a brother of former United Artists' chieftain Murray Close, a Hungarian who has worked about eight years. He's presently negotiating for another post in the film industry.

Korda has been in the east for about three months and plans to leave shortly for England, where he expected to learn in Washington yesterday, through news from the office, that he had been invited to depart from the U. S. He said he anticipated he might remain in the country for a few months but refused to say one way or the other about the prospects of resuming production in England.

# BISCHOFF ENDS 2-YEAR STAY AT COLUMBIA

Hollywood, Jan. 27. Sam Bischoff checks out of the Columbia studio March 1 at the expiration of his two-year producer's pact. Currently he's putting the finishing touches to two pictures as 'Trinidad' and 'The Two Yanks in a Bed', along with other majors are now in negotiation.

# Agreement Reached With Eight Key Studio Unions — Many New Conditions Arranged in 3 Weeks of N. Y. Huddles Which Means Added Cost

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# Hughes Still Indefinite On Action Against Ban Of 'Outlaw' By Censors

More than \$1,000,000 which Howard Hughes has had tied up in 'The Outlaw' last spring is now being used to gather more indefinitely. Millionaire aircraft manufacturer is still undecided whether to continue in making up his mind on what he'll do about the N. Y. State Board of Regents' action a couple of weeks ago in upholding an earlier censorial ban on the film.

Hughes has as his choice of taking his case to the Appeal Division of the Supreme Court or to the Federal Circuit Court of Appeals, both objected to by the Regents. Cuts censured a three-month show of his time Russell, in an extremely low-cut dress, leaning forward toward the camera.

To obtain a Hays office seal Hughes has already been forced to purchase a copy of Miss Russell—'who's making her film debut'—in the same low-cut dress leaning forward over the camera.

Hughes has been extremely adamant about making any further concessions. He's already simultaneously fighting censors' nixes in several other states and it is considered likely that he will take the New York ban to court. Major companies publicists insist without much hesitating because of their desire to get films into release as soon as possible and avoid keeping an expensive investment in cans on a shelf.

Meantime, Miss Russell, who is under exclusive contract to Hughes, can make no other films. She's engaged much of the time in posing for publicity photos. Her picture picture magazine, all of them anxious to get the film to the disputed ones in the film.

# Mellett Assures 'Free' Screen In Talk With Freeman; Choice of Story Material Entirely Up to Producers

**'Proboscis Trouble'**

Los Angeles, Jan. 27. Retreading job on Lou Clayton's school is on basis of \$75,000 damage suit filed by the former stage partner Jimmy Duranie against Dr. Josef Ginsburg, plastic surgeon. Clayton charges that the makeover of his beaver was to improve his brutish and beauty his smeller, and instead, the proboscis is permanently disfigured, thereby impairing his earning capacity as an actor.

Dr. Ginsburg's defense is that Clayton failed to follow instructions on the care of the retread job after the trim was completed.

# PIX CO. ATTYS HUDDLE ON PROBLEMS

Overall problems of the picture industry, general matters applying to the industry, including such as public and labor relations, mechanical problems and other broad topics are under more or less confidential discussion at meetings in New York attended by Hollywood studio and a/c attorneys.

Counsel from Hollywood, allying the N. Y. quietly for the past several sessions at a local hotel, include Mendel Silberberg, who represents RKO and Columbia; Herbert Preston of Warners, and Maurice Benjamin, of the Coast firm of Lusk, Walker & Lusk, which represents Metro. The Hollywood attorneys have been in the east a week and will probably remain another in view of the scope of the discussions.

Legal matters dealing with the Coast group include Austin C. Keough, v.p. and general counsel of Paramount's Robert Brown and general counsel of Metro, and Joseph W. Hazen, general counsel of Warners.

Parley in N. Y. will probably lay the groundwork for a general survey of the industry, including ways and means of improving public-labor relations, etc.

# KELEY, MURPHY GIVEN ADDED DUTIES AT U

Hollywood, Jan. 27. Wide spread of executive duties at Universal has been ordered. Nate Blumberg in shifting new responsibilities to Dan Kelley and Martin Mitchell, general secretary of the Valley studio and will work in closer association with Cliff Hurd, the studio head, in charge of all creative talent, artists, writers and directors, while Murphy will be in charge of the studio, looks after production operations and studio management.

Under the new shuffle, Robert V. Speer moves over from publicity, where he was assistant to John Joseph, to the casting department under Kelley. Also on Kelley's staff are William Crispin, story editor, Reginald Allen, scenario editor, Kelly joined Universal in 1930 as casting director.

# J Signs Ritzes

Hollywood, Jan. 27. Ritz brothers have been signed to a three-picture deal at Universal. The deal is nullifying various comedy properties.

Motion picture industry will steer its own course through troublous war times, selecting its own story material without any more definite guidance, or pressure, from the Government than a willingness on the part of the latter to cooperate on request. The clear cut policy, removing all rumors that the Administration had plans for use of the screen, was outlined by Y. Frank Freeman, president of the Motion Picture Producers Assn. of Hollywood and top executive of the Paramount studio, in a discussion at his arrival in New York (23) following a conference with Lowell Mellett in Washington.

Because of requests from numerous Washington departments for assistance from film producers and talent, west coast executives several weeks ago requested the appointment of a single executive representative at the seat of Government. Mellett was selected by President Roosevelt for the spot. He has been connected with the White House staff for several years.

As outlined by Freeman, the working arrangement promises most satisfactory operations. A single Government link with the industry's war activities committee will expedite production of non-commercial pictures. He demands that the Army and the Navy is likely to increase. Already the Darryl F. Zanuck, have turned out a number of films supervised by several of value in the training courses for (Continued on page 34)

# Grease Skids For 'B' Producers In Revamp at RKO

Hollywood, Jan. 27. New setup for the production of 'B' pictures at RKO is predicted following the arrival of Prexy George Schaefer around Feb. 1. Understood the impetus for the change may mean the departure of J. R. McDonough, Cliff Reid, Howard Benedict and other executives. Reid is the only 'B' producer actually handling a picture, one of the Mexican picture 'The Fighting Lope Velez and Leon Ertz.'

Ed Harris off the payroll for five days, is back on the job preparing a war comedy. Pare Lorentz, about whose status there was some speculation, is working on two stories for future production.

Meanwhile, the retrenchment campaign by Earl Rittig, new studio manager, has resulted in the dismissal of Wynne Halam, head of the production department, and a few minor associates.

# HURLEY CANCELS UA DEAL ON WAR CLAUSE

Hollywood, Jan. 27. Harold Hurley cited the war clause in his contract to cancel his picture-making commitment with United Artists. Deal for two picture years for two years was signed last August. Deal for two picture years, under certain cancellation clause, but Hurley insisted on that protection before.

Hurley was to have arranged his own financing and didn't want to be obligated for high budget pictures at this time.













# LET THESE HEADLINES OF FIRST FEW DATES BE YOUR GUIDE LINES!

VARIETY, JAN. 14'

**'Hellz' Solid In Sluggish Indpls.**

Indianapolis, Jan. 13  
'Hellzapoppin' at the Indiana is biggest thing in town.

*Held over of course!*

VARIETY, JAN. 14

**'Hellzapoppin' the Hottest**

'Hellzapoppin' doing slick business in Cincinnati, bang up in Seattle for nine days of second week.

VARIETY, JAN. 21

**'HELLZA' TORRID IN PORTLAND 2d WEEK**

Portland, Ore., Jan. 20.

Outstanding this week, though, is the remarkable strength displayed by Hellzapoppin' at the Broadway. Olsen-Johnson comedy is not far off from the initial week which battled a blizzard to easily lead Portland biz.

*Held over of course!*

**'Hellz' Best Newcomer In Mildish K. C.**

Kansas City, Jan. 20.

Best entry is probably 'Hellzapoppin' in the Esquire and Uptown houses.

*Held over of course!*

MOTION PICTURE DAILY

**'Hellzapoppin' Seattle's Best**

**FLASH!** "Hellzapoppin" breaks all box office records for mid-week openings at Orpheum Theatre, San Francisco, Senate Theatre, Harrisburg and Astor Theatre, Reading, Pa.!

**FLASH!** "Hellzapoppin" establishes new record at Denver Theatre, Denver!

**FLASH!** "Hellzapoppin" breaks all records at Palace Theatre, Rochester!

**FLASH!** "Hellzapoppin" in record-breaking engagements in Toronto (held over), and Hamilton, Ontario!

UNIVERSAL PICTURES presents

## HELLZAPOPPIN'

starring **OLSEN and JOHNSON**  
**MARTHA RAYE**

HUGH HERBERT • MISCHA AUER • JANE FRAZEE • ROBERT PAIGE • GUS SCHILLING • SEMP HOWARD • The Six Hits • Slim and Slam • The Gongoeros and the OLIVE HATCH WATER BALLET

Screenplay by Nat Perin and Warren Wilson • Based on an original story by Nat Perin Suggested by the stage play "Olsen & Johnson's Hellzapoppin'" • Directed by H. C. Potter  
A HAYFAIR PRODUCTION Associate Producers, Glenn Tryon and Alex Gottlieb

**300 KEY CITY BOOKINGS DATED IN NOW!**





They never busted a Bronc in their lives—but oh, what they're doing to America's box offices!

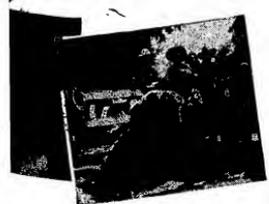
*STEP UP, PODNER!*  
**NATIONAL RELEASE IS FEB. 13<sup>th</sup>**

*STEP UP—AND CASH IN  
AS THE CROWD  
CRASHES IN!*



# WANTED

and **LOU COSTELLO**  
*in*  
**"We 'em Cowboy"**



*with*  
**DICK FORAN • ANNE GWYNNE • JOHNNY MACK BROWN  
SAMUEL S. HINDS and THE MERRY MACS • ELLA FITZGERALD  
THE HI-HATTERS • THE BUCKAROO BAND • THE RANGER CHORUS OF 40**

Screen Play, True Boardman, John Grant • Adaptation, Harold Shumate • Original Story, Edmund L. Hartmann  
Directed by ARTHUR LUBIN • Associate Producer ALEX. GOTTLIEB

**A UNIVERSAL PICTURE**

# Coast Showers Creating Bottleneck For Substitutions, Diversion Only Out

Hollywood, Jan. 27. Jamup of product awaiting Los Angeles and Hollywood theaters operators of subsequent runs in the area, scurrying around attempting to secure suitable replacements to the current backlog is broken.

Opening of top box attractions in the theaters for the first time in a long time—many of these holding over for two and three-week seasons—created serious difficulties for the following runs, including many of the outlying theaters of the Southern California district which are zoned to run day-and-date or following L. A. first-run openings. A first-run opening in San Diego, while Santa Barbara, San Bernardino, Bakersfield and towns of the orange belt have to wait on the L. A. datings. This is not confined to the top box, but applies also to the B features that are expected to come through the theaters in the next stream. Since Christmas openings, Warner's run "Died With Their Boots On" for two weeks at solo, and followed with "All Through the Night" for nine days. Letter was clipped for the feature, but the booking of RKO's "Claymats" and Universal's "Bombay Playmate" specifically constructed for subsequent Warner houses in the area. This outside booking was a fact this company also has a good line of product on the net of their awaiting local first-run showings.

**Hillstreet-Fantages Block Runs**  
The simultaneous RKO Hillstreet and Hollywood Fantages block runs, heavy backup of pictures in Universal, RKO and Columbia, is creating the largest stockpile of pictures. "Ball of Fire," with required three-week run followed by similar booking of "Sungate" for the three weeks distribute scurrying around trying to release pictures to other houses so they can take advantage of the playdates in the territory. Because the line-up of pictures is expected the next three months, the Fanti-Hillstreet operators have, during the past few weeks, been buying up the rights to Universal's "Hellzapoppin," which Feb. 11, at Warner's on a run. "Bombay Playmate" and "Bombay Clipper" to Warner on latter's representation and his name books require the product to be distributed, and "Wolf Man" and "Mad Doctor of Market Street," two Universal programmers are being booked for experimental first run this week at solo stage.

Following the release of "Boulevard Boogie" has been running as subsequent and swings over to the first-run policy, which if successful, will likely become permanent with B product mainly from Universal, RKO and Columbia, and fills-in from Republic and Monogram.

**'Purchase' Held Up**  
The downtown Paramount added no joy to the subsequents by the return of "Lodging House" for three weeks and four days; and "The Heels" with "White" for two weeks for minimum of 10 days. "Passage" controlled on solo basis, which did not permit picture placement on program pictures that were forced to remain on the exchange shelves for several business units booked for first-run dates.

Twentieth's "How Green Was My Valley" also being held up for city subsequents by remaining over for second week at the United Artists exchange, following removal from the State and Chinese. "Valley" however, has broken in most of the outlying cities and is now in the wind the jam.

Outlying cities are also adding to the jam, with "Dumbo" still hitting par at the Carthy Circle in its fourth week; "Citizen" and "The Sign" a surprise in its 15th week at the Hawaii, and "H. M. Pulhahn, Rq." the strongest enough to start at the Four Star for a five-week session.

Especially strong lineup of book office attractions that have hit the releasing channels since the first of the year has been directed to the general strength of business generally in this territory. First runs in the next three to four weeks in these houses have so far cashed in on the top attractions available for their books. The objective is to get the "breaks," but theatres with admissions of 35c and under are still struggling out of poor business, with their exhibs, forced through the zoning

# Union Leader Helps Bally 'Valley' in Mining Town

Reading, Pa., Jan. 27. Publicity for the union and a social welfare angle for "How Green Was My Valley," with its mining background, was given by Paul E. Glass, Wilmor & Vincent theatre manager here, in cooperation with George M. Rhoads, president of the Federated Trades Council of Reading. The Council covers practically all the labor unions in this area.

Rhoads' endorsement, used in an ad by the Embassy, said that the picture "deeply impressed me with the beauty of the valley, and the social consciousness. The screen needs more such enlightening pictures in these serious times."

# Exhib Gets 5G Award In Suit vs. Ex-Partner For Alienation of Affections

Mitchell Morand, Miami, Jan. 27. Exhibitor and former partner of Joseph Williams, of Miami Beach, has been ordered to pay Williams \$5,000 for alienation of affections. A six-month judgment was rendered here held with Williams, who sued Morand for \$200,000, charging alienation of affections and the destruction of Williams and the breaking up of their home.

Williams testified he turned over a share in their theatre business on Morand's promise not to continue his work as a picture exhibitor. He testified the latter sued him (Williams) for separate maintenance and refused to come back to him.

# DE MILLE'S 30TH ANN. 'REAP' IN BALLY THEATRE

Dundalk, Md., Jan. 27. Harry C. Dorey, ballyhoos about Cecil B. DeMille's 30th anniversary as Paramount director to serve as the basis for an extensive exploitation campaign.

Reportedly will tie in with release of "Reap the Wild Wind."

# Contest Picks Victory Tag for Mikalzo, St. L.

St. Louis, Jan. 27. Because more than 400 natives, among several thousand who offered suggestions for a new tag for the St. Louis Amusement Co.'s annual "Victory for the White" tag, that name was selected last week. The tag of the \$50 cash prize for the winning tag was an easy matter. Manager Frank Morgan, who had announced that he offered Victory as the new moniker and suggested that his proposal be voted on by the public. DeMille o' Dimes campaign now in progress here. No dispersers were released and almost everything about the house, which recently was faced with a "white" tag, was removed under contract, by Fanchon & Marco.

# WB, Interstate, Plug Medical Corps Short

Intensive campaign is mapped by Interstate Circuit shorts division and Warner Bros. for dual world preem of "Soldiers in White," new service special telling of U. S. Army Medical Corps activities. Picture was filmed at Fort Belknap, where the organization of the army medical and mechanized divisions.

"Soldiers in White" opens Jan. 31 at the Interstate theatres in Houston and San Antonio. The picture is being placed in the program and clearance in effect under the prevailing setup to play lightweight pictures in the program. The exchange bookers to secure the better grade product that is just starting to be available for their houses.

# SABU SELLING BONDS

25-City Tour With Baby Elephant to Run Until March 5

Sabu, star of Alexander Korda's "The Charge of the Light Brigade," is selling 25-cent bonds for \$100,000 under sponsorship of the Defense Savings Staff of the War Relocation Authority. Sabu and his pachyderm are making appearances before newsmen and the press. Sabu's tour has enlisted to handle sales of Defense Stamps on their return to the States. Sabu's tour, which will run until March 4, is Bernie Klemmer, of the exploitation department of United Artists. UA will release "Jungle Book."

# U.S. BONDS SOLD IN 960 TEXAS THEATRES

Dallas, Jan. 27. Statewide campaign for sale of U. S. defense bonds and stamps through the 960 theatres in Texas is directed by the Variety Club of Dallas. H. E. Griffith is chief banker of the Dallas text.

Frank Seefeld, state administrator, has wired to Griffith, chief banker of the Dallas text, to present a solid front with the theatres and patriotic plans to present stamps at the boxoffices is a master stroke for defense. The charitable and patriotic programs of the Variety clubs are nationally recognized and your club prompt and enthusiastic in support of the national war effort of vital importance.

Small press book is available to showmen everywhere.

# 'Vanishing H'woodian' Shoulda Been the Title

Lynchburg, Va., Jan. 27. This bus is selling a picture that attracted nearly 4,000 at \$1.5 a throw, plus \$25 and \$10 for boxes. Frank Morgan, chief banker of the town has had in its 136 weeks.

Citizens were plenty riled when Metro kept changing plans on personal appearances of stars in a town whose background is laid in Lynchburg. Frank Morgan, chief banker of the town, had to be a heady dose of Lynchburg. The film in "Tortilla Flat" Studio first scheduled to Lynchburg. Metro's leading feature, then shifted to Ann Rutherford when Miss Grayson went to Hollywood. "Tortilla Flat" Rutherford was canceled and Ruth Hussey substituted.

Later, with less than a day to get ready, he had the cross-country tag. She had less than seven minutes to change trains in Washington for the final lap. Bill Dudley, University of Virginia's All-American quarterback led the team to a 14-0 victory over the local team for ball and preem.

Seats for the preem sold at \$3.30 top, with proceeds above \$100,000. The district War Relief and Lynchburg Milk Fund. Mrs. Woodrow Wilson, Mrs. Kermit Roosevelt and other notables were on hand, together with W. R. Rorer, U. S. ambassador to Mexico; Metro; J. S. Allen, Metro's Washington, D. C., branch manager and Dan Rorer, U. S. publicity representative in Virginia.

# WB Re-Zones Exploiters

Kansas City, Jan. 27. Re-zoning of Warner Bros. exploitation field men brings Ted Tod to the Kansas City office to handle exchange business. The district War Relief and Lynchburg Milk Fund. Mrs. Woodrow Wilson, Mrs. Kermit Roosevelt and other notables were on hand, together with W. R. Rorer, U. S. ambassador to Mexico; Metro; J. S. Allen, Metro's Washington, D. C., branch manager and Dan Rorer, U. S. publicity representative in Virginia.

Philadelphia, Jan. 27. "Daily Pennsylvania," U. of Pennsylvania campus press, has handed Universal a plaque for the best picture of the year, "The Sign." It is "Down the Town," with Ozile Nelson costars.

# Rosenberg, Pitt Vet. New Prez of Allied States Vice Cole; Theatres-Exchanges

M. A. Rosenberg, veteran independent motion picture theatre operator of the United States, is president for the ensuing year of the National Association of Allied States Exhibitors, at the annual meeting (2) at the Warwick Hotel, Dallas, Texas, which he retires after three terms.

Other Allied officers for the year are Abraham F. Myers, chairman and general counsel; Martin G. Smith, of Dallas, treasurer; Charles H. Olive, secretary; Meyer Leventhal, of Baltimore, financial secretary; and H. E. Rosier, secretary of the Executive committee. Includes Robert N. Vanarsdall, of Dallas; Samuelson, Smith, Jack Kirsh, and Roy E. Harrod.

St. Carolina Activities, Inc., Jan. 27. Charleston, S. C., is slated for two new houses, by announcement by Albert Gottle, president of Theatre Guild of South Carolina, and J. E. Amersat in that city by Pastime Amusement Co. Plans will be announced later.

Rialto, Charleston, has gone on a tour of scheduled engagements at Rialto and Modjeska houses open at Charleston, S. C. Business is good in this new yard, defense projects and the new Rialto.

North Charleston has new house, the New York.

Palace, Charleston, recently proposed new features in connection with changing program daily and doubling the number of engagements. 'em in at 9c for kids and 25c for adults, day or night.

Harvey Harrison, manager of the branch office of the United States in Calgary, moved to head office in Toronto. Jack Kohn, western salesman.

I. Reinhor, Royce, Regina, re-elected secretary of the Saskatchewan Motion Picture Exhibitors Association.

Harvey Harrison, manager of the branch office of the United States in Calgary, moved to head office in Toronto. Jack Kohn, western salesman.

Problem children of the exhibitors as combined picture and exchange with the owner, Famous Playhouse.

Which has been opened and closed at various intervals during the last 10 years. It was one time the property of Ambrose J. Small, central figure in the picture exchange case.

Under Manager James Simmons the Grand's current policy is a building up of the show with a special show as a starter aided by trade acts.

Will Pete Jay Emanuel Philadelphia, Jan. 27. Jay Emanuel will be the operator of the Alden, East Falls, Pa., theatre.

Lincoln, Neb., Jan. 27. Mrs. Jack Logan is in Coconino, Ariz., where she will return to Las Vegas, Nev., where she will return to business.

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Stanley Warner circuit, hired himself to the Melrose, N. C., operator of the Ditty. J. Stewart Silver, former film ad salesman, has been added to the sales force.

Special air raid precaution booklets have been distributed in the territory last week.

Rowe Heads Carolina T.O. P. H. Carleton, N. C., Jan. 27. Roy Hove of Burgaw, was elected president of the Theatre Owners of North Carolina and South Carolina.

Outstanding phase of the convention was the public sale of \$75,000 in new defense bonds at Independence square at noon, led by the guest speaker, Governor James B. Hunt.

Memphis Has Open Memphis, Jan. 27. The new \$60,000 theatre in the eastern suburbs was opened formally Thursday night "Dixie" House.

C. C.'s Tower Aldi Drafted Kansas City, Jan. 27. Bill Stein of Kansas City, inducted into the Tower theatre, has been inducted into the Tower theatre.

Lawrence Allen, manager of the Toronto theatre, recently named to left to join the Royal Air Force as a pilot.

Norman Ekl, present manager of the RKO Keith house in Cleveland, will head up the theatre here.

Both are owned by Sterling Chain, John Dams, pres.

McGill Vice Beater in Phila. Nat. Beler, U. S. exchange manager, has been named to the position.

Smith at Shea's, Jameson Jameson, N. Y., Jan. 27. E. W. Shea, recently named to Shea's theatre here during the leave of absence of Robert C. Morring.

Joseph Hockenberry, former assistant manager at Shea's, here, is now in New York.

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# MIAMI'S GOT ALL THIS - AND GRABLE TOO!



GALA \$3.30 WORLD PREMIERE AT LINCOLN THEATRE, MIAMI BEACH, THURS. NIGHT, FEB. 5TH!

★★★★ *Proceeds to Navy Relief Fund* ★★★★★

## BETTY GRABLE · VICTOR MATURE · JACK OAKIE in **SONG of the ISLANDS**

**TECHNICOLOR**

with **Thomas Mitchell · George Barbier · Billy Gilbert · Hilo Hattie** and  
**HARRY OWENS and His Royal Hawaiians**

Directed by **WALTER LANG** · Produced by **WILLIAM LeBARON** · Original Screen Play by Joseph Schrank, Robert Firosh, Robert Ellis and Helen Lagan

**BALLYHOOD TO THE NATION'S MILLIONS BY A WEEK'S BUILD-UP ON KATE SMITH'S NOON HOUR SHOWS ... CLIMAXED BY THE KATE SMITH HOUR AT 8 P. M. (EST) FRIDAY, FEB. 6 OVER CBS! THE FIRST MAJOR NETWORK BROADCASTS EVER TO EMANATE FROM MIAMI! ENTIRE RADIO PRODUCTION UNDER THE SUPERVISION OF TED COLLINS!**



### BETTY GRABLE JACK OAKIE

as Kate Smith's guest stars and guests of honor at premiere!

\*\*\*\*\*



Each daily Kate Smith show has approximately 10,000,000 listeners! The Friday night Kate Smith Hour is heard by approximately 25,000,000 people over 91 stations! A tremendous aggregate audience... pre-sold!



## LISTEN IN! WATCH THOSE BOXOFFICE REPORTS! REVEL IN 20TH CENTURY-FOX'S SHOWMANSHIP!

AND SEE FOR YOURSELF! "SONG OF THE ISLANDS" TRADE SHOWINGS FEB. 3RD!





*New York Critics call it one of Hollywood's Best!*

**Howard Barnes, N. Y. Herald-Tribune:**

"A challenging, exciting and magnificent motion picture. As these things go, it is tremendously what . . . Michele Morgan is so lovely and noble that she is certain to become a big star . . . Paul Henreid gives a sensitive and extremely sympathetic portrayal."

**Bosley Crowther, N. Y. Times:**

"A rigidly exciting and tenderly moving film . . . taut with fearful uncertainties and packed with sincere compassion."

**Kate Cameron, N. Y. Daily News:**

"Either Paul Henreid or Michele Morgan would have been qualified to carry the picture alone . . . A moving and thrilling melodrama . . . filled with breathless suspense."

**Leo Mishkin, N. Y. Morning Telegraph:**

"Michele Morgan and Paul Henreid score in their American screen debuts . . . They are both very personable, and contrive to register considerable of an impact . . . Picture very effective, and handsomely turned out."

**Lee Mortimer, N. Y. Daily Mirror:**

"Full of thrills and tears . . . exciting and fast-moving . . . Paul Henreid and Michele Morgan powerful, bristling personalities."

**William Boehnel, N. Y. World-Telegram:**

"Everything first-rate entertainment should have—romance, laughter, sentiment, danger and surprise. And then there is Miss Morgan. She's the best thing that's happened to Hollywood in years."

**G. R., N. Y. Sun:**

"A picture that must be seen . . . It marks the christening of two new stars and a new director on the American screen."

**Archer Winsten, N. Y. Post:**

"Engrossing and carefully made . . . Audience's sympathy is completely engaged."

**Rose Peltswick, N. Y. Journal-American:**

"Marks the Hollywood debut of Michele Morgan and Paul Henreid, and both give excellent accounts of themselves."

MICHELE MORGAN  
PAUL HENREID  
IN  
**Joan of Paris**

WITH  
**THOMAS MITCHELL · LAIRD CREGAR  
MAY ROBSON**

Produced by DAVID HEMPSTEAD  
Directed by ROBERT STEVENSON  
Screen Play by Charles Bennett and Elio St. Joseph

**NOW PLAYING  
AT THE  
LONG-RUN  
RIVOLI THEATRE, N. Y.**

Made by the  
producer of  
"KITTY FOYLE"



# Increased Taxation Holds U's '4 Net To \$2,673,249, \$282,477 Better than '40

Increase of \$1,418,778 in federal income and excess profits taxes in the fiscal year ending last Nov. 1, helped Universal Pictures to a net of \$2,673,249 for the 12-month period to \$2,390,772, or a modest increase of \$282,477 over the profit of \$2,388,300 for the preceding fiscal year after all taxes had been provided for. This tax bill is more than 10% higher than \$1,032.36 per U common share.

Universal's profit before deductions for taxes totalled \$4,294,408 in the fiscal year ending in \$2,681,671, which corresponds to an increase of \$1,535,027. Gross income in corporation climbed from \$27,077,627 in 1940 to \$30,283,523. Total year's income of \$1,418,778. J. Chester Cowdin, chairman of the board, in his letter to stockholders last week, said the annual report issued last week, cites that gross income from operations has increased from \$17,193,196 steadily every year since until the \$20,283,523 total was reached last year.

Working capital position of Universal continues to improve. Cowdin's report states, current and working assets amounting to \$14,919,817, against total liabilities of \$10,551,592, or a ratio of nearly 4 to 1 in the year just finished. This contrasts with the ratio of \$10,653,237 and liabilities of \$4,241,774 in the year before.

Efforts continue to arrive at a basis for simplification of Universal's corporate structure to satisfy all classes of stockholders. The report revealed that there are only 4,239 shares of first preferred stock now outstanding. Universal has continued to purchase its first preferred stock from time to time throughout the year for sinking fund purposes, thus reducing the total. It was also reported that the company will continue to resume payment of dividends on the first preferred on July 1 last year. This was the first dividend since 1932.

Universal's foreign business amounted to \$11,270,838 in 1941, and the amount of dollars received from foreign territories was \$1,000,000.

Fact that U is still a defendant in several anti-trust suits has not joined in any Consensus. Dox is covered by the report. Explained that the reason Universal did not join in the decree is that it felt the radical changes in distribution which were provided throughout the year were un sound in law and in fact, and against the best interests of U.

### Universal Annual Earnings 1934-40

Net profit except as noted:

|      |       |             |
|------|-------|-------------|
| 1930 | ..... | \$2,047,821 |
| 1931 | ..... | 815,980     |
| 1932 | ..... | 1,202,083   |
| 1933 | ..... | 1,062,216   |
| 1934 | ..... | 1,077,112   |
| 1935 | ..... | 1,000,000   |
| 1936 | ..... | 1,189,254   |
| 1937 | ..... | 1,150,000   |
| 1938 | ..... | 591,178     |
| 1939 | ..... | 1,153,221   |
| 1940 | ..... | 2,388,300   |
| 1941 | ..... | 4,399,499   |

(1940 by Quarters)  
 First Second Third Fourth  
 Quarter Quarter Quarter Quarter  
 \$460,531 \$653,730 \$780,003 \$228,965  
 (1941 by Quarters)  
 First Second Third Fourth  
 Quarter Quarter Quarter Quarter  
 \$1,053,190 \$1,144,872 \$1,418,778 \$1,066,459

Note: All 1941 figures are before tax deductions.

### Small Snares 'Pimpernel'

Hollywood, Jan. 27. British National's 'Pimpernel' has been announced for Edward Small for release through United Artists, outlet for his productions. The film was directed by and stars Leslie Howard.

Releasing title in this country will be by M. P. V.

### Dix, Par Reunion

Hollywood, Jan. 27. Deal is being made for Edward Dix to return to Paramount on a three-picture deal, earmarked for the fiscal unit.

It was at Paramount where Dix got his start in the silent days and during years was one of the studio's top action stars.

### Just as Effective

Hollywood, Jan. 27. Justice will be served in western pictures when the government tabs on shootin' irons and ammunition that goes into the movies. The tax grabbers are going after the difficulty by having their heroes on horseback get up on tanning around the laso.

In 'South of Santa Fe' the menace is brought to his knees by well directed toasts of the rope by Roy Rogers. Nor does Don Barry miss of Roscoe in his pursuit of the villain in 'Stagecoach Express'. Sensing trouble by the tax grabbers on his lassoing and in the picture prove effective in its manipulation by hoof-lets and spurs of the rustler.

Producers are all for the roping technique as it belittles the thrills.

## 55G FIRE IN 2 THEATRES

Holbrook, Mass., Jan. 27. A spectacular fire in the newly-renovated Victory theatre was caused by a cigarette. Only after causing damage estimated at nearly \$200,000, the fire was brought under control by a fire department which had started from a smoldering cigarette, brought all the city's fire trucks to the scene.

Officials of the Western Massachusetts Theatres, Inc., said it would be months before the house could be opened to the public. The house had been doing a good business and was being heavily West-overfield and had been recently redecorated. The fire is believed to have started from a cigarette, the mezzanine and started a flame that ran up the partitions and then down to the main floor. A passing milkman gave the alarm.

The theatre is housed in a 23-year-old building.

### 25G Bethlehem Fire

Bethlehem, Pa., Jan. 27. Damage amounting to \$200,000 was done to Boyd theatre building here Saturday night (24). Damage was caused by a cigarette, less than an hour before the fire theatre was playing to capacity audience of 1,100. But there were only 400 in theatre when blaze was discovered. All marched to safety.

The fire started in offices in building occupied by steel workers' union and spread rapidly. Entire loss covered by insurance. 8500 were slightly injured. Building was valued at between \$350,000 and \$400,000.

### New Anti-Discrimination Before N. Y. Legislature

Albany, Jan. 27. One of three anti-discrimination bills introduced by Senator William F. Condon, Republican of York, would make a misdemeanor to exclude citizens of New York State from public places on the basis of race, color or creed, from employment in defense work or from enjoying the privileges of a hotel, club, hotel, common carriers, theaters, institutions of learning or cemetery work.

The second Condon measure would declare it unlawful for newspapers, magazines or other publications to carry advertisements which indicate that employment will be refused to any person on account of race, color or national origin or that such things will influence selection by any public utility company or any employer engaged in distributing military or naval material.

The third measure would declare it a drastic ban on discrimination, because of race, color, or national origin, by any employment agency in 1940, but there were only 12 or 13 weeks.)

### Cowdin, Blumberg in Universal Stock Deals

Washington, Jan. 27. Belated reports of operations in Universal stock by corporate officers were unveiled by the Securities & Exchange Commission last week. It was learned that Cowdin and other transactions in other film company shares by ground-floor tenants of the studio. Cowdin, a financier, reported a holding company, in which he has a stake, owned 100,000 shares of Universal stock certificates in April, and Nathan J. Blumberg, U's president, owned 100,000 shares. The warrants for an equal number of voting trust certificates were owned by Peyton Gibson and S. Machovitch. Universal Corporation in October had dumped 225 pieces of stock preferred in Universal Pictures Co., not disclosing their stake in the parent corporation.

## NEW PRC BD. TO SET BUDGETS

First step taken by the new board of directors of Producers Releasing Corp. Saturday (24) was to vote to set the 1942 budget. The board of the season's product and on pick to be released on the 1942-3 program. Motion picture production is being recently acquired by Pathe Laboratories, resulting in election of the board and the increased expenditures.

New board consists of O. Henry Brown, PRC president; Len Pate, PRC v. p.; Robert Benjamin, of Phillips, Mixer, Benjamin and Krin, advertising; Kenneth Young, secretary of board of Pathe Laboratories; George Bonwick, v. p. of Pathe; Harry Fox, PRC's former stockholder; and George Gill, Washington franchiseholder. A board election preceded opening of three-day regional sales meeting in New York City on Saturday, which held in Little Rock, Ark., starting Saturday (31).

### LOEW'S 1ST QUARTER NET IS \$2,671,145

Loew's Inc. (Metro) net profit increased nearly \$700,000 in the first 12 months of the company's fiscal year ending last Nov. 30. Net profit for the period amounted to \$2,671,145, as against \$1,939,245 in the corresponding period concluded Nov. 21, 1941. The figure is up 37.6%. Company share of common, after deducting preferred dividends, as against \$104 in the first quarter of the previous fiscal year. Company noted that profits are subject to reserve on account of such foreign taxes as are restricted, and to year-end dividend.

Earnings statement shows Loew's 1941 net profit of \$2,671,145, as against \$1,939,245 in the corresponding period concluded Nov. 21, 1941. The figure is up 37.6%. Company share of common, after deducting preferred dividends, as against \$104 in the first quarter of the previous fiscal year.

Loew's reserve for Federal income tax on profits for the first quarter amounted to \$114,817, as compared with only \$81,146 in the 12-month period ending Nov. 30. Company paid nothing out for excess profits taxes a year ago.

Increased net profit was made despite the fact that \$1,000,000 was set aside for contingencies in the second quarter of 1941. The company paid nothing out for excess profits taxes a year ago for the corresponding 12 months.

Loew's (Metro) Earnings, 1930-41

|      |       |             |
|------|-------|-------------|
| 1930 | ..... | \$4,000,332 |
| 1931 | ..... | 3,770,097   |
| 1932 | ..... | 718,810     |
| 1933 | ..... | 4,034,290   |
| 1934 | ..... | 4,520,000   |
| 1935 | ..... | 7,579,754   |
| 1936 | ..... | 11,076,829  |
| 1937 | ..... | 11,076,829  |
| 1938 | ..... | 8,924,293   |
| 1939 | ..... | 9,841,531   |
| 1940 | ..... | 11,340,000  |
| 1941 | ..... | 11,134,593  |

(1941 by Quarters)

|               |               |
|---------------|---------------|
| First Quarter | Third Quarter |
| \$1,836,245   | \$2,304,887   |
| \$2,304,887   | \$2,671,145   |
| \$2,671,145   | \$2,671,145   |
| \$2,671,145   | \$2,671,145   |

(Second quarter in 1941 covers 15 weeks, as against normal period of 12 or 13 weeks.)

### Unity Raid Precautions

(Continued from page 3)

in the Washington-Virginia territory; and others representing the United States House.

King's department in the OCD was furnished with copies of various air-raid surveys by the War Relocation Authority, including the first to be compiled by Wetman, who is in charge of the United States House. N. Y. Another session is planned in Washington following study of reports from the War Relocation Authority, and, after a final draft, it will be the official OCD stamp. It will be a copy of the same warrants for an equal number of voting trust certificates were owned by Peyton Gibson and S. Machovitch.

revelated Universal Corp. in October had dumped 225 pieces of stock preferred in Universal Pictures Co., not disclosing their stake in the parent corporation.

It is believed likely that the question of possible sabotage and its prevention will become a part of the air-raid precautions, with special stress laid on the importance of this danger for theatres in larger industrial centers or where patronage includes a lot of transients. Some theatres have facilities for checking packages. This service has been dispensed with by Wetman at the Paramount theatre in New York City, one of the recommendations of the OCD instructions to theatres everywhere.

Recommendations for air-raid precautions at the Friday meeting in Washington.

Final distribution of the official air-raid precautions when ready remains to be determined, but the remaining copy will be ready when existing, and through mayors of cities and towns.

### Lists Precautions

Washington, Jan. 27. Air raids made up-against the theatre operations, while exhibitors should offer refuge to people caught in the streets, and to those who are enemy attacks, group of representative theatre managers concluded last week that they would urge the Civilian Defense about what operating policies and precautions.

Recommendations for air-raid precautions when ready remains to be determined, but the remaining copy will be ready when existing, and through mayors of cities and towns.

United Precautions Practices which the O.C.D. might advocate, theatre managers of the group decided, include:

Install a small siren in the box office, where cables can lose their function in case they become disconnected. It was pointed out that would be a good way of being sure of the siren.

Have the most comprehensive inter-communication system possible, arranging for messenger contacts in case house phones are impracticable. Have a telephone system maintained, around-the-clock preferably, with employees sharing the duty.

Exit doors should be kept unlocked, and handrails and ornaments secured; all equipment obtained, and fire-fighting equipment.

### KISS HEARLY K.O.S. BLUE LAW

Memphis, Jan. 27. Mississippi almost voted Sunday films into existence last week. Final result of the 29th day of the vote in the mid-South, the state kept its closing statute on the books by a narrow margin. The vote was 5-4, with a switch of five votes would have meant repeal. It was the closest to upset the House of Representatives has known in years.

Mississippi's anti-Sunday films favoring Sunday cinema have been too weak to even get the issue to a referendum. The bill was introduced by Governor Johnson, having learned from his son in draft camp the need for a change in the law. The bill was passed by the House on Saturday afternoon, placed his stamp of approval on a bill drafted by Representative J. B. Russell and George Woodfill. Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee threw their resistance behind the measure.

The fight against the bill was a Baptist minister, the Rev. J. D. Holder, who is also a legislator. He made his drive on strictly moral grounds and repeat measure was beaten 80 to 54. The vote also wiped out the 1938 law which had been accepted previously, notwithstanding the fact that the state or county authorities the right to decide whether and during what hours of the day to restrict Sunday cinema.

Lost in these preliminaries was a motion by Representative John Holloman to restrict Sunday cinema to an area within 50 miles of army training camps.

Having lost the Sunday show issue, Mississippi theatre owners are not sure of gain beyond the state admission tax levy on theatres, a 10% grand levy and above federal taxes on the business.

W. G. Oxford, president of the tri-state group, decided, include:

Install a small siren in the box office, where cables can lose their function in case they become disconnected. It was pointed out that would be a good way of being sure of the siren.

Have the most comprehensive inter-communication system possible, arranging for messenger contacts in case house phones are impracticable. Have a telephone system maintained, around-the-clock preferably, with employees sharing the duty.

Exit doors should be kept unlocked, and handrails and ornaments secured; all equipment obtained, and fire-fighting equipment.

All switches should be plainly labeled, and special signs should be placed in those which should be thrown in case of black-out orders.

Increased net profit was made despite the fact that \$1,000,000 was set aside for contingencies in the second quarter of 1941. The company paid nothing out for excess profits taxes a year ago for the corresponding 12 months.

Loew's (Metro) Earnings, 1930-41

### N. Y. STATE SEES LESS FILM REVIEWING TAXES

Albany, Jan. 27. A decline of film review taxes of taxes collected by N. Y. State from reviewing motion pictures is expected to be reported by the legislature from next July 1 to June 30, 1943. Estimated yield of \$250,000, instead of \$300,000 in the fiscal year ending next July 1, is contained in the annual budget message which Governor Lehman presented to the legislature Monday (23). Reduction in the number of films submitted for review is the main reason for the decline. The Department of Education reported the anticipated explanation for the anticipated decrease in tax receipts from this source.

The Governor's prediction that N. Y. State will lose \$600,000 in motor fuel and motor vehicle license taxes to other states because of restrictions, the Chief Executive recommended a 25% slash in each industry's tax receipts. The Governor said this spring. He also urged a similar reduction in the tax payable in the spring of 1943.

### Success Fight for 60G

Jack J. Milstein filed Friday (26) a motion picture production, Inc., seeking \$600,000 damages from the United Artists Corporation. Plaintiff claims that he was wrongfully discharged in Dec., 1940, as Smalls' N. Y. representative in connection with a commission on all Smalls' profits.

Up to Sept. 1941, these profits were being paid to Smalls, who claims entitling him to \$600,000.

# Little Old NEW YORK

By ED SULLIVAN

Has any major company topped Warners' current batting average? They've had these solid hits in a row: "Sergeant York", "The Maltese Falcon", "They Died with Their Boots On" and "The Man Who Came to Dinner"... And they have "Kings Row" and "Captains of the Clouds" coming up.

The  
answer  
is  
**NO!**

Thanks, Ed!



**"KINGS ROW"**  
is coming up Monday  
at the  
Astor Theater, N. Y. C!

**"CAPTAINS OF  
THE CLOUDS"**  
is coming up on  
February 12th at the  
Strand, N. Y. C!

**WARNERS**  
is coming up with  
one hit after another!  
It's a pleasure!

# Indie Exhibs Now Ducking RKO, Par, 20th Trial in Mpls., Want to Avoid Grilling into their Theatres Profits

Minneapolis, Jan. 27. Trial of major distributors for violation of the Consent Decree Law wound up today (Tuesday) and went to jury for decision. It was the criminal action was joined with civil suits testing measures constitutionality.

Unexpected developments have resulted in a busy revision of a plan conceived by Northwest Allied, sponsor of the Minnesota anti-consent decree law, when the state called a small army of independent exhibitors as rebuttal witnesses in the trial of Paramount, RKO and 20th-Fox. They were to testify to alleged unfair practices to justify enactment of the measure which requires distributors to sell their entire season product subject to a minimum 50% cancellation, and which the three film companies are charged with violating.

The developments were in shape of a bombshell tossed by defense counsel, J. W. Finley and David Shearer, when their cross-examination of exhibitors in the auditorium witnesses who already have testified the stand indicated that the trial of the theatre operators would be thoroughly delved into.

These witnesses had testified they were compelled to buy more pictures than they could play. They also had told how they were forced to buy films injurious to their business and also shorts that they did not desire, and pay for them even though they were not played. This line of testimony was calculated to show that Minnesota independent exhibitors need the anti-consent decree law for their protection.

Since the defendant's motion picture, the court already has directed Will Glaser, Fairbank, Minn., independent exhibitor, to produce evidence and witnesses marshalled by Northwest Allied, to produce records covering his sales operations for the past several years.

The defense counsel said they were ready to bring out that the independent exhibitors who have taken the stand have netted substantial earnings from their theatres and that net profits on many films have been so tremendous that operators could aggregate size up as extremely remunerative and provide unusually high returns on the investment.

Each Arovia exhibitor. On the Twin City independent exhibitors, who was subpoenaed and was waiting to take the stand, was to have been given a particular grilling about his alleged success story, but now he won't be called. The defense counsel asserted they were prepared to bring out by their cross-examination of him and by the records that he has accumulated that comparatively few years ago he and his partner were struggling to get started as exhibitors with \$500 capital; that now, after less than two years they have set up a circuit of six Twin City and suburban theatres, most of them deluxe houses and with a net earning the best-paying Minneapolis and St. Paul neighborhood situations, and that their present net run into hundreds of thousands of dollars.

advertising by playing the pictures later and that clearance, therefore is not a matter to be claimed.

Grandstand Testimony  
George Gramstrum, owner of two theatres in Minneapolis, testified, in order to obtain the title and class of pictures necessary to operate his theatres, he must buy two to six contracts and pay for 35 to 50 more pictures a year than he can play.

He was the first of the state's exhibitor rebuttal witnesses and, at his testimony's conclusion, counsel for the defendant claimed surprise and demanded to know the names of other subpoenaed and the questions to be asked them. They obtained a brief adjournment so that they themselves could interview these exhibitors.

One of the last of the defense witnesses, W. H. Workman, Metro branch manager, charged with patriotism in the independent exhibitors' rank. He based his actions on the fact that he was one of them to play "Land of Liberty," distributed by his company.

It was indicated that the trial might be ended this week. The defense contends the law is unconstitutional and is prepared to fight to the U. S. supreme court if necessary.

## Abitrations

Albany, N. Y., Jan. 27. Failure of the interested parties to reach a compromise, chief spokesman from the panel submitted by the local AAA office led the Association of Motion Picture Exhibitors for the Delaware & Hudson Railroad and former Supreme Court Justice, to refer the case to arbitration by Smalley Theatres, Inc., Cooperstown, against Metro, Paramount, and 20th-Fox. Smalley Theatres, a Warner reduction in the 14 days' clearance now held by Schine's Company, was in the charge of the site in the 25-mile-distant village of Albany.

Meanwhile, Schine is reported to have filed as an intervenor in the case, the former hearing scheduled to be held Thursday (29) in the AAA office here.

## St. L. Operator Appeals

St. Louis, Jan. 27. The recent decision of the court of former Circuit Judge J. Wesley McAfee, serving as an AAA arbitrator, in the case of the exhibitor of Victor B. Thien, indie operator of a North St. Louis house, and then writing his \$50 fee, hasn't suited Thien and he has appealed the decision to the New York AAA. McAfee's decision, which Thien says costs in the case to \$10.

This beefed that the clearance by 20th-Fox, Paramount and RKO to St. Louis A.M.C.'s Aubert and Union, the one located in the same section of the city, was not as liberal as that of the Aubert shorts that he considered in its exhibition zone. Another reason for his appeal is that the Aubert charged a lower rental price than the Palm, although the latter has been a long-time flicker ahead of the Palm. The Union and Aubert are operated by Francis J. Marco.

## Banter as 'Mrs. Wiggs'

Hollywood, Jan. 27. Fay Balaister returned to the role in the remake of "Mrs. Wiggs of the Cabbage Patch" at Paramount today. Margaret Lindsay was the earlier version, played by Pauline Lord, in undergoing an extensive re-make, being filmed shortly to start Feb. 16.

## The Trail Gets Hot

Hollywood, Jan. 27. "Elery Grogan" with Irving Corpse, sixth of Larry Darmour's "Elery Grogan" Columbia serials, was released, went into production with William Gargan in the detective role of Margaret Lindsay, as femme lead. James Hogan directs from a script by Eric Taylor.

## STILL FIGHTING

St. L. Films Council Rescues Drive Against Triple Feature

Although state solons are completely indifferent and local exhibs very apathetic towards the aim of the Films Council of Greater St. Louis, which wants to eliminate triple-feature programs, the Council has indicated its drive to achieve the goal. Thousands of pledge cards, some of which were to be signed by those who are not to be the "Bourgeois burglar," will have been distributed in St. Louis and in the Loop in St. Louis.

The cards read: "Recognizing the importance of quality programs in the motion picture industry, we hereby cooperate with the Greater Film Council of Greater St. Louis in their efforts to eliminate the Triple-Feature programs in cinema theatres. I shall protest the showing of these feature films and support that protest by refusing to patronize theatres showing such programs."

## GOVT CHARGES COL. WITH SPECIAL ATTRACTION

The Government, through Robert L. Wright, special attorney, to U. S. Attorney General, will object on Feb. 18 to interrogatories filed in U. S. District Court, St. Louis. Argument will be before Judge J. Edgar Hoover, U. S. District Court, federal court. Most important of the objections of the U. S. will be that feature films and support that protest by refusing to patronize theatres showing such programs."

## Henie Next Holding Up

Hollywood, Jan. 27. Sonja Henie's return to pictures at 20th-Fox, originally slated for the end of 1941, has been postponed for a month to allow the touring of her ice show, currently touring the east coast. "If I must," she and "Quote Girl," awaits the script star's return.

## Nitery Meet

Continued from page 5  
Investigated and a determination made as to the present status of arbitration (under the consent decree) is unsatisfactory, a substitute plan, if any, is being considered. In commenting on his outline, Rodgers declared: "Because of the statement of the Department of Justice relative to the consent decree, some may be inclined to consider these problems with one eye on June 1 (the date on which the consenting companies may apply to the court for relief), and to ignore the fact that the entire spirit of this unity activity is to be maintained until such time as we can solve these problems." "We are not," he said, "in the mood of 'We better had or else.'" "We are not," he said, "in the mood of these problems in the same spirit that gave birth to this activity and which is a genuine desire to be the part of everyone to solve within the industry our problems in our own best interests."

A belief that the motion picture industry expects from this unity meeting this type of immediate action or relief, if any, is being considered.

Application for incorporation of the conference as a non-profit organization will be made in the week of Feb. 1. A committee composed of Abraham F. Myers, of Allied; Felix J. J. Lewis, of 20th-Fox; and J. C. Levanston, of Warners, was appointed for this purpose. A committee on the part of the exhibitors is being organized and its secretary also will be appointed.

At the opening session of the conference a plan for industry action on the part of exhibitors was proposed. A resolution for settlement of the industry's position before the public was introduced by George J. Scheffer.

"Temporary financing of the conference was made possible by a donation of \$10,000, equally divided among the seven distributing companies present and the three exhibitor groups."

## Info On Defense Shorts

To meet requests of exhibitors, "Variety" lists herewith the titles and brief summaries of defense film shorts and trailers available in all exchange cities and authorized by the Motion Picture Industry War Activities Committee, 1501 Broadway, New York.

Exhibitors in all branch offices are informed of the individual territorial distributors.

"Fever for Defense," National Defense Committee; 16 mins. Shows how "Tennessee Valley" power is used to turn wheels of defense industries.

"Army Recruiting Trailers," War Dept.; 1 min. Twelve in this series. Content: Attention to Loan Officers.

"Calling All Workers," Social Security Board and National Screen Service; less than 2 mins. Points up federal census of unemployed persons.

"Seven Days' Treasury," Trainers, at length less than one minute calling attention to defense bond and savings plans. For a complete list of a feature film.

"Where Do We Go? U.S.O.," Less than 3 mins. Trailer, made to promote drive for funds needed to improve recreational facilities of military forces.

"Bills and Pieces," O.E.M.; 3 mins. Emphasizes the importance of subcontracting armament orders, using 12,000 parts needed in airplanes motor as example.

"America Builds Ships," O.E.M.; 4 mins. Portrays activities in ship yards as U. S. builds war merchant marine.

"Army in Overalls," O.E.M.; 3 mins. Summarizes the activities of Civilian Conservation Corps in preparing landing fields, artillery ranges, etc.

"Women in Defense," O.E.M. Help only as a short. Partly played by wartime defense workers. Film written by Mrs. Elyse Roosevelt, written and narrated by Katharine Hepburn.

"Red Cross Trailer," Red Cross; 2 mins. Appeal for \$50,000,000 War Fund.

"Safeguarding Military Information," Research Council; 16 mins. Originally made for the U. S. War Department as a training film, it has been placed in the hands of exhibitors as a means of arousing interest in the war in order to warn civilians against careless statements that might aid saboteurs and enemy agents.

## Inside Stuff - Pictures

Bob Wetman, managing director of the Paramount, N. Y., and a Times Square arid-warden, went on the Double or Nothing roulette program on night (25) at the MGM in a series of bets, which he donated to the March of Dimes Infantile Paralysis Fund, as did others on the show. "The film," Wetman announced, "was a huge gain on a paid program, and that when the first alarm bell rang, I had to get several hundred persons into the theatre for shelter, none of whom tried to remain to see the show on the cuff."

Fastest short ever turned out by Walt Disney is "The New Spirit," spool on income taxes for the Treasury Department with Donald Duck. Briefly was featured in six weeks in the United States, period of six weeks for Disney subjects. Motion picture division of War Activities Committee will distribute prints to 12,000 theatres. Also finished in near record time was "Donald's Decision" for Canadian government, to aid the campaign on war savings. Cartoon print is now at work on another series for Canada dealing with technical subjects.

Although both 20th-Fox and Samuel Goldwyn are readying baseball pictures, the former's yarn, "Dem Lovely Bums," will in no way compete with the latter's "The Big Show," which is the picture in the pipeline. The 20th, with Paul O'Brien as the "loveliest of bums," will treat of the effects of the game on the lives of two families with a complete absence of actual baseball action. "Dem Bums" is naturally concerned with the Brooklyn Dodgers, who acquired that appellation in the last year's series.

Unit producer deal consummated by Hal Wallis with Warners guarantees him a weekly salary of \$5,000; the same as he drew under his old contract as studio boss, a percentage of the profits on the pictures he makes. He will participate in the average on each group of four pictures he turns out yearly on his five-year deal. Profits will be based on total gross receipts on all films, with Wallis being cut in on his percentage of the net figure.

Most of the footage shot by 20th-Fox camera crew in the Pearl Harbor area just before the outbreak of hostilities in the Pacific has been turned over to the studio after close censoring by Government officials. Backward-looking, it is thought, that the "Troop" were at first impounded so close scrutiny last some information would be secured. Only a few feet were deleted by the federal blue penciler.

RKO pictures will be very much in evidence along Los Angeles area Jan. 28. "Look Who's Laughing" will be on view at the Paramount; "Supplication" may still be around at the Pantages and Hillstreet; "Playmates" will be maguaged to the two Warner houses; "Dumbo" continues its run at United Artists and Carthy Circle, and "Citizen Kane" will be in its 15th week at the Hawaii.

Management of the Paramount, N. Y., claims it was the first theatre to run a trailer urging entertainment as relaxation of "escapism" during the war. The trailer, "The New Spirit," now having one in its own, asked the Pat manager to permit a trailer for the new picture, "The New Spirit," to be run for a copy of the trailer; it was granted, and the trailer, which included the Pat picture to Loew's circuit and various other theatres, including its own (Pat) Chain.

One of "Variety's" headlines, "STIX NIX HICK PICK," gets a prominent mention in "Yankee Doodle Land," the Warners film depicting the life of George M. Cohan. The picture, which is being played in the Cohan role explains "Variety's" standstill literature to a group of youthful vaude faves.

Republic bought 33 acres adjoining its lot in San Fernando Valley, but can't put the additional acreage for the expansion of its studio. Zoning ordinance denied a permit allowing Republic "Dumbo" continues its run adjacent property on the ground that enlargement of the studio would deplete the value of surrounding residential lots.

Intended as a prestige picture by 20th-Fox, Darryl Zanuck's production of "How Green Was My Valley" is developing into one of the studio's biggest money-makers, judging from early returns.



# P & G Plans Takeover of Allen Time; Rooney-Stone, Shirley Temple, Judy Garland Being Considered to Fill

Procter & Gamble is to decide Friday (30) which of its products it is to be represented by the program to go into the 9:30-10 p.m. Wednesday spot on CBS. Three of the five agencies which share the account have been delegated to make preliminary plans. They are Compton, Black & Ryan and Binton & Bowles. Bellacker - Sample - Hummert and Kantor, and P. & G. business, are not involved. There is a possibility that Ivory Soap will be the product selected for the series, but the final decision awaits the Friday meeting.

Virtually set to go into the first half-hour of the Wednesday night time, the 9-9:30 niche, is the Ransom Sherman show (123) on CBS from the Coast for Ivory Soap, through the caption agency Mrs. P. G. It will probably drop the Friday night half-hour when it takes over the Wednesday night period, but that isn't certain, as there's an outside chance the account may be added in an additional hour of the Friday niche being vacated by the Sherman program.

There will be a chance that the accounts of two Saturday night shows, "Truth or Consequences" and "Abe's Iron Boss," may be shifted to the Wednesday hour. In that case P. & G. might drop the Saturday hour or fill with other programs.

Among the shows being considered for the 9:30-10 p.m. period Wednesday are:

"The Hardy Family," with Mickey Rooney and Lewis Stone.

"Junior Miss," with Shirley Temple.

Judy Garland and her orchestra-leader husband, David Rose.

"Date with Judy."

"The Big P." Wednesday period is slated to be available to P. & G. after March 1, when the Ford Hour goes off the air and Texaco, but the Fred Allen program into the vacated spot Sunday nights on CBS.

Although P. & G. has announced the discontinuation of the concert series as of the March 1 date, the company has thus far not announced the cancellation in writing. Texaco is issuing advertiser material based on the schedule time available, but P. & G. has been unable to get a written confirmation of the Wednesday night availability from CBS. It is going ahead with the plans on a tentative basis.

KABC, San Antonio, is training a group of girls to take over in its control room in case of emergency.

## Network Premieres

Feb. 2  
'The World Today,' International news roundup; 6:45-7 p.m., Monday-through-Friday, NBC. B.B.D.&O. agency.

## Leo Durocher Unable To Get Sponsor as Old Gold Clause Precludes

Leo Durocher, manager of the Brooklyn Dodgers, has found that because of previous commitments made by the baseball team's ownership he won't be able to do those after-the-game broadcast in behalf of Lifebuoy Soap. The deal which the 3 Walter Thompson agency negotiated for Old Gold with Larry McPhail, Dodgers president, in connection with the coming season's play-by-play broadcast rights, bars any other program from originating a baseball program from the Dodgers park.

Rubinfarb & Ryan had already arranged for a spot on Wednesday before and after the Dodger play-by-play events when Durocher offered his services as the spokesman for the commentary assignment. The agency suggested that he first check with and found that the Old Gold contract would not permit it.

## TALLULAH BANKEHAD SET FOR AIR SERIES

Tallah Bankhead goes into the 'Johnny Face' program Tuesday night (3) for Philip Morris, succeeding Una Merkel, who wound up a 13-week run on the show with last night's (Tuesday) broadcast. Miss Bankhead will double from 'Clash by Night,' the Clifford Odets drama, in which she is currently appearing at the Belasco, N. Y.

She will do adaptations of modern tales in the genre which 'Sunset Detective,' the dramatic spot in which Miss Merkel appeared, is being produced by the same agency (11:30-12 repeat) Tuesday, on NBC-Red. Blow is the agency.

## Lenore Ulic on Blue

'Lenore Ulic joins the cast of the radio Sanctum Mystery' (Blue), Feb. 8.

It's for a series with billing.

## COL. JIM HEALEY

News Commentator  
An available record: Sun Oil Co., 6 1/2 years; Penn Tobacco Co., 2 years; Hudson Coal Co., 1 year; Fort Orange Chemical Co., 3 year; Twenty-three years of major newspaper experience.  
Continuously sponsored on one or more stations, 1933-1941. He's available for network and the rates are right.

COL. JIM HEALEY  
154 W. 46th St., New York

## G.W. JOHNSTONE PROBABLY TO BLUE

G. W. (Johnny) Johnstone, who resigned as press chief of NBC over four years ago is reported as slated to direct Blue network's new program as director of special events. Johnstone at present is piloting the radio phase of the President's Birthday Ball and 'March of Dimes.'

After leaving NBC Johnstone took over the radio department of WOR, New York, and later became radio director for the Democratic Party Committee. He came into radio in 1925 as an employee at WJZ, which later became the Blue's New York key station.

## P&G Gets Permission For Axel Gruenberg of NBC To Direct CBS Program

Axel Gruenberg, already directing 'Against the Storm' serial and the new 'Abe's Iron Boss' drama on NBC-Red for Procter & Gamble, has also taken over direction of the same program 'Oliver Martin' series, replacing Don Cope. Letter is ill with a complicated appendectomy case.

To take the 'Mary Marlin' special, Gruenberg had to get an agreement from Niles Trammel, NBC-Red president, as the serial is a CBS show. Gruenberg, an NBC staff director, had previously been refused permission to take the CBS stint, but Trammel reversed the order after Procter & Gamble intervened in his behalf. He is on leave of absence from the NBC staff and has discontinued directing the 'Mary Marlin' assignment.

Gruenberg was brought east from Colorado two years ago by the late Sandra Michael to direct her 'Against the Storm.' He had directed 'The Affairs of Anthony' and 'The Storm' is produced by John Gibbs, Miss Michael's husband, for the radio agency. Abe's Iron Boss, produced by authors Anne Nichols for the Kantor agency and 'Marlin' is produced by author Jane Crounberry for Benton & Bowles.

During Cope's illness, Jack Hurdle has been directing the series for Presidential's Family Hour, also for Benton & Bowles.

## MRS. JOHN ROYAL DIES

Long ill with heart condition in New York Apartment

Ann Kenny Royal, wife of John Royal, NBC vice president in charge of international shortwave broadcast and television, died Monday (28) at her New York apartment, but before any final arrangements with a heart ailment.

Besides the NBC executive she is survived by her son, Fred F. Royal, and a daughter, Schatzke.

# No Joy Among Bureaucrats Due For Mooling During Warime; Tough Job for W. B. Lewis

## 'Man-Off-the-Street'

San Antonio, Jan. 27.  
With the recent ban by the office of Conscription of men in the Street' broadcasts, KTSAs has a new title for 'Man Off the Street.' Special guests are invited each day for the quarter-hour broadcast.

## Enough Dance Remotes, KSL Converts House Group Into Concert Unit

Salt Lake City, Jan. 27.  
KSL has changed its staff music from dance to concert. Idea is that station has sufficient dance music with its remotes from the Hotel Utah, Newhouse Hotel, and Jerry Jones Rainbow Band, as well as network.

New set-ups call for half hour of classical music three times weekly. Under direction of Red Tanner, orchestra will have 15 members, with emphasis on playing.

Bill Hardman will be first fiddle and Becky Almond, pianist.

## FARM AND HOME HOUR NOW IS 30 MINUTES

Washington, Jan. 27.  
Pruning knife has been applied to one of radio's oldest morning features.

'Farm and Home Hour' now has been a nighttime stand-by on the Blue sky for well over a decade. Beginning next week, only 30 minutes will be allotted this consolidated program of propaganda, news, advice and music.

At the suggestion of Blue affiliate NBC is having the program cut in putting 'Backyard' on independently for a full quarter-hour period immediately following the program.

Presently the commentator has approximately eight minutes out of the 45. In the future, the news feature may be entirely divorced from the market information and entertainment program.

At the Agriculture Department, not being directly affected, is content with this change. The second time cut since the debut back in the twenties.

## McAvity With Saphier

Hollywood, Jan. 27.  
Tom McAvity, onetime v.p. in charge of radio for Lord & Thomas, will be in Los Angeles with Saphier.

He brings over the package show into the firm.

Washington, Jan. 27.

Weeding out of Federal programs of secondary importance may be an incidental benefit from the designation of Office of Facts and Figures as a central clearing house of government units wanting radio time.

Since the Federal Government broadcasts has been launched by William Lewis, recently made co-ordinator of Federal programming, as preliminary to establishing more orderly system. Indications are that the Federal Government's war activities will be gagged, or at least made to take a back seat, so the programs most intimately connected with maintaining morale and enlisted support for various defense activities will not be subjected to work interference. Too many Federal programs are liable to antagonize the public, especially if there is excessive hammering away at the defense theme, officials fear.

The O. F. F. will act as an editorial empire as well as traffic cop directing the government units wanting to get on the air. It is felt some outlets have gone to ludicrous extremes in their desire to demonstrate national defense. Another objection is that too much emphasis that bonds and war bonds are necessary to win the war may cause a let-down in recruiting. For agencies concerned with public opinion, social problems, and other far-flung subjects to use the radio as a means of aspersing to those other establishments which are trying to mobilize public opinion, and directly promote the defense effort.

## Sullen Reaction

Necessity for coordinating all radio activities was outlined at a closed session of the executive committee of numerous Federal units Tuesday (20). Though there was no official record, it is reported that agencies which may be pushed into the background reacted sullenly to the new restrictions. Social problems, and other far-flung subjects to use the radio as a means of aspersing to those other establishments which are trying to mobilize public opinion, and directly promote the defense effort.

## 'Miss Trent's Children'

## TO MBS From Buffalo

'Miss Trent's Children,' five-week serial out of WGR, Buffalo, starts Monday (23) on Mutual in the 9:45-10 p.m. spot immediately following Coca-Cola's 'Spotlight Bands' program.

Joe McDougall will script it, with Charles H. Sweeney, David H. Stein, conducting the orchestra and Cal Janis arranging the score. Cast includes W. J. Williams, independent Dentley, Arlene Brock, Walter Barrett and Leonard Scherer.

## A. B. B. In Criticism of A. B. B.

## Storer Declares \$300,000 Overhead 75% Too Big - Suggests Practical Broadcaster for Job

George B. Storer, president of the National Independent Broadcasters, has suggested to the NIB's members that they change the name of the organization to the National Institute of Broadcasters and that NIB officers be delegated to meet with the heads of other trade associations to assure the selection of radio executives for key posts in Washington.

Storer, an independent radio operator, experienced radio operator, who proposes a change in the organization's platform.

Storer declares that any broadcaster's association should be independent of network influence, but deplores any kind of action which might impair the maintenance of successful operation of network service at its present high standard. As for the internal organization,

tions of the NIB, Storer's letter specifies:

1. Selection of representatives to the board of directors by district and with each district entitled to two directors, one of whom would be a representative of an independent non-network affiliated station.
2. The managing director is to be a paid employee and the three officers plus the 16 district reps are to compose the board of directors.
3. The board of directors is to consist of five board members, the president and the managing director.
4. The board of directors is to have more than two terms of one year each and the managing director would be independent of the board.
5. Holding that the National Association of Broadcasters is a waste of expenditures of \$300,000 is unnecessary, the NIB platform suggests a budget of approximately 55% of that amount.

# Shepard As Go-Between With Gov't

## His Appointment Passes By N.A.B. As Spokesman For Broadcasting Industry

John Shepard, 3rd, of the Yankee Network, Boston, has become the Washington contact between the broadcasting industry and various Governmental agencies. His appointment is for the duration of the war and the designation of him as N.A.B. Broadcasters' Victory Council, which is composed of five different industry groups. Shepard's title will be chairman of the council and he is to be assisted by an executive secretary who will be under salary and member of the council. Shepard will assume some one of his post within the next few days.

Shepard's liaison work will be with the Federal Communications Commission, the U. S. Navy, the U. S. Army, the Office of Facts and Figures, the Office of War Relocation and the War Productions Board. The members of the BVC and the group each represent are as follows: John E. Fetzer, National Association of

Broadcasters, Eugene C. Phillips, Network Affiliate, Inc., Seattle, Frequency-Motion Broadcasters, Eugene B. Storer, chairman, National Independent Broadcasters, and James D. Shouse, Chief Channel Group.

Angle about the designation that is expected to cause much comment is that it passes up the N.A.B. as spokesman of the industry and suggests that the Government has recognized the existence of all the trade groups on the basis of representative parity.

## W.R. HINSHLY Show Sold

Detroit, Jan. 27.  
W.R. has sold a Sunday a.m. hour, 11-12, to the Detroit radio through the Campbell-Sanford Agency.

Smiling Red, Steeter Palmer and the N.A.B. trio with Frank McLogan as m.c.

# RADIO

## WOR'S Baseball Audience

WOR, New York, got a weekly listening average of 84.4% for its Brooklyn Dodgers' baseball broadcasts during the week while the average check of those tuned in on Sundays came to 83%. The station's checking study, which was completed last week, reflected a cross-survey by two different services. C. R. Hooper's colloquial job confined itself to telephone homes and a further probe by Crosley, Inc., covered the listening habits in all income groups by personal interviews.

Hooper's check on telephone homes ran from April through September, while Crosley got its assignment in June. It was found that the average percentage accounted for 13% of the listeners to baseball, the middle income group figured 26%, and the lower income homes averaged 58%. Also that WOR's weekly after-baseball audience included 34.9% of the listeners, or 62% of telephone-radio homes, and the Sunday after-baseball audience averaged 37.8%, or 63% of telephone homes.

The study discloses that the weekday audience of the Dodgers' games was 7.1% higher than it had been for the 1940 season, and that the margin of listeners on Sunday as compared to weekday audiences was 65%.

## PHIL CARLIN SETS AIDES AT BLUE

Phil Carlin, v.p. in charge of programs for the Blue Network, last week named the heads of his department's various divisions. The appointees were as follows:

Charles "Bud" Barry, eastern division manager.

Harry Frazer, manager of the production division.

Don Ferguson, manager of the script division.

Samuel Chofinoff, manager of the music division.

Roy Diaz, chief announcer.

Reginald Stanborough, night announcing supervisor.

Grace Gunderson, program bookkeeping chief.

Blue's announcing staff will include William Abernathy, George Anshutz, Milton J. Cross, Jack Frazer, George Hayes, George Hicks, Jack McCarthy, Hugh James, H. Gilbert Martyn, Ray Nelson, Charles Nobles Glenn Riggs, Bill Spargrow and Bob Waldrop.

## RADIO SALES STAFF 'CLINIC'

Chicago, Jan. 27. Columbia's Radio Sales, Inc., under sales manager, J. Kelly Smith, last week held a "sales clinic." In from New York were Howard McKeon, Fred Halstead, Frank McLaughlin, Ben Middleton. From St. Louis was Carter Ringlet, Chicagoans included Charles Garland, Wendell Campbell, Henry Jackson and Harry Stutz. Also sitting in on the clinic was the entire local WBBM sales staff.

Meeting here was designed to acquaint the national sales organization with the program and time availabilities of WBBM, midwest key station of Columbia.

To that end WBBM program department arranged special shows to illustrate the program and talent of this station. Included in the special Hunter, Caesar Petillo and his orchestra, Rhythm Rascals, Bonnie and Bob Archer, Russ Brown and Vera Lane, Lorraine Hall, Les Paul Trio, Fran "Sister Emmy" Allison, Harry Stewart, Newtowers.

## Laughton Off Ballantine

Hollywood, Jan. 27. Ring Time for Ballantine Beer and Laughton is being lifted off from Laughton failed to hit it off from with Milton Berle.

He had six weeks.

but agreed to immediate termination without settlement.

## NOT THE SAME EARLY ON DATE

Apparently Millions That Formerly Didn't Are Waiting Up for Final News Bulletins on War—Meaning Time Los Angeles Has 300,000 Defense Workers Who Play After Midnight Whistle

### DAYLIGHT SAVING

Analysis of the latest reports on network program checking discloses the daytime during the aster stretches of the evening have picked up more and faster than any other period of the day. The average ratings for network programs scheduled after 9:30 p.m. on weekdays figures over 5%. The only thing that trade observers are able to attribute to this trend is the habit last has developed among a goodly percentage of listeners of keeping their cars on for the latest war news.

NBC salesmen have already begun to capitalize on this trend. They have been equipped with data showing what has been happening to the ratings of late evening programs. One reaction that might come from this situation that the networks do not expect is the possibility that advertisers currently in early evening spots for later periods. Such requests may be aggravated by anticipated change in listening habits from the establishment of daylight savings time nationally.

On the Other Hand—Meaning early introduction (Feb. 1) of daylight savings this year, due to the war, will cause lots of changes in early morning commercial radio. It is expected that business-minded farmers get up with the sun, not the clock. It seems probable that many non-regular participation or rural appeal programs will actually be "too early" for the suburbanites.

Programs that now run 6:30-7:30 a.m. or 6-7 a.m. will under DST actually correspond to 5:30 and 6 a.m. starting. This is going to be a case of broadcasting before the audience is up unless the programs are arbitrarily set back.

Predictions are being made that stations will (a) drop one hour off their operations or (b) rearrange schedules on sponsored programs. (Continued on page 34)

## Two Critics Flay Fannie Hurst To Her Face in Sizzling WGY Ad Lib

### Showing Their Colors

Wags around the Radio City broadcasting plants have suggested to Edgar Kobak, executive v.p. of the Blue Network, a way for people to distinguish between Blue and NBC personnel. It's the litmus paper test.

A blue litmus strip could be inserted into the mouth of an employee. If its color remained unchanged when it was certain he belonged with the Blue, and it dissolved into red the giveaway would be simple.

## BEER OUTLOOK FOR 1942 IS GOOD

Ad agency men are making the prediction that the coming year will see beer distributors figuring as important in network client lists. Priorities unlikely to affect the brewers' production, these agency quarters of such national beer distributors as Pabst, Schlitz and Anheuser-Busch will join the network.

They also see the possibility of CBS and NBC relaxing their taboo on beer accounts in the event the priority question compels a substantial change of current clients. Beer sales throughout the country rose steadily through 1941.

## NILES TRAMMELL AVOIDS OPERATION

Niles Trammell, NBC president, will be discharged tomorrow (Thursday) from the Roosevelt hospital, N.Y. where he underwent Monday (26) when he suffered an attack of what at first seemed to be acute appendicitis. The news of the operation was not necessary, but it was urged to remain for observation and rest for a few days.

The disturbance, it was indicated, may have been brought on by nervous strain plus something that he ate.

### HEALEY'S COLGATE POST

New Titles, Too, For Crampton and McGregor

Robert E. Healey has been tapped by Colgate-Palmolive-Peet to general advertising manager while Savington Crampton and George McGregor have been given the titles of assistant advertising managers. Healey has been with the company for eight years.

### WMEX Sells Hour For \$1,000 (Double Last Yr.)

As Infantile Contribution Boston, Jan. 27. One hour's time on WMEX went for \$1,000 to be contributed to the Roosevelt Infantine Paralysis Fund. Jack Stafford and Henry Sacco, advertising president and treasurer of the New England Building Association wrote out the check.

Last year the hour was sold to Waldorf Restaurants for \$500.

### FREDDY MARTIN INTO ORSON WELLES SPOT?

Orson Welles may be his last broadcast for Lady Esther. Feb. 2 and Freddy Martin will take over the Monday night spot on CBS the following week. For Martin to be a return stand, Orson Welles, who is going to Rio de Janeiro to make a picture for RKO, was Martin's successor on the Lady Esther payroll.

Fedor & Ryan, agency on the Esther account, will use guest stars on the show after a couple weeks.

## Radio's Frigid Wig Up

Despite the excellent record to date of the American broadcasting industry in 'voluntary' cooperation with the United States Government on matters of censorship, there exists in the radio trade itself, not to mention the military divisions of the Army and Navy, some qualms for the future.

The worrying element thinks that broadcasting too often progresses information from newspapermen, who don't know radio, through the hands of young persons who don't always know the war rules on news.

This is the background thinking, in any event, of a series of state meetings now in progress around the country under the management of the National Assn. of Broadcasters. Instead of the typical "bagman" representative who shows up at such trade meetings, as a rule, the news editors and program directors are now getting time off and funds to attend seminars devoted to the seriousness of censorship and the importance of caution before they doubt or lack of official okay is present.

While not challenging the basic competence of the wire services to provide a carefully pre-

edited and usually dependable news service, the thoughtful elements in the industry sense what they consider a dangerous complacency in broadcasters who are all too willing to assume that even the news of the ticker is entirely safe. Any such attitude with the tacit abandonment thereby implied of personal on-the-spot responsibility has trouble potentials.

Unfortunately there are radio station owners in the United States who are notoriously provincial and dim-witted. There are broadcasters who literally never answer, and perhaps do not even read, their mail. Long absences from the premises characterize many a manager in some radio Podunk. Such gentry are even slow to reply, on occasion, to the FCC. They certainly don't peruse, if they are aware of the trust report. A stray from this herd shows up just often enough to give the responsible leadership of the industry goose-pimples.

Radio didn't license such dim-wits. The FCC did that. But for the possible sins of stupidity of these other-worldly broadcasters the whole responsible radio industry might contractually succumb, in enough to cause, as it has caused, some imaginative shudders.

### Schenectady, N. Y., Jan. 27.

Fannie Hurst, author of "The Lonely Parade" and Granville Hicks and Edward J. Austin, both tangled on WGY's "Speaking of Books" program last week. Half-hour is unrehearsed and ad lib. Throughout the verbal battle, Mary Margaret McBride, radio commentator and writer, remained on the sidelines, insisting she was not a critic. Miss Hicks did recommend "The Lonely Parade."

Hicks and Justin criticized Miss Hurst's style, character, dialogue, chronology, etc. In a long rebuttal, she seared them with sarcasm. Miss Hurst, who seemed to be enjoying herself in contrast to the serious attitude of her "opponents," called Hicks (name of program, too) a "detailist," cracked "You are not my kind" and "It must be lovely to be you," etc. To Justin's remark that certain parts of the book drove him "bray," she arched, "Is that what do you mean, falling the character as 'phony' and the dialogue as 'tripe' when the bell rang for the summary."

Incidentally, Hicks and Justin thought that Miss Hurst had precipitated the setto, while she believed the cutting nature of their comments caused it.

## BLUE STATIONS' STATUS FIXED

The National Electric, which has received the official sanction of the Federal Communications Commission to transfer to itself the licenses of three radio stations previously in the hands of the Radio Corporation of America.

WJZ, New York; WENR, Chicago, and KGO, San Francisco, are the stations.

## Cab Calloway's 'Quizizzal' On Blue Feb. 18; Former Mutual Web Program

Cab Calloway's "Quizizzal," which debuts on WBBM-Ft. Smith, last night, goes back on the air Feb. 18 on the Blue Network 9:30-10 p.m. every Wednesday. Curroon, owner of a road tour in the midwest, Calloway and his band and show will be picked up wherever they are playing. Blue paying all the charges.

Initial broadcast is to emanate from Covington, Ky., where the band has been playing at the Lookout House.

## MAY TEAM ON SMITH SHOW

Wally Brown and Clyde Shaw in Prospect As Radio Twosome

Ted Collins and the Young & Rubicam agency are working on the Blue Network. Wally Brown and Clyde Shaw to a regular comedy team for the Kate Smith show (CBS).

## Phil Bowman Aide To Roy Windsor at B-S-H

Chicago, Jan. 27. Phil Bowman has joined the script department of the Blue Network. Bowman's agency's Chicago office, as assistant to Roy Windsor.

Windsor was formerly with CBS in New York.

# CBS' 30 DAYS OF PEACE; WILL THERE TO PEACE DEBATES

**Bulletin Break-ins or Outright Preemption of Program Time for Public Interest Wholly at Expense of Network**

By VAU. W. KESTEN  
Fice-President  
Columbia Broadcasting System

(This was originally written as a memorandum to all CBS department heads.—Ed.)

It is approximately 30 days since Pearl Harbor was bombed. Since that date, the CBS network has operated under wartime conditions. The experience gained in these 30 days has answered many questions which, before our actual entry into war, were subject only to surmise and conjecture.

Some of these questions went so far as to ask whether the government would take over radio as it has done with other public utilities. The experience gained in these 30 days would eliminate all surmise and conjecture, or whether in such circumstances for all stations would be substituted for individual reporting and analysis. Such questions have been clearly answered in the negative.

Of equal concern to broadcasters, radio advertisers, and radio listeners has been another kind of question:

Can radio, virtually unknown as a means of mass communication in the last war, adapt itself adequately under the American system of commercial broadcasting to the needs and special needs of America at war? Can it respond to public demand for continuous transmission of news and send news without irresponsibility or hysteria, and can it do this with serious distinction of news and commercial programs? Can it, in other words, stand the challenge of accuracy and calmity informed of its destinies as a medium of mass communication, and yet not be so disturbed as to discontinue its value to the advertisers upon whose support must rest the entire public radio system which we have been called upon to render?

We believe the record already indicates that the answer to this group of questions is, unequivocally, 'yes.'

## Two Time Segments

The record of the last 30 days of broadcasting over the Columbia network is worth noting in this respect: The serious distinction of news and commercial programs, from the point of view of the advertisers, lies in dividing it into two parts, the first three days and the next 27 days. The first three days following the bombing of Pearl Harbor represented an unprecedented crisis in American affairs, creating an experience for posterity on the part of the listening public far beyond the scope of any other crisis, the Vienna crisis, or even the heroic fighting of the 1860 London blockade. In those 72 hours network broadcasting shouldered a load of news dissemination, and of responsibility for news dissemination which can hardly be exceeded by any conceivable future crisis short of actual invasion of our continental shores.

We may, therefore, examine these 72 hours as representing the probable maximum of any news broadcasting crisis we are likely to encounter, particularly in the event of the fact that military censorship has been introduced to interrupt and tend to delay military news and to regularize the intervals of its release.

The major brunt of this all-time peak load was absorbed within the first seven periods of our CBS broadcast already established at frequent intervals in its daily schedule, periods of roughly an hour and a half and withheld from sale for any other kind of broadcasting. There are 30 such time periods on our CBS daily broadcasting schedule, strategically spaced to cover the ebb and flow of news as it develops.

## Urgent Bulletins

Following is a brief summary of how the balance of the load was absorbed in the remaining 25 or occasional program periods from our advertisers: (3) arranging in advance to have other commercial programs

shortened by 1 minute or more so that news bulletins and program periods could be broadcast. (4) pre-empting other programs started, (3) intruding with an urgent news bulletin on the actual content of a program after the program had begun.

Only eight out of a total of 137 commercial program periods were wholly preempted for war news broadcasts during these three days. (Moreover, five of these time periods were used for broadcasting the messages of President Roosevelt and Prima-Minister Churchill, which were carried on all networks.)

News bulletins of overwhelming importance were broadcast before the start of the 18 commercial program periods during these three days. The average length of these news broadcasts was two minutes and eight seconds. In all but a few instances arrangements had been made in advance and no commercial program had been shortened to accommodate these bulletins. In addition, two full-hour programs were shortened by pre-arrangement, by four minutes each, and news was broadcast between the first and last halves of both programs.

Only one network program was actually interrupted, after it had begun, for a news bulletin of transportation news. This was a 13-second interruption in a daytime program.

## Added Newsitems

Now let's look at the record of the past 27 days. During this interval, the destinies of our armed forces have been of paramount importance, and as a result of our defeats our allies have achieved a new and all-time high listener interest in the total war in which we are engaged. During these 27 days Columbia has had an average of 13.5 minutes per week, increasing its regularly scheduled news broadcast time to 13.5 minutes. In the 27 days Columbia has kept American listeners fully informed of the news and the meaning of the news, and has made constant use of its trained talent in an admirable manner. This has been during this period that the most important news of actual military and naval developments occurred.

Despite the fact that this period has represented a higher plateau of news developments and news interest than any comparable 27 days in our national affairs since broadcasting began, it has been virtually silent in its stride the course of our regular operations. Apart from Mr. Roosevelt's talk to Congress and the nation, and Mr. Roosevelt's radio talks from Washington, D. C., and the Vienna crisis, there has been no how the war news impinged upon our commercial broadcasting schedule, or informed us of the news.

1. Only two out of a total of 137 commercial program periods were wholly preempted for war news broadcasts during these 27 days.

2. News bulletins of overwhelming importance were broadcast before the start of only 27 news programs during these 27 days. The average length of these news bulletins, after they had begun, for news bulletins of transportation news was 1.5 minutes.

The foregoing summary clearly indicates that, except for extraordinary circumstances, the network is able to do an outstanding job of news broadcasting without any serious interruption of its regular programs.

## Answering A.N.A.

But just as the last 30 days have clearly resolved many questions, they have also raised others. Some advertisers have asked if we could include news bulletins in their own expense, or that credit for bringing the news to them. Some have asked if we would take a regular and predetermined amount of time from our regular program on the network to broadcast news—even though this would force the broadcasting of news at

15-minute intervals in many cases. And from the Association of National Advertisers has come a request that we enunciate at this time a policy both as to our handling of news bulletins as rebates for time so preempted.

As to our general policy of handling news bulletins, we have already contemplated no change from our present practices. These have been based on rendering a maximum news service to the public, but have resulted, as the foregoing summary indicates, in minimum interference with commercial programs.

It is also worth noting that, although as much as 3 or 4 hours elapsed between the broadcasts of special news bulletins, even during Pearl Harbor week following Pearl Harbor, CBS kept its listeners tuned to their Columbia stations. We are confident knowledge that they would receive any news of vital importance as soon as it developed. This is reflected in the fact that the average rating of all sponsored CBS programs increased in the C. E. ratings for the period following Dec. 7, (though no seasonal increase has occurred in the C. E. ratings). We believe this is due in part to the excellent job of news coverage which listeners have learned to expect.

## Radio's Tough Spot

Radio last week got its first taste of an important news event for the first time. Newspapers and prohibited from being put on the air by the new programs censorship rules. It was the attack on the S. S. Malay by a submarine off the coast of the East Coast. Had the news of it been put on the air by the new programs censorship rules, it would have been the attack on the S. S. Malay by a submarine off the coast of the East Coast. Had the news of it been put on the air by the new programs censorship rules, it would have been the attack on the S. S. Malay by a submarine off the coast of the East Coast.

Announcement by the Navy Department carried the caption: "The damaged ship was sighted docked at..."

Underlined was the further news item: "The ship was sighted docked at..."

It is the extraordinary interest in the number of crew members, its ownership and date of launch.

It is the complete respect from Columbia, and in part to the frequent repetition, on the air, of the statement that such important news developments will be broadcast as soon as received.

As to rebates to advertisers for interrupting the new service, we believe that any policy, to be sound, should be sufficiently flexible to permit the new service to be being at the war and the further fact of news coverage at peak periods during a war fall uniquely upon only radio, in extreme news crises, is ever forced to substitute news coverage for entire advertising programs. For the privilege of receiving an urgent public service, radio is called upon to sacrifice its own advertising revenues.

As to the question of rebates for another and equally compelling reason: news has become so important a part of our lives that 65% of our population (even in normal times) depend primarily on radio for news.

The only medium in fact, through which the public receives instantaneous information. Our responsibility is thus reduced to the audience may in fact be rebated, but unlike the newspapers, we must protect our own interests and be able to do the job and we can collect no compensating revenue from "extra news" as the newspapers do.

CBS accepting this paradox as one of the problems of broadcast operation and as a patriotic privilege in

The two RCA networks, NBC and the Blue, have also seen adjoining Keten memo on CBS) tapered off in the matter of interruptions of programs since the immediate news after Pearl Harbor. As Schechter, new chief of the network's service, points out at the official communications, running two to four daily, provide a natural slowing down factor.

Since Dec. 7 the RCA webs were news-active in the following terms: 1. News bulletins interrupted. 2. News bulletins interrupted. 3. News bulletins interrupted. 4. News bulletins interrupted. 5. News bulletins interrupted. 6. News bulletins interrupted. 7. News bulletins interrupted. 8. News bulletins interrupted. 9. News bulletins interrupted. 10. News bulletins interrupted. 11. News bulletins interrupted. 12. News bulletins interrupted. 13. News bulletins interrupted. 14. News bulletins interrupted. 15. News bulletins interrupted. 16. News bulletins interrupted. 17. News bulletins interrupted. 18. News bulletins interrupted. 19. News bulletins interrupted. 20. News bulletins interrupted. 21. News bulletins interrupted. 22. News bulletins interrupted. 23. News bulletins interrupted. 24. News bulletins interrupted. 25. News bulletins interrupted. 26. News bulletins interrupted. 27. News bulletins interrupted. 28. News bulletins interrupted. 29. News bulletins interrupted. 30. 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# Hints to Tone Down Pro-Democracy Slants Reported From Argentina

Buenos Aires, Jan. 17. There's too much pro-democratic material on Argentina radio stations. That's the word that's been quietly passed to local transmitters during the past week by high-ranking officials of Argentina's radio section of the Department of Posts and Telegraphs.

Word has been passed orally, usually by telephone, so that the stations will have no proof to offer should the story leak out to boomerang on those giving the order. But the word has been just as definite that the United States doesn't like the pro-democratic tone of stations and are determined that the Axis shall have more of a break.

One station which naturally cannot be revealed said it received a letter to not to overdo re-transmissions of speeches by President Roosevelt. Another was called down for marked partiality and passion in news programs. When station asked what this was phrase from F.D.R.'s speech to Congress telling of the need for 'clouds of plumes to crush the Axis' was cited.

It was said that it was merely quoting the words of the president of the United States, causing embarrassment at the other end of the wire followed by an explanation that it 'still showed passion.'

Stations have also had to hand in their news bulletins and have come to suspect that every program from Nazi Ambassador Edmund von Terhman (still here although reported on route to Berlin) produced unsatisfactory results.

Germanic embassies have apparently not gotten around to counter commentaries which include a reference to Adolf Constantino is now in the U.S. as guest of the Institute of Radio Engineers, New York City, until they are nominally in charge.

Chamber of Deputies back in June ordered also investigation of totalitarian propaganda, especially use of local radio stations, but so far its findings have not resulted in legislation due to unwillingness of Acting President Ramon S. Castillo to sign a strong hand against the dictators.

# 2 EXECES TAKE OVER BROADCASTING RIGHTS OF THE BBC

London, Jan. 27. Frederick Ogilvie, now as director general of the British Broadcasting Corp. He succeeded Sir John Wood at BBC in 1939.

Sir Cecil Graves and Robert Foot have jointly discharge the duties of director general, with the title, director general, acting.

# STARTS OFF WITH SHIFT California Packing Forced to Time Change By Transcontinental

San Francisco, Jan. 27. California Packing's first major radio venture in a decade almost ran into difficulties when the time earmarked for the account was preempted by a CBS transmission.

Using William Winter, war analyst, in behalf of Del Monte Foods, Salk had begun its six-week quarter at 12:30 when time was taken over by General Foods' 'Jayce' radio, shifting from 3 p.m.

Cal-Pak's agency, McCann-Erickson, has agreed to a 2 p.m. strip, however, and this now airing on KQW, Friday: KNX, Hollywood; KGIN, Portland; KZL, Seattle; KSL, Salt Lake; KRCZ, Denver; KJZZ, Colorado; Springs; KOY, Phoenix; KTUC, Tucson; WGM, Albuquerque; KVSF, Santa Fe, and KRDD, El Paso.

# CFCF's New Business

Montreal, Jan. 27. Canadian Marconi station CFCF has following new business and announcements:

Block Drug, 158 spot announcements three times weekly.

Molson's Brewery, 10:30 p.m. newcast seven days weekly. Larry Trot, announcer. (Seventh consecutive week.)

Fruitlives Products, Ltd., 54 spot announcements three times weekly.

Sir Charles Hanson Laboratories, 54 spot announcements three times weekly.

# HEROES OF THIS WAR' ON KSL

Salt Lake City, Jan. 27. Duplet's Fur Co. has new series on KSL to feature famous war heroes which has been running over a year. New one-per-week 15-minute show will salute some hero in the present war. If hero happens to be from listening area this fact will be exploited. Copy of script will be sent to hero or his family.

Flight Lieutenant Charles Peterson of the Eagle Squadron, R.A.F. in London who recently was knighted by the King was first hero.

Victor Bell, press agent of KSL originated and writes program which includes stories by Russ Stearns and announcing by Howard Flynn.

# SAM BALTER SETTLES

Accepts \$25,000, Ends Litigation With Bayuk Cigars, Former Sponsor

Philadelphia, Jan. 27. Sam Balter, former Mutual sports commentator, last week settled his damages against Bayuk Cigars advertising agency. Bayuk cigars and Jack Stevens, sports gambler. A decree was entered in Federal Court Saturday (24) that an out-of-court settlement had been made and Balter had received the sum of \$25,000.

Under the settlement, the defendants are granted the right to use the name of Balter in 'Once in a Lifetime'—tags which Balter had alleged were his own property and were used by Stevens and Balter on Coast chain to have him barred from using the name and material on the Coast.

Balter returned to the West Coast after settlement and is dickering for another spot there.

# Elaime Kent Busy

Washington, Jan. 27. Denying he ever opposed such a move, FCC Chairman James L. Fly has indicated the idea of imposing a stiff tax on broadcasters—most likely on the basis of gross business or total earnings—in order to boost Federal revenue. Besides favoring some kind of license fee, he told the House Appropriations Committee recently, he does not believe the bulk of the commercial operators would suffer seriously if singled out for some special levy.

One of the whole problem is due to the Treasury Department and is not a Commish responsibility, Fly pointed out in response to questions by Rep. Richard B. Wigglesworth, long-time advocate of some profit-control scheme, but he merely thought the

# GOVERNMENT MAY ACT IN AUSTRALIA

Commercial ('B') Stations Say They Will Combat Control Passing to Government ('A') Station Set-Up

# FEUD GROWS

Sydney, Jan. 20. Majority of Australia's commercial, or 'B' stations, numbering around 100, have declared themselves as strongly opposed to any nationalization of radio which would give control of their facilities to the Australian Broadcasting Commission, a government agency proposed by the commercial broadcasters state that they are willing to support the government in every way under the emergency, but that they will battle to the last against any arrangement that will give the country's non-commercial or 'A' stations setup control over commercial interests.

# Ex-Brinkley Station, XERA, Gets \$52,500

Mexico City, Jan. 27. By the order of President Manuel Avila Camacho \$52,000 (Mex.) \$52,500 (U. S.) will be paid for the taking over last June of radio station XERA (100,000 watts) at Villa Ahuac, opposite Eagle Pass, Tex. Payment for the station's equipment and will be made to Ramon D. Boques, owner at the time of the expropriation. 'Doc' Brinkley long held forth over XERA.

XERA was silenced for the explanation that it embarrassed the Mexican government by broadcasts that violated the health laws of that country.

XERA's equipment will be brought here to constitute the giant station the Ministry of the Interior is readying for establishment and operation some time during the spring. Reported that this station will be of 250,000 watts, claimed to be the biggest official mouthpiece in Latin America.

Toledo, O.—Bill Stevens, formerly of KEB, Indianapolis, is heading the announcing staff of WTOL, Toledo.

# Fly Not Opposed to Special Taxes On Radio, as Such, He Tells Congress

Washington, Jan. 27. Denying he ever opposed such a move, FCC Chairman James L. Fly has indicated the idea of imposing a stiff tax on broadcasters—most likely on the basis of gross business or total earnings—in order to boost Federal revenue. Besides favoring some kind of license fee, he told the House Appropriations Committee recently, he does not believe the bulk of the commercial operators would suffer seriously if singled out for some special levy.

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# Better U.S. Shortwave Understood But Nazis' Weaker One Mystifies

# Frank Andriani's Sponsor

Pittsburgh, Jan. 27. Frank Andriani and his Argentinians, musical foursome, has first radio commercial, a three-times weekly, quarter hour show on KDKA. Bankrolmer is the Pittsburgh Brewing Co. and show is being produced by George Heid, former program director of the station who is now operating his own agency.

Andriani is half of old brother ad of the Andriani, long-time standard act in vaude and cates. Other brother, Lawrence, is with NBC in New York and heard regularly on the Blue web with his string outfit.

# NBC PAGEBOYS WAR VICTIMS

Two former NBC pageboys have recently been killed in action, the network has learned. One was Don Crocker, a Navy aviator, killed at Manila. The other was Jean Truett, who lost his life in a Free French tank corps attack on Damascus. He joined the French army at the outbreak of the war, was evacuated at Dunkirk and enlisted in the Free French forces. A third former NBC page, Harry Weir, was killed while serving in the British forces in Spain in 1937.

According to Jerry Martin, NBC guest relations chief, the network is losing its pageboys to the armed services at the rate of about 22% a month. In addition, NBC affiliate stations are constantly calling for pageboys to become announcers.

# Wilfred Guenther Leaves WLWO, Cincy, for Navy

Cincinnati, Jan. 27. Wilfred Guenther has taken leave as general manager of WLWO, Crossley's short-wave station, for the duration. He's now lieutenant, U.S. Navy grade, in the Navy and assigned in special duty of an undisclosed nature.

Late last year Guenther filled a special assignment for several months as advisor to the office of Col. William E. Donovan. He became manager of WLWO in 1938 after serving as promotion manager of WLW and WS in a reading Crossley's tele-facsimile division.

Dick Powell, WLWO continuity writer at Cincinnati, is heading Tuesday (27). He was been replaced by Frederick Russell.

Shortwave monitoring stations in both the United States and Latin America are finding German transmitters coming in more and more weekly. At the same time U. S. agents in Europe, Africa, Asia and South America are reporting that American stations are being heard with greatly increasing clarity and signals are exceptionally strong in many places.

Engineers in this country are at a loss to understand why the Nazi propaganda-pumpers are failing to get across with their former clarity. They eliminate the possibility that American stations are being heard with greatly increasing clarity and signals are exceptionally strong in many places.

Only other possibility seen by engineers is that equipment is wanting out and needs replacing. It's felt, however, that Nazi christians would certainly give priority to the relatively insignificant quantity of materials needed to get their message to the world. Which leaves the answer a big question mark.

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# LONG ATTEMPT TO GIVE MEXICO'S RADIO HISTORY

Mexico City, Jan. 27. Emilio Aczaragua, radio-commissioner, is redressing an industrial film depicting the history of commercial radio in this country. Many of the scenes of the railroad (50,000 watts) and XEW (150,000 watts) and the select Cite Trestro Alameda. Film is to go into production before the end of this winter.

# N.Y. CENTRAL SETTLES

In Death of WHAM Engineer—Hennings Got \$11,500

Rochester, N. Y., Jan. 27. Suit over the death of John J. Lark, 58, former chief engineer of WHAM, against the New York Central Railroad was settled for \$11,500. Lark was killed May 9, 1940, when the automobile he was driving crashed into a steel girder supporting an overhead bridge of the railroad.

Robert Hennings, 35, pianist at WHAM, was the only person injured in the crash, previously accepted \$11,500 award by the railroad and the Long Island railroad, the larger part. Hennings recently returned to WHAM after more than a year's absence.



WELL,  
WILL!  
S HOME  
PORT!  
S THIRD  
TO AN  
CLEANUP  
FIRST



INTER-COMMUNICATION



TO DADDY

FROM HOME OFFICE

DATE JAN. 28

DEAR DADDY:

YOU'RE IN THE CHIPS! Paramount's third block is hotter than an incendiary bomb, and we're getting figures every day to prove it! FOR INSTANCE--

**"SULLIVAN'S TRAVELS" SMASHED HOUSE RECORDS** for its opening week at the Michigan Theatre, Detroit...and carried over to the State!

**"SULLIVAN" IS STARTING HIS TRAVELS IN A SPRINT** at the Metropolitan Theatre, Boston, too! Opening grosses were 65% above "BIRTH OF THE BLUES" and 100% above the last Sturges hit, "THE LADY EVE"!

**"BAHAMA PASSAGE" IS GROSSING FROM 15 TO 110% ABOVE "ALOMA" AND "VIRGINIA"**

IN DATE AFTER DATE! Samples? It's 110% above "Aloma" and 30% above "Virginia" at the Rialto Theatre, Tucson...30% above "Virginia" and 15% above "Aloma" at the Saenger in New Orleans...28% above "Aloma" and 15% above "Virginia" at the Paramount in Toledo...25% above "Aloma" and 15% above "Virginia" at the Tampa Theatre, Tampa...50% above "Aloma" and 15% above "Virginia" at the Capitol, Wilkes-Barre...30% above "Aloma" and 23% above "Virginia" at the Fox, Atlanta...15 to 50% above these top grossers in SIX NEW ENGLAND DATES!

**"BAHAMA" HAS PASSED BOTH "ALOMA" AND "VIRGINIA"** at the Paramount, Los Angeles...playing without a stage show where both these past hits played with a stage show! At the Paramount, Montgomery, Alabama, "BAHAMA" rolled up the BIGGEST OPENING GROSS IN FIVE YEARS!

**I'LL LET YOU KNOW THE FIGURES** on the rest of the block soon as the pictures hit release. But they're in the bag; the "Reporter" calls "MR. BUG GOES TO TOWN" "SUREFIRE BOXOFFICE," and says "Pacific Blackout" is "SOLID ENTERTAINMENT THAT'LL PAY A HEALTHY PROFIT." Says "NO HANDS ON THE CLOCK" will click solidly, too!

*You Ever Loving*

PARAMOUNT

P.S. Don't miss the screenings for Paramount's FOURTH block--it's all fun and a mile wide! Sheer entertainment; solid boxoffice!



## Inside Stuff—Radio

That request, widely printed in the daily press, for Bing Crosby to set up his program specially for the men of the United States Forces in the East came from a temporarily overseas-occupied Signal Corps man pounding the key on a War Department radio circuit, not from Gen. Douglas MacArthur. Message came over the Army system from Fort Mills (Cebu) shortly before the circuit went out.

Suggestion was for General Electric's San Francisco short-wave transmitter, KGEL, to beam a program to the long-wave outlet at Cebu, but since the message came through this plant has gone off the air and the town has been a target for Japanese raids.

J. H. Neebe, as vice-president of the Campbell-Ewald agency, of Detroit, has circularized station managers with a letter offering a tested half-hour program on a cooperative basis. The agency, states the letter, is prepared to assist the station's sales department in selling the recorded show to local advertisers. Campbell-Ewald's compensation, according to the letter, would be the production cost of the program and the 'usual agency commission on the cost of time.' The type or contents of the proffered series is not explicitly disclosed in the letter.

Frank Hummert, radio head of the Blackett-Sample-Hummert Agency, has, according to several professional managers, developed into quite a picker of hit songs. Unlike the general run of agency producers, Hummert is in the habit of sprinkling his musical programs with a goodly percentage of newly-introduced pop tunes and music men have become impressed with his knack so far for tagging potential hits in accepting or rejecting submitted songs.

Stan Hubbard of KSTP has four other positions which take up much of his time, three being in connection with national defense. He's full-time chairman of the Minnesota Aeronautics Commission and radio chairman of the state Civilian Defense Council and of the state Red Cross war relief fund drive.

He recently also was appointed midwest member of the new NBC planning and advisory committee.

Mary Livingston, who fainted in the studio after reading her final line on the Jack Benny program Sunday night (25) via NBC-RD, sounded unlike her normal self throughout the broadcast. Comedienne's eye seemed to lack its usual edge of withering scorn and her normally precise timing was also off. At one point in the show Benny revealed something was wrong by remarking, 'You'd better take a couple of aspirins for that cold, Sister.'

Agency producers, writers and other outsiders who have occasion to do business around CBS studios, New York, may be required to use passes containing their photos.

The extension of this arrangement from the network's own personnel to agency people who have regular contact with the studios is under consideration by Columbia's building operations department.

Henri Hayes has turned down a bid for her radio services by the Benton & Bowles agency in behalf of Procter & Gamble. She explained that she had too much to do what with her current tour in 'Candle in the Wind' and, thereafter, a year to rest.

Miss Hayes said that she wouldn't take any radio work whatever until next fall.

Radio columns conducted with some personal attention and writing (not with scissors and pastepaper by a guy who also is the paper's handy-man) are so rare in the U. S. A. that when a new column hops up people talk about it even miles away. Lucile Evans is running a radio commentary in the Woodland (Cal.) Daily Democrat that has been favorably noted in Manhattan.

Jeanette Sayre who, with C. J. Friedrich of Harvard, has been writing these Rockefeller grant-sponsored booklets on radio 'controls' is marrying an Army officer this month and leaving her researching to live on a Georgia Army reservation. Meantime a project to trace the relation of Congress, the FCC and the networks has gone cold because of the war.

Lennen & Mitchell agency is looking around for a program which it can use in place of 'The Thin Man' (NBC) when the contract on the latter series expires at the end of March. 'Thin Man' deal was for 26 weeks.

Woodbury is the account.

Ensign J. D. Jones, former radio engineer for WBAP and KGKO, Fort Worth is in a San Francisco hospital recuperating from injuries received when his plane was under Japanese fire last month. He is a naval radio operator.

## CBS FILES TO OUST KSFO AS TENANT

San Francisco, Jan. 27.

Its patience exhausted, CBS, in superior court here, has filed an action to oust KSFO from Columbia's Palace hotel studios. A complaint is unhesitatingly filed by Attorney W. P. Cusby for Columbia, states that Associated Broadcasters has possession without any right and without any permission or consent of the plaintiff.

Restitution of the premises and \$1,000 month damages is asked. Contract attached reveals that KSFO under an agreement signed Dec. 15, 1937, and expiring at 12:01 a.m. Jan. 1, 1941. The suit climaxes an unusual situation which has had KSFO remaining in the studios although not affiliated with CBS since Jan. 1.

Meanwhile March 23 has been set as hearing date on applications of KWVE and KSFO for 50 kw grants.

Sparanburg, S. C.—Robert Anthony, former WORD program director, in charge of WSPA promotion and merchandising.

## TITLES FOR WTIC PAIR

Assistant General Managerships to McCray, Johnson

Hartford, Jan. 27.

Thomas C. McCray, program director of WTIC, and Walter C. Johnson, sales manager, have been upped by General Manager Paul A. Mowery, to the titles of assistant general managers of the station.

Both still retain their old jobs. What new duties, if any, the two will take over have not been revealed.

## In To Hear Byron Price

Seattle, Jan. 27.

KOMO-KJR were hosts to a group of 50 local radio executives and newspapermen last week when speeches by Byron Price, government director of censorship, was piped over the Red and Blue networks. Talk dealt with radio code lines, censorship and was sent through a loudspeaker for the listeners, not being broadcast to public.

## Jack Berch Snowdrifting

Weagen Oil & Snowdrift Sales Co. is placing contracts for three quarter-hours a week. It's a transcribed series with Jack Berch. The starting date is Feb. 2, with Snowdrift shortening the product plugged.

## The Magical Facts of a Magical Program

# MANDRAKE the MAGICIAN



Copyright 1941, King Features Syndicate, Inc.

• Brought 3,000,000 customers into stores in six weeks in one city.

• Gained FIRST PLACE in rating in New York Market within first ten weeks on air.

• Over Station WOR a MANDRAKE club gained 300,000 members in three weeks with 900,000 signatures of households.

• Until now never offered or available beyond four major cities.

We are now able, for the first time, to offer this sales magic of MANDRAKE for regional and local sponsorship in all parts of the United States and Canada. We believe that this is the finest tested program available in the field of adventure, action, mystery and drama. And remember, MANDRAKE is backed up by a newspaper circulation exceeding 9,500,000.

These brilliant transcriptions available for immediate use are produced under the personal supervision of Henry Souvaine, directed by Carlo de Angelo, with special magical music by William Meeder.

Take advantage of this practical magic—cash magic—magic that makes sales dollars dance into jingling cash registers—magic now available for Regional and Local sponsorship.

Please communicate with THE TRANSCRIPTION DEPARTMENT

## HENRY SOUVAIN, Inc.

30 Rockefeller Plaza

New York City

CIRCLE 7-5666

# Leighton & Nelson Agency Owners, Col. Jim Healey and Bradley Kincaid Get Station Okay for Schenectady

Schenectady, Jan. 27.

Western Gate company has the greenlight from the Federal Communications Commission to establish a full-time 250 watt station here. Chief backers of the new station are Winslow Leighton and George Nelson, of the local advertising agency bearing the name. Col. Jim Healey, the commentator, and Bradley Kincaid, the hillbilly entertainer, are also stockholders.

Barring all priorities or legalistic impediments the new station will be built and start operations 'as soon as possible'. Either Leighton or Nelson will pitch himself from the advertising agency to devote full energies to station management.

## FALLING OFF LOG IS HARD

Warwick & Legler has called on the FCC for the submission weekly of reports showing not only the programs that surround or complete with the agency's Edgewood Tobacco spot announcements but also the announcement periods that have become available on the stations carrying the Edgewood blurbs. The rep's reaction to the W&L letter seeking this info was that if they complied with the request they would have to extend the same service to every agency and that if such were to happen they would have to expand their clerical forces tenfold. Accompanying W&L's letter was a batch of two different forms that the reps were asked to fill in. One form provides for (1) the time of the Edgewood spot's broadcast, (2) the program preceding, (3) the program following and (4) competitive programs on other major stations. The other form, which is described by the agency as allowing for a continuous check on availabilities as they open up "for the purpose of (a) increasing purchases and (b) seeking to improve the time," is to be used for showing the spots available.

## W. F. JOHNS OF WTGN TO CHI AND NEW JOB

Minneapolis, Jan. 27. William F. Johns, general manager of the St. Paul Pioneer Press and Dunlap and president of radio station WTGN, goes to Chicago April 1 as head of the Ridder-Johns, Inc. advertising agency April 1. Disenchantment of the Ridder-Johns organization is under way.

**The South's Bright Spot**  
S.C.  
FREE & PETERS INC. NATIONAL RECORDING

## State Your Business

Greenville, S. C., Jan. 27. WFBC has announced wartime ruling whereby only persons with business appointments, employees and talent will be admitted to station offices. "Special audiences and casual visitors are barred."

## SOLDIER TALK FROM IRELAND?

Young & Rubicam is trying to line up a two-way shortwave conversation between Pvt. Milburn Hendrick, first U. S. soldier to disembark in Ireland, and his girl from Hutchinson, Minn. Broadcast would be part of next Tuesday night's (3) "We, the People" program for Sanka coffee, via CBS. Also being sought for the same broadcast is an interview with one of the U. S. soldiers in Francisco-Francisco-hospital, who was wounded in the Jap attack on Pearl Harbor. Thruatives for the show, in addition, is Hank Greenberg, Detroit outfield star now in the army, and Walter Lemmon, owner of WRHU, short-wave station in Boston. Dave Levy directs the program.

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## Prof. Goodwin Watson, Defended by Fly, Again Fired Up in Congress

Washington, Jan. 27. Because the FCC has avoided the issue Congress will decide whether Prof. Goodwin Watson, ordained minister and former Columbia University faculty member, remains in his job as one of the head men of the foreign program monitoring service. Campaign has been on to oust him because of asserted radical beliefs and sympathy for un-American causes. Though Chairman James L. Fly stoutly defended Watson, who is head of the propaganda analysis unit, the House Appropriations Committee recommended and the lower chamber of Congress agreed to forbid use of any FCC funds to pay Watson's \$6,000-a-year salary. The rider was approved without any debate aside from a sharp attack on the FCC expert by Rep. Richard B. Wiggleworth of Massachusetts. More or less slipped through the House before Watson's friends might organize, the provision will be the focal point of a war made before the Senate Appropriations Committee, it is expected. Though the Commission Friday (23) argued inconclusively, the House is going to the program analyst, protest probably will be made by Chairman Fly and other members of the House. Individual capacities, and Watson undoubtedly will try to induce the Senators to knock out the measure. If the prohibition is dropped, there will be a tug of war between the House and Senate legislative bodies. Fight against Watson was launched last Friday by Chairman Starnes, Alabama Democrat, who is on the Un-American-Investigating Committee. After re-emphasizing with Fly—no available employment of a man who had been hooked up with certain controversial liberal movements and supposedly a member of Communist front organizations, the red Starnes sounded off publicly. He enlisted one of his fellow-probers, Joe Starnes, Alabama Democrat, who is on the Appropriations Subcommittee having jurisdiction over FCC affairs.

Secret Hearings Using ammunition obtained by the Un-American Investigating Committee sleuths. Starnes attacked Fly for raising recent secret hearings on the Commission's money request for the next fiscal year. Fly later waggled Watson's "accused" Charles A. Plumler, a Vermont Republican, who said Fly and Watson "could easily be at the head of the most invidious, dangerous fifth column in this country." Evidence presented by Starnes leaves absolutely no doubt that Dr. Watson is totally unfit for the position in question, Wiggleworth charged. He said the propaganda analysis has "lack of sympathy with the American way of life" and is a believer in "totalitarian principles" of the Nazi inquisition. However, Fly repeatedly denied the charge. Watson is supposed to have played with no disloyal or subversive though quite often he said he did not know of any past affiliation Watson may have had with such suspected outfit. At one point the Chairman caused some members to regard him suspiciously by suggesting he sympathized with the Spanish Loyalists and indicated general friendship for some of the allegedly-radical groups under discussion.

## 'Flagg-Quirt' Sustaining

Hollywood, Jan. 27. "Captain Flagg and Sergeant Quirt" with Eugene Lowe and Victor McLaglen is being retained by Blue Network as sustainer. Flagg's withdrew sponsorship last week.

## Bill Lewis, Doug Merservey Sever Their Connections With Columbia, NBC

William B Lewis and Douglas Merservey, of the Office of Facts and Figures, have resigned their respective jobs with CBS and NBC. Both men have been trying to sever their network connections for some time. Lewis has been on leave of absence to do the Government assignments. Merservey CBS vice-president in charge of broadcasts, while Merservey was a sales exec of NBC.

## Bates' Last Ditcher

T. Wells, director of the Guy Lombardo program for the Ted Bates agency (Colgate-Palmolive-Peet), is handling virtually the entire radio advertising business this week. Tom Bates, who has had the department started, has not had time to get out from Bates & Bowles. Mildred Penton, in charge of daytime programs, still hospitalizes. Bates' director of Hobby Lobby, is out with the flu. Bates' last ditcher, in time to handle the Saturday night (31) show. Graham, director of "Maid's Diary," headquarters at the William Morris office.

## He Is, He Isn't, A 'Radical'

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# American Tobacco Orders Warnow Style Changes to Meet Coca-Cola

## New Minute Men

Nashville, Jan. 27. "Radio Minute Men" is latest studio being used by WSIX to boost sales of defense bands and station. Leading local citizens are invited to deliver one-minute speeches plugging defense bonds.

## SET SCALE FOR LOBSTERETTES

Station WABC, New York, key outlet-of-CBS, is now offering one-minute and 100-word spot announcements on its 1-4 a. m. nightly recorded classics program. Present policy of concert and operatic music in the show was instituted about two weeks ago and the sale of spot announcements was offered this week. No sponsors have yet signed for participation. Rates for the one-minute spots are \$25 for one day, \$50 for two days, \$67 for three days, \$90 for four days, \$112 for five days, \$120 for six days, and \$140 for seven days. Rates for 100-word plugs are \$20, \$40, \$54, \$72, \$90, \$108 and \$112 for the corresponding number of days.

## KYW-Union Still Apart

Philadelphia, Jan. 27. Negotiations between KYW, NBC-Red outlet, and the Musicians Union for a new contract have apparently struck an impasse. End of a two weeks' grace period is Thursday (28). Old contract expired Jan. 15. Although neither the union nor the outlet would divulge what the difficulty was, it's believed KYW is seeking to get rid of its present swing station band and swap it for a group which will lean more toward the classical.

KYW's plan is to keep Clarence Fuhrman, present studio band leader, as the director of the new agreement. But the union is standing its ground in an effort to save the jobs of the swing tilters.

Meanwhile the union wanted a new pact with WCAU, calling for a \$5-a-week increase for each man in the studio band, plus a small allowance for live music at WCAU's F-M station, WOPH. Negotiations are still under way at WFL.

San Francisco—Verne Harvey, formerly of KGDM, Stockton, and Willard J. Starkey, late of KVBC, San Louis Obispo, new engineers on the KYA staff.

## Texas Golden Gloves

San Antonio, Jan. 27. Station KABC will broadcast the local Golden Gloves tournament to be held here starting Jan. 27 through 28. Station will air a half-hour broadcast each night on Tuesday and Wednesday and will air from 8:30 p. m. to the close of the final fight. Broadcasts will be handled by Bill Michaels and Tommy Korcoido.

## Widow Asks Fee For Wave Fix

Minneapolis, Jan. 27. Widow of one-time Congressman D. W. Johnson has filed suit in district court against the estate of his late J. P. Devaney, former state supreme court chief justice and principal owner of radio station WLOL, local Mutual outlet, for \$26,000 payment for services rendered. The action is based on a claim Johnson had a contract with Devaney to act as the latter's agent and personal representative in obtaining a federal broadcasting license for WLOL, which Devaney organized and established.

For his work, it's alleged, Johnson was to have had 350 shares of capital stock in the station, or the equivalent, \$25,000 in cash, and that he received neither.

A FCC license was issued to the station June 14, 1940, after Johnson is alleged to have spent \$2,500 of his own money in necessary expense incidental to obtaining the permit. It's claimed that only \$600 of this money was repaid to Johnson. Reimbursement of the \$3,000 expense money balance and \$25,000 fee is sought.

American Tobacco, which recently revised its Lucky Strike "Hit Parade" on CBS with the addition of name guests and bands, is changing the format still further. Saturday night series is now being postponed still more toward a swing style of music.

Mark Warnow's regular band has been cut from 55 to 38 pieces, chiefly to meet the number of strings. In addition, five and dance rhythms are being increasingly stressed. Benny Carter's music is now being featured in his hot arrangements, was added to Warnow's arranging staff last week and will supply three numbers for this Saturday night's broadcast.

Understood the sponsor's idea in adding guest names and bands was more toward swing style of music. To meet the challenge being offered by Coca-Cola's six-night-a-week "Spot-Lights" series.

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## Colorado Springs

CBS NETWORK

ALIGNED WITH WKY ORIGINALS COPY AND THE ORIGINAL PUBLISHERS OF THE THE KATY AGENTS INC. NATIONAL RECORDING

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## Payroll Traffic

New York City.—Edward F. Frierand, formerly with WJZ, has joined the sales staff of WBYW, Brooklyn. Friendly was formerly with Atlantic City Free Press, while Stengel was salesman at WBAE, Atlantic City, and KVOA, Tucson, Ariz.

Allan Wray, formerly with WNYC, New York, Chicago, has joined the announcing staff of WJNY, FM outlet of WOL, New York.

St. Louis City.—Maxine Cooper, formerly with the Son De Jeger "Broeze" advertising agency, Des Moines, has joined KSCJ's continuity department.

Akron, O.—Carl Kent, sports editor and general utility man at WYOH, named executive assistant to president Bernard Berk. Stanley Peyton has left announcing staff.

Salt Lake City.—Gene Pack, technical supervisor for KSL, has been named traffic manager.

Craig Rogers, traffic manager for KDYL, leaves to join the U. S. S. Reserves.

Stan G. Anderson, assistant chief engineer for KDYL, into Naval Reserve.

San Jose.—Don Frederick, recently with KFOZ, Long Beach, is a new KQW plug.

Troy, N. Y.—Roy Fuller, formerly of WKHY, Kingston, has joined the engineering staff of WTRY, Troy, N. Y.

Augusta, Ga.—Mrs. Frederick B. Thompson, former NBC staffer headquartered in New York, has joined WGAC as promotion manager. Resigned to come to Augusta with her husband, army lieutenant, assigned duty to the Pacific.

Asheville, N. C.—Jack Dobbs, formerly with YAFD, Chattanooga, Tenn., has joined WNCN announcing staff.

Ft. Worth.—Alex Mester, of WKPA in New Kensington, Pa., has joined engineering staff of station WCAE here. He succeeds Clifford Bixbee, into army.

Minneapolis.—KSTD photographer, Matthew Nickelson, and Richard Hanzel, son of the KSTP vice-president and assistant general manager, have joined matins.

New York City.—Peter Ambro has joined the news editing staff of WNEW, New York.

San Antonio.—Elizabeth Palms added at KABC.

Boston.—Evelyn Tolin, secretary in WEEL publicity office for past five years has been upgraded to station WCAE here. He succeeds Clifford Bixbee, into army.

Buffalo.—Announcer Jack Guinan, who left this week for the Army, is succeeded at WGR-WEB by Harlan Tobin, from KOA, Denver.

WBYW has new speller in Jack Ogilvie, from WABC, Auburn, N. Y. Lillian Goss, pianist and assistant program director, severed connection with WBYW after 11 years.

Worcester.—William H. Brennan, for the past four years on announcing staff of WORC, has succeeded Ed Camp at WTAG. Camp last

week took job as industrial expert in radio research department of OPR in Washington.

Regina, Sask.—Reg Sutton added spelling staff of CKCK replacing George Davies who has joined the air force. Harry Cook doing night news broadcasts.

Seattle.—Bill Ward, continuity and transcription librarian at KOI, is being transferred to the station in California. Bill Gunnung fills the job.

Louisville.—New production manager at WORC-New Albany-Louisville, George Loyce. Comes to the local station from WLS, Chicago, and formerly manager of KHMO, Hannibal, Mo.

Montreal.—Paul Lauzon, producer at CKAC has reported for active service and is currently being groomed for his lieutenantcy at Brookville training camp. Lauzon has been handling Varieties Metropolitan, writer of Sammie Sore (Saturday Night Parties), and Hires d'Amour (Love Stories) for CKAC.

Jameson, N. Y.—WJTN is losing William Eckman, salesman, on the next draft call here. He will be replaced by William Frank of Syracuse, formerly with WOLF here.

Marshall Shantz, former WJTN announcer, will be graduated from Ellington Field, Texas, next month and be inducted into the "COPPs."

John Lewis, ex-staffer, is with WACO, Baltimore.

**"DR. CHRISTIAN'S"**  
**\$2,000 PRIZE**  
**SCRIPT**

Prize of \$2,000 for a radio script, believed to be the first time such an award has been offered, will be given by the Chesbrough Co. and the McCann-Erickson agency for the best "Dr. Christian" script to be submitted between Feb. 1 and May 1. Contest is open to anyone and any usable scripts or script ideas entered may be purchased at the prevailing rate for the program.

Winning script will be selected by a committee of judges chosen from the theatrical, film and radio fields. Group will be named in the next couple of weeks. Prize contest will not affect the various authors who already contribute scripts for the "Dr. Christian" series, though they are eligible as entrants. Among the past winners of the show are Ruth Adams Knight, M. M. Musselman, Joe Bates Smith and Jack Hastay.

"Dr. Christian" airs 7:30-8:35 p. m. (11:30 to 12:30), Wednesdays on CBS. Tolin's former spot.

## Pearl Beer Blurbs Cut

San Antonio, Jan. 27.—San Antonio Brewing Co. (Pearl Beer) has 18 discs containing 28 on-minute announcements for placement on various stations throughout the state. Transcriptions were made by Tommy Reynolds and Ted Eckman by the ABC on the station's own transcription equipment. Account is handled through the public agency.

# STATIONS' PRE-EMPTION AGAINST ASCAP'S CALLED DETRIMENTAL TO SPOT BUSINESS

## Troy Bank's Quiz

Troy, N. Y., Jan. 27.—Manufacturers National Bank tonight begins sponsorship over WTRY of "Headline Champions." It's an hour quiz based on newspaper and news magazine stories. First show had teams from the Junior League and the Business and Professional Women's competing. Prizes of \$25 in defense stamps are split.

Bob Levin and Cecil Walker pop the questions and Nick Carter handles the announcing.

## ORE COMPANY A FIRST TIME SPONSOR

Salt Lake City, Jan. 27.—A "first" for Salt Lake radio is the KDYL signing of Eastern from Metal Co. for sponsorship of a radio series. This marks the debut of Salt Lake's first radio advertiser.

Since signing is almost half of the State's business, it's an important event herewith.

Series will be entirely instructional, with the object to promote sale of Defense Bonds and Stamps. Commercial plugs will be confined to simple naming of sponsor, with appeal for bond purchases.

"All Out for Victory" will use interviews with selectees plus Dr. Stover, architect and will be staged before audience at Ft. Douglas reception center. John Wood will produce and Emerson Smith, program director for KDYL, will emcee.

Weekly award of \$25 in Defense Bond goes to person writing best letter telling why all Americans should buy such bonds.

## 10 STATIONS IN KSTP WEB

Minneapolis, Jan. 27.—Two more stations have joined the NBC's northwest network. They're WFLX, Ft. Lauderdale, Fla., and WFLA, Minn. KSTP feeds the network now totaling 10 stations.

Outlets served are in Wisconsin and North Dakota in addition to Minnesota.

## KWAL, Wallace, Idaho

Makes It 196 on MBS  
Station KWAL, Wallace, Idaho, has joined Mutual via affiliation with the Don Lee network. Outlets in the area are Silver Broadcast Co. and operates on 1450 kc. and 257.5 watts.

Brings the total number of Mutual affiliates to 198.

## Eisele Files for Ft. Worth

Fort Worth, Jan. 27.—J. A. Eisele, who has just filed an application with the Federal Communications Commission for permission to construct and operate a radio station here, proposes to operate on 1460 kilocycles, unlimited time and power, 250 watts.

Eisele is the father-in-law of Ted Patton, announcer on the staff of WBAF and KGKO.

## Cine Aide to Wall

Indianapolis, Jan. 27.—William R. Cline, former sales manager of WLS, Chicago, has been named assistant to H. G. Wall, general manager of W. R. here.

Cline was with WLS, Chicago, for 10 years.

Ralph Hardy, KSL, Salt Lake City, salesman, is defense co-ordinator for duration.

## Carnation Series Now Includes ASCAP But Station Attitude Creates Worry and Added Work—The Barbasol Account Also Involved

The Erwin-Wasey agency will, starting this Monday (23), include ASCAP music in its two transcribed Carnation series. Failure of some stations involved in the campaign to obtain ASCAP commercial licenses has caused much worry and added work for the agency's radio department. While the agency has yet to solve completely the copyright clearance entailed in the Carnation discs, it is preparing to adopt a similar policy of ASCAP music for its Barbasol account - the case of Barbasol it is first circulating the stations with a questionnaire inquiring which have ASCAP licenses and just what performing uses the licenses cover.

The Carnation spot business is split between two different sets of programs. One, which features Arthur Godfrey, is cut by NBC's Recording Division, while the other, also Godfrey material, shows is produced at the studios of Associated Music Publishers, Inc. After the agency had informed the stations on either list that the programs were going ASCAP music as of Feb. 2 it found that three of the outlets did not hold ASCAP licenses and had no intention of applying for them. These stations suggested that the agency clear the performing rights at the source and deduct the ASCAP per program fee (6%) from their time billings.

Four A's Caution  
Erwin-Wasey refused to get mixed up in such an arrangement, since the American Association of Advertising Agencies has cautioned its members against assuming any obligations for clearances on performing rights. As the agency was about to look

around for competitive stations to take the series the AMP offered to take on the assignment of clearing the sources. NBC's recording division agreed to do the same thing but with limitations.

Other agencies with transcribed musical programs are faced with the same clearance problem. The radio heads of one of these agencies last week expressed himself as puzzled by the attitude of some stations on the ASCAP licensing situation. These stations, he said, ought to realize that they are hamstrung spot advertisers by insisting that the latter limit themselves to non-ASCAP music while the networks have available to them the wide and extensive repertoire of ASCAP as well as the other copyright groups. The spot advertiser, he pointed out, was in the position of competing for audiences with the network and it was to be regretted that the bitter-end stations were not only making the job difficult for the agencies but were discouraging the agencies from recommending 15-minute programs. Perhaps, he added, these stations would prefer to have their spot business confined to announcements.

## Lever Admen Upped

M. J. Roche and Henry M. Stevens, who have been Lever Bros. advertising executives for some time, have formally given the title of assistant advertising manager. Stevens will continue to direct the Swan Soap campaign, while Roche goes on handling problems of advertising management.

## BOB HANNON

Columbia's Young Man With a Song

### HELD OVER

ROXY, New York  
3RD WEEK

FRANK FAY'S  
TUMS PROGRAM  
NBC

**BILLBOARD Said:**  
Bob Hannon, warbler on Tum's air show featuring Frank Fay, collected a standing ovation in addition to his singing turn. He's a good straight tenor with plenty of solid melody and conservative arrangement - no frilly stuff because he does not need it. Sang Ross O'Day, a new song by standard, The Cliffs of Dover, and encored with an Irish tune. Excellent.

**Decca Records**

Personal Management  
**PAUL KAPP**

Booking  
MCA ARTISTS, LTD.



**HAIL COLUMBIA**  
and  
**TO WIN!**

CENTRAL OHIO'S ONLY  
CBS OUTLET.

ASK ANY BLAIR MAN  
OR US !!

'ABIE'S IRISH ROSE'... Sydney Smith, Walter Knott, Alan Reed, Joseph Bello, Carl Eastman, Ann Nichols, E.H. Acker, Fred Sokolnik, Anna Apper, Joe Frankisch, Edward Petrie, Joe Steakuch...

PROCTER & GAMBLE Saturday, 8 p.m. WFAF-NBC, New York (Kated). The habitual borrower, has finally gotten around to borrowing the long-run, top-grossing picture...

'SERENADE FROM BUFFALO' With Elvira, Roger Coleman, David Kistner... WKBW-CBS, Buffalo Saturday, 8 p.m. WKBW-CBS, Buffalo...

'WKBW NEW YORK'... THE MOST INTENSE... THE MOST EFFECTIVE... SALES APPROACH TO AMERICA'S LARGEST MARKET.

WKBW NEW YORK... THE MOST INTENSE... THE MOST EFFECTIVE... SALES APPROACH TO AMERICA'S LARGEST MARKET.

MARKET... LISTEN TWICE DAILY... NBC Red Network, 12:15 to 12:30 p.m., EST... COAST TO COAST... DR. COMPTON... WKBW-NBC BLDG., NEW YORK CITY

JOSEPHINE TUMINIA... Alois Havrilla, Wm. Orchestr. Musical songs... CONTI OLIVE OIL... WGBH-Radio, New York.

Victor Herbert melodies concluded there, and gave her a chance to show off more in Florida passages than she has ever done. The orchestra under Antonini played with great exactness...

'Musical Steenkapers'... The Steel program with talent recruited from company ensembles... 'Daddy's Tavern'... 'Daddy's Tavern' donated the last few minutes of its show...

'SOUTHERN RIVERS' With Evelyn Keyes, Choir 25 Friday, 12:35 midnight WFAF-NBC, New York... Another in NBC's lineup of studio-produced shows in the late-evening slot...

For Wexler, program manager for WGBZ, underwent a minor operation for a methicillin poisoning, Thursday (22).

Follow-Up Comment

Owen J. Roberts' clear, concise report on conditions at Pearl Harbor... Col. Robert McCormick, Chicago Tribune publisher, speaking over Thursday night's broadcast...

Col. Robert McCormick, Chicago Tribune publisher, speaking over Thursday night's broadcast... WGN Symphony Orchestra and WGN vocalists...

Upland Close, NBC Far Eastern correspondent over WFAF-NBC, Sunday (23) delivered a sympathetic analysis of the Japanese situation on the Pacific Coast...

'Musical Steenkapers'... The Steel program with talent recruited from company ensembles... 'Daddy's Tavern'... 'Daddy's Tavern' donated the last few minutes of its show...

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YOUR GRACE TODAY?

With Grace Rollins 15 Min. Monday, 10:30 p.m. Fort... The urge for self-improvement is the hook on which this series produced by Arthur Hays Sulzberger...

Keith Rollins does the spelling about 100 times a week... The program, marked by brilliant top notes, was an impressive success...

War-Crazy Clock

(C) Possibly create a special early morning orienting rate... High powered stations in some areas overlap time zones...

Buffalo's War Workers... With airplane, steel and other defense plants in Buffalo area working a 24-hour shift...

KNKX After-Midnight Jan. 27... Acting on the assumption that more than 300,000 aired last year...

Four-hour program is made up largely of musical shows either broadcast during the day or blocked out from the east due to preemption... 'The New Now-Rich'...

Lee Grant Joins WBYN

As Musical Director... Lee Grant, formerly with WMCB, Mass., for 10 years, is the new music band leader...

orchestra under H. Leopold Spitalny... The South American singer exhibited voice of a Parity adoration...

IN PHILADELPHIA

Arch Oboler presented over NBC on Monday night (24) on behalf of the Infants' Paralysis... program which was chiefly memorial because of the late death of Oboler...

Emma Otter, soprano, ran from coloratura to contralto on her Sunday (25) broadcast on NBC with an

Mellett Assures

Continued from page 5... the military branches. Prospect of extension of this type of picture by other major studios is contemplated...

Choice of Material Optional... As for feature films for the nation's theatre screens, the decision of choice of story material, background and dramatic approach are strictly up to the men who determine...

In its broader aspects, the film industry, probably will retain a priority classification as an essential non-military operation... Mellett, President Roosevelt stressed the importance of the motion picture industry as a builder and sustainer of public morale...

With his general survey of the situation, Freeman declared there is urgent need in every day in Washington of the utmost conservation of every material resource...

Following less than a week of huddles at the Paramount house of the nation's day in Washington on general industry matters relating to the war situation...

The 'Now-Rich' Got Up Early

WGBZ-TV... The NBC network has 300,000 to reach more than 300,000 to reach more than 300,000 to reach more than 300,000...

WKBW NEW YORK

THE MOST INTENSE... THE MOST EFFECTIVE... SALES APPROACH TO AMERICA'S LARGEST MARKET.

MARKET

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WKBW NEW YORK

THE MOST INTENSE... THE MOST EFFECTIVE... SALES APPROACH TO AMERICA'S LARGEST MARKET.

# Warfare Engineering Theme of Meet At Ohio State University Feb. 23

Because of the new importance of radio engineering, as such, due to wartime conditions, and because the broadcasting industry through its trade association is actively encouraging the opening of technical training centers the pending fifth annual broadcast engineering conference at Ohio State University will be held Feb. 23-27 at Columbus under the supervision of the Department of Electrical Engineering of the University. W. I. Evertit is director.

Talks and panel discussions have been organized to include, among others:

A panel on wartime station operation under Lynne C. Smeby, will discuss priorities and procedures in fighting and property protection; telephone lines, battery operated equipment for emergency use; radio broadcast silencing systems; temporary and auxiliary antennas, and emergency equipment. The chairman of the panel will be Frank Cowan, of A. C. T. J. D'Agostino, and Raymond K. Lofso, San Francisco; William Leeds of CBS, and Andrew D. Wilson of FCC. Most of these men are already on committees of the Defense Communications Administration.

Due in Columbus, also, is Gerald Gross, Assistant Chief Engineer of the FCC, recently back from England.

## MORE OFFICERS SET FOR SIGNAL CORPS

Signal Corps of the War Department has been granted authority to increase immediately the number of commissioned radio trainees from 400 to 1,000 and to commission new officers as quickly as possible. Officers of the division are now on the list of interviewing applicants.

Requirement is a college degree in electrical engineering or electrical physics or the equivalent or practical experience with special training along communications lines. Age limit is 40 years. Applicants must be unmarried and physically qualified.

**Bill Stern's Sports M.C.**  
Hartford, Jan. 27. NBC's sports commentator Bill Stern is making the annual Connecticut Outdoor Life & Sportsman's Show at the Connecticut Car Barn here this week. Show ends on Saturday, (31).

# Priorities Pinch Set Manufacturers

## Activities Now Run To Serious Curtailment of Radio Receivers for General Public

Washington, Jan. 27. War requirements last week brought drastic curbs on radio and phonograph production, despite prior presidential assurances civilian set manufacturing would continue on a nearly normal basis. In order, slashing the output and foreshadowing eventual cessation of production for the general public, went into the war program last (24), providing a quota for the next 90 days but leaving the more plentiful future plans wholly in the air.

The order, which should save 750 tons of copper and 110 of aluminum, specifies that Class A manufacturers of 1941 will produce only 50 percent of their 1941 output, and 55 percent of one-third the number of sets made in the same period. Most of the smaller makers had a quota of 65 percent of one-third last year's output.

Smaller sets also will be a result of the requirements. War Production Board said the quota also will apply to tube sockets, more designed to cut tube consumption. Operations for the Army and

## Back Not Enemy

Hollywood, Jan. 27. Answering critics of his musical program, "The Classmate," over KEEA for including a Bach cantata, Jose Rodriguez, station's music commentator, defended the playing of the German composer's music by saying music is a universal language untroubled by social considerations, and we are not at war with Bach or any of his contemporaries.

## WLW's SPECIAL FOR-HIRE SALES BRAINS

Cincinnati, Jan. 27. WLW has transferred Lou E. Sargent from his eastern sales staff to home office to head a new selling service which was started last week by Robert E. Duvalie, general manager of Greater Cincinnati's division. The new service, Specialty Sales, Inc., will offer a trainee or sales agent and grocery manufacturers for supplementing the latter's regular sales organization or as a short-term sales group for an intensive campaign. For the time being Specialty Sales will confine itself to Greater Cincinnati's trading area. Eventually it will operate in all 10 WLW's merchant trading areas. A segregation to handle rural accounts, such as feed and farm implements, will be set up later.

## Texas Meeting Of Newsmen In Stations

Austin, Texas, Jan. 27. A state-wide meeting of station news editors and program directors was called by Ken McClure of Fort Worth, N.A.B. liaison director for the Sixth Federal District and National Association of Broadcasters, and held Sunday (25) in the Senate Chambers at the State Capitol here. The group was addressed by local officials as well as representatives of the Army and Navy.

Among those on agenda were Bill James (Stevenson), L. P. Royden Williams and L. Phil North of Fort Sam Houston, Texas; Public Relations Officer Capt. W. F. Nuckolls, head of the Gulf Coast Air Corps Public Relations Office; Col. C. W. Hays of the Third Army; and Lt. Terrell Krum of the Eighth Naval District.

## WOV Revises Stock Set-Up

Albany, Jan. 27. Greater New York Broadcasting Corp., which owns and operates WOV, N. Y., has reduced its capital stock from 18,000 shares to 10,000 shares. Instead of 8,500 shares at \$100 per share, 10,000 common shares will be sold at \$75. The shares have no par value.

## By the Blue Pacific

Blue Network's Pacific hookup has sold three evening half-hours (8-9 P.M.) to the Langensdorf Bakeries.

Another sale to the same link is the new program, "The Blue Breakfast Club to Acme Pain."

## Phillips Pet. Continues

Minneapolis, Jan. 27. Phillips Petroleum has announced its fourth successive year of sponsorship on KSTP's nightly news show, "The Significant Personality Show." Brooks Henderson handling general news and Halsey Hall of the Star Journal staff the sports.

# Former FCC Employee Now Collecting Counsel Fees From Broadcasters Listed for Record by J. L. Fly

## L. Bishop, KMED, Medford Heads Oregon Radio Men; Set Up Training School

Portland, Ore., Jan. 27. Lee Bishop, of KMED, Medford, was re-elected president of the Oregon State Broadcasters' Assn. at its meeting here. Other officers chosen were Frank Leggan, of KBNB, Bend, secretary-treasurer; Arden C. Farnberg, of KGW-KEX, Portland, vice-president; and Bill KREE, Eugene, and Hank Swartwood, KONO-KALE, Portland, directors. Speakers included Palmer Hoyt, publisher of the Oregonian; Kenneth G. Clark, of the FCC; A. L. Albert, Oregon State College, dean of engineering, and Capt. Robinson of the U. S. Army 2d Interceptor Command.

It was announced that Gov. Charles A. Sprague had appointed Dean H. Dearborn, of Oregon State College, to train radio technicians for the army and navy. First market will be set up in Portland soon, with Harold Singleton, chief engineer of KGW-KEX, as instructor.

## Saratoga Meet Again Has Leighton & Nelson

Schenectady, N. Y., Jan. 27. Leighton & Nelson has been appointed for the sixth consecutive year to handle the advertising and merchandising for the five-week meeting of the Saratoga Flying Assn. at Saratoga Springs, N. Y. The budget for radio was increased during the past several years. That earmarked for newsmen for 1942 was upped.

The 1942 meeting, for which elaborate plans are being worked, is expected to get under way the latter part of July.

## Milton Samuel's Stunts

San Francisco, Jan. 27. Sperry Flour's "D. Kahl" serial will celebrate its fourth birthday on KFO by an exchange of programs with Wessen O'Hair's Hawthorne House, the oldest dramatic soap piped from San Francisco. Dr. Kahl's anniversary falls on Feb. 28. As Mill Samuel, KFO-PGO press manager, said it is the first time a "Sherwood" character (Pearl King Turner) of Hawthorne "will visit the other side of the mountain." He will return the play (Cornelia Burdick) will leave the city, and finally the casts of the two programs will meet for a special quiz program.

# More Hints on Fly's Slant on Biz

## His Testimony Before House Committee — Woodrum Shows 'Grocery Store' Point

Washington, Jan. 27. Continuing doubts about the wisdom of considering the degree of competition in licensing new radio stations was voiced by FCC Chairman James L. Fly during his grilling by the House Appropriations Committee recently. Transcripts of the last week disclosed the head regulator feels existing stations are not entitled to protection against new entries unless there is a positive showing the volume and quality of service already being rendered will suffer.

Remarkably that the flood of applications for new plans continues despite congestion in the broadcast band. Fly stuck to the all-out-commerce theory espoused by the New Deal element, even in the face of indications members of Congress have been giving him about so far to go in bringing about rivalry. The head regulator denied there have been significant policy changes or deviations from established principles, but remarked "on the whole, I think the commission has recog-

nized that it cannot very well regulate the business of the broadcast field." Latter observation caused considerable industry head-scratching in view of the determined moves of Fly and the other majority members to head in that direction by increasing the number of stations. He interpreted the Communications Act as requiring that broadcast stations be "wholly owned."

When Fly suggested established enterprises are not entitled automatically to protection, the House Rep. Clifton A. Woodrum of Virginia, the appropriations group chairman, said it is "impossible to come, are broadcasting stations with grocery stores, because the grocery store is a business interested in seeing to it that there is good service." Wildcat stations should not be encouraged simply to provide competition, be reconstituted, but Fly merely acknowledged this point and said "I am open to consideration" and said the regulators "conceivably may take cognizance" of the effect of added competition on going concerns.

Other "gray train riders" included Secretary of Commerce C. C. Young, secretary to ex-Commissioner Bruce Verne Young, one minute clerk; and James L. Lockwood, another former Commissioner's aide.

## CENSORSHIP IS A PROGRAM "CHANGER"

Boston, Jan. 27. Contestants on WBZ's "Keep Guessing" show must produce proof of their competence in the broadest of terms. Acceptable proof consists of birth certificate, naturalization papers, evidence of valid passport, school records or military discharge papers.

Dr. Kelly, state government regulator, WHDH has moved its "Depot Dialogs" from South Station, train center here, to the new location of the Club, and henceforth only uniformed men will win the contest.

Jerry O'Leary's "Lobby Quiz" from Hotel Touraine, also on WHDH, has shifted its site to the studio in the hotel.

N.Y. Concert Reviews

JOSE ITURBI
Flautist
Town
Jose Iturbi remains the mechanical tick of the horns. For sheer ex-

change of color casts the voice to thin out. This no doubt will be corrected quickly.
The N. Y. Daily Critics Said
Times—'Played with perfect perfection of ensemble.'

unity are other attributes of the artists, who are husband and wife.
The N. Y. Daily Critics Said
Times—'Played with unity with notable and persuasive spirit and considerable brilliance.'

Met Opera Reviews

The Metropolitan's first 'Carmen' of the season Saturday afternoon (24) was a disappointment, more because of the unrealized inherent possibilities than for the faulty performance itself. Opera also

unsatisfactory as the conductor, Tullio Serafini, at breakneck speed.
Daa Helsinga, first performance in the afternoon Wagner Ring Cycle, was given Jan. 22 and was very much improved. He failed to hold

The N. Y. Daily Critics Said
Times—'An evening of almost super-smooth piano playing.
Several Tribunes—Such thorough revelation of detail is seldom achieved.'

PIERRE LUBESCHUTZ and GENIA NEMENOFF
Vocalists
Town
Pierre Lubeschutz and Genia Nemenoff, duo-pianists, remain close to the top of their class, playing for the most part with consummate skill.

The N. Y. Daily Critics Said
Times—'Artist of intelligence, imagination and high conception disclosed unflinching intelligence and sincerity of purpose.'

'Tessa,' repeated by the Met Monday (26), showed a decided improvement in Grace Moore's interpretation. In afternoon Wagner Ring Cycle, she was superb, reaching top 'W' resonance. Her acting was 'W'.

'Porgy and Bess'

Continued from page 36
they had a valuable property in the colored cast Gerzhwin classic, which was called opera first presented by the Guild, but they couldn't connect Broadway showmen who were asked to buy in on the show.

of the composer, insured \$3,000, another son, Arthur, also being insured. 'Those having prices are said to be: Daltry, 'Porgy' (Porgy's press agent), Milton Douglas, Larry Gell, Henry Grogan, Claudia Morgan, and the late Patton and Maurice Abravanel.

'Porgy and Bess' was first revived on the Coast when it was produced and played three weeks. It was also presented by the St. Louis municipal opera company with little success. Most of the original cast was used, as is true currently.

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The N. Y. Daily Critics Said
Times—'Absorbed in devoted performer. High purpose of the lyrics and shadows. Incomplete lyrics and shadows. Incomplete lyrics and shadows. Incomplete lyrics and shadows.'

Continued from page 36
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EFREM ZIMBALIST
Violinist
Town
Efrem Zimbalist, violinist, was heard in a recital at the piano virtually devoid of a recital with the fire and brilliance of his accompaniment.

Continued from page 36
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The N. Y. Daily Critics Said
Times—'Fine technical work of all the orchestra. Mr. Zimbalist's is the least strained work of all the orchestra.'

Continued from page 36
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AMFARO NAVARRO
Vocalist
Town
Amfaro (Turib) Navarro, artist of the Metropolitan opera, is a singer of the highest order. He lacks showmanship.

Continued from page 36
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The N. Y. Daily Critics Said
Times—'Clear, true, treble clear, even, phrasing carried, some sly and structure, but playing was hard to miss. Unimpressive. A feeling in anything she did.'

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LURA STOVER
Lyric Soprano
Town
Debut concert of Lura Stover, young lyric soprano, was a fresh and powerful voice notable for its freedom from full, rich, and melodious tones. As the voice pro-

Continued from page 36
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\$1,000 TO TELL WHY

WGN Seeks Comments on Marlene Claire's Singing

Chicago, Jan. 27. WGN continues to use plenty of promotion staff for the station and has again prepared a list of names, the coin given to listeners who answer this question best: 'which record has the most operatic and best singing, while it has style, thoughtfulness, personality, least strong character.'

Col. Opera in Detroit

Detroit, Jan. 27. With prices scaled from 50c to \$2, the Columbia Opera Co. has been linked into the Wilson theatre here for two weeks starting Feb. 22. The repertoire will be standard opera, with guest artists such as Lanny Ross, soprano, and the late Barrymore Co.

The Big Moment

Baltimore, Jan. 27. After 15 years since its organization, the Baltimore Philharmonic will present its first concert at the Lyric here, Feb. 11. Copps have put in \$100,000 in the past season's operas but debut in the big concert hall will be strictly longhair, with \$100,000 in longhair contributing a brace of vocal solos.

SPALDING, HEIFETZ IN CAMPS

Albert Spalding is set to give two concert in Army camp on Feb. 10 and at Fort Devens, Mass., on Feb. 16. Jascha Heifetz will play at the University of California, Los Angeles (Feb. 22) and James Melton at Fort Bragg, N. C. (Feb. 25). Dates have been set by USO-Camp Shows for the following: Mrs. Josephine Baker, soprano, at Camp Pendleton; pianist Paul Beise, at Camp Pendleton; pianist Paul Beise, at Camp Pendleton.



17 Name Bands Okay in Theatres; Brown Sold \$43,000 in Chicago, Chester With Price Stout 45C, N.Y.

Estimates for This Week
Leo Brees Baltimore (Hippo-drome); 2,240; 17-25-28-30-44-55-60)...

Band Bookings

Mary Jane, Feb. 9, four days Rockwell, Washington, D. C.
Chuck Foster, Feb. 13, indef. Stevens hotel, Chicago.

GARY LEE IS LEO STRINI

Pittsburgh Symp Allows Dance Slumming With Nom de Jazz

Pittsburgh, Jan. 27. Town's newest dance band maestro is Gary Lee, who is a violinist with the Pittsburgh Symphony Orchestra under his right name...

Bands at Hotel B.O.'s

(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.) rated. Figures after name of hotel give room capacity and cover charges. Larger amount designates weekend and holiday prices.)

Table with columns: Band, Hotel, Weeks Played, Covers Total, On Date. Includes entries for Waldorf, Goodland, Lexington, etc.

Chicago

Tom Courtney (Continental Room; \$1.50-42 min.). In last month, Courtney has done exceptionally well here; last week snagged 2,400 patrons. Chuck Foster replaces.
Fale Walter (Downbeat Room, Garrick Stagebar; 200; no min.). Walter opened new live spot and in first five days scored beautifully with 1,500 covers...

On the Upbeat

Gary Lee Orch opened indefinite engagement Friday (25) at Merry-go-round, Pittsburgh, replacing Budd Becker out.

Brad Hinn's orch opens week's engagement tonight (28) at Bill Tynan's, Pittsburgh, following Joe Sims to be followed Feb. by Jimmy Gamble, also for week.

Sandy Graf, ex-Claude Thornhill drummer, succeeding Tommy Sitt in WREN, Buffalo, house band.

Jay Wolack, Buffalo violinist, engaged Friday (25) at Merry-go-round, Pittsburgh, replacing Budd Becker out.

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Los Angeles

Ray Noto (Ambassador; 800; \$1-\$1.50). Slightly on the upbeat and managed 850 covers on the two nights of week (Fri-Sat).

Phil Harris (Biltmore; 1,500; minimum \$1-\$1.50). Catching around 5,000 paces on the week, which is his best week (Fri-Sat).

Bob Crosby (Trianon, South Gate; 800; 55c-75c). Biz took a bounce again and should hold out to around 4,500. Three more weeks to go on his 15-week stand with Al. Donahue moving in Feb. 18.

Horse Heidt (Casa Marina, Culver City; 2,500; 55c). Picked up again and sold 8,000 plenty okay. Jack Teagarden due February 3.

Clayton Brown (Palladium; 1,000; \$1-\$1.25). Bumped last week's 7,000 by a couple of hundred and will set a new high for the spot when he closes 10-week stand Feb. 10. Ozzie Nelson follows.

Herman Hits \$1,875 in Dayton 1-Niter; Masters Delivers in Erie; Duchin So-So

atre, Erie, Pa. (Jan. 19). Masters scored terrific \$1,388 on 50c in this 1,000 capacity hotel, Erie. Miller to Columbia theatre, Sharon, Pa. (21) to pull up \$1,492 at same price.

Glenn Miller (Arlene, London, Ont. Can., Jan. 24). Miller loosened the seams of this spot; he piled up \$497 follows at \$1.50 advance and \$2 of door. Major portion was advance.

Jan Savitt (Kleinham Hall, Buffalo, Jan. 20). Savitt pulled 1,558 paid; 605 at 15c advance, 753 at 125c door; highest of recent one-nighters here at \$110.

Dick Stabile (Brookline C. C. Phila., Jan. 24). Stabile did nice job here, drawing approximately 1,000 at \$110.

Tommy Tucker (Recreation B. Boston, Jan. 24). Kavelin played in position spot last week, but did little this night with 900 at 85c-90c for \$1,000.

Sammy Kaye (Lyric theatre, Boston, Jan. 24). Kaye's cover hit house high since late in record here; covered 23-24. Two Rogers that mark was broken with 2,000 Friday, 2,800 Saturday at 85c-55c, \$2,780.

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Ernie Hawkins, Omaha (Orpheum; 3,000; 20-40-50-65). Big support from the Four Inkspots on stage. Designated (M-G) on screen. Stage attractions are accounting for bulk of slick \$13,000.

Sammy Kaye, Boston (Metropolitan; 4,300; 35-55-75). With Pat O'Brien on stage and "Sullivan's Travels" (P). Heading for terrific \$37,000 with band rating some credit.

Gene Krupa, New York (Paramount; 3,964; 35-55-75). With Frances Faye, others on stage; "Louisa Purchase" (P) on screen. Dinah Shore, in person for first three weeks with Krupa and replacing her on the stand during due to laryngitis, with Miss Faye (P) on stage for Saturday-Sunday (34-25) only covered (4th) record of \$17,000 immense. This compared with equally slick \$48,000 the third week with credit.

Frankie Masters, Brooklyn (Paramount; 2,800; 30-40-50). Added Martha Raye on stage and "Public Enemy" (Rep.). Strong \$13,000 in 10 days, best here so far.

Clyde McCoy, Minneapolis (Orpheum; 2,700; 39-44-55). Fig. \$18,000 covered on band's opening.

Havana (20th) having been out for month.

Joe Prima, Philadelphia (Earle; 2,788; 35-45-57-85-75). Plus Eddie Bracken on stage, and "Cadet Girl" (20th). Getting fairly \$17,000 with little help from screen fare.

Tommy Tucker, Providence (Metropolitan; 2,200; 38-48-58-75). With "Gie"

CANCEL THE FLOWERS

By Eddie Belter, Bob Maruca and Benne Benjamen - Writers of I DON'T WANT TO SETE THE WORLD ON FIRE

RECORDED BY Tommy Tucker (ORHEM) 6466 Tony Martin (DECCA) 4101 Tony Lombardo (DECCA) 4102 Charloeters (ORHEM) 6006

CHERO MUSIC PUBLISHERS, INC. HOLLYWOOD NEW YORK CITY CHICAGO 1854 La Mirada Ave. 1824 Broadway Waide Theatre Bldg.

Thornhill's Homecoming

Hollywood, Jan. 27. Gala homecoming is being planned by local musicians for Claude Thornhill, when he opens at the Palladium, Feb. 24. Maestro first came to notice 18 months ago at nearby Balboa Beach. But he had to go east to get the chips.

Other band bookings have had Buddy Bueck, Mike Ellington and Bill Erland, in that order, going into the Triad. Bob Crosby soon winds up his 15-week stand at the South Gate, N.Y.

Dick Kuhn and His Orchestra

The Biggest Little Band in Radio

4th Year Hotel Astor

WILL BULLOCK RECORDS DECCA WEAVER'S MUTUAL NETWORK D.M.C.A.

"Music With the STRONG Appeal" BOB STRONG and His Orchestra TREAT THEM UNCLE WALTER'S DOG HOUSE MCA

# To Request That Musicians Donate Instruments to U. S. Army Camps

Appeal will shortly be made to dance orchestras throughout the New York area—and possibly throughout the country later—to donate to the Army old instruments for which they no longer have use. Campaign is being undertaken by four wealthy New Yorkers, assisted by a committee from show business.

Whether or not the Army is supposed to provide instruments for each band at each post is a moot question. At any rate, Harvey Schwamm, Wallstreet, discovered that camps around New York had no instruments and no means of getting instruments and set out to do something about it.

He lined up three of his friends and the quartet decided that, without making any public appeal, they, they personally would see that the 18 major posts in the Second Corps Area (New York, New Jersey and Delaware) would have instruments. They figured on worrying about the rest of the country later.

Whereupon they each chipped in and have already provided two 40-in. Pine Camp and Fort Hamilton, with complete sets of 40 instruments each. They bought some new wood some used and some set running them each about \$1,200. Thirty-four of the instruments give each camp comprise a military band while six additional instruments, plus some of the other 34, provide an orch for dance or show.

Hearing of the work of Schwamm's group, William Morris, Jr., Gen. of Warner Bros. and a couple of other show biz people volunteered personally and \$1,000 for ASCAP to the fund and will assist in getting in old instruments. Schwamm group, with or without additional monetary aid from outside, agrees to recondition all the old instruments turned in.

Difficultly facing the group is that Government priorities keep new instruments from being made. That results in the committee not only having trouble buying instruments, but in getting bandmen to give up their spares. With no prospects of getting new horns, drums, etc., those that have them are anxious to hold them for an emergency.

## JIMMIE McPARTLAND JOINS TEAGARDEN

Jimmie McPartland has given up the band he had been leading in the midwest and will join Jack Teagarden's trumpets in place of Tom Quigley's. McPartland follows the lead of Charlie Teagarden, who has given up leading to become a sideman with Jimmy Dorsey.

Teagarden's combo goes to California next week to go into the Casa Matana, Culver City, Feb. 13 in place of Bunny Berigan, who was scheduled. Berigan may fulfill the contract later.

A Hauntingly Beautiful Tune!  
SHINING AT THE TOP OF THE LIST

# THE SONG OF MEMORY THE MARNES' HYMN

Another development of the hit and now M...

"INCERTIDUMBRE"

By the same composer as...

Gonzalo Curjel

Arranged by...

- BLUEBIRD—TONY PASTOR
- BLUEBIRD—LANNY ROSS
- COLUMBIA—XAVIER CUGAT
- COLUMBIA—CLAUDE THORNHILL
- OKEN—BENNY GOODMAN
- OKEN—JACK LEONARD

- DECCA—NAT BRANDWINE
  - DECCA—CAROL BRUCE
  - DECCA—CANEY QUARTETTE
  - DECCA—DICK KUHNS
  - DECCA—ELVIRA RIOS
- More To Follow

An old favorite that is now the

NE 1 PAIRIOTIC SONG HIT OF

ENGLAND WORKING SONGS WITH

AMERICA

RED WARRIOR GENE BRUPA

THE GOLDMANN BAND DICK POWELL

ROBERT BRITTON GEORGE BRUCE

ALBERT HANSEN

DECCA—NAT BRANDWINE

DECCA—CAROL BRUCE

DECCA—CANEY QUARTETTE

DECCA—DICK KUHNS

DECCA—ELVIRA RIOS

More To Follow

EDWARD B. MARK MUSIC CORPORATION, RCA BLUE AND RADIO CITY - NEW YORK

## Air-Conditioned Lockers

Milwaukee, Jan. 27. Innovation in Radio City, new million dollar home of WGBM and WSMN now nearing completion, special room set aside solely for the keeping of musicians' instruments.

Automatic controls will maintain a constant temperature and humidity to prevent the musical instruments from catching the insidious equivalent of a cold.

## Glenn Miller Share From Mich., Det., Date Is \$21,693.50

Glenn Miller took \$21,693.50 out of the Michigan theatre, Detroit, last week as his end of a record-breaking, \$55,847 gross for seven days, thereby setting a new high for money taken out of a theatre by a band. Though at first it looked like Miller had just missed a new mark, a spurt the final two days sent his take approximately \$800 higher than Kay Kiser's former level of \$20,853 reached in Boston last year.

By coincidence the film Miller had been him at the Michigan, Paramount's 'Sullivan's Travels,' is the same one he opens with at the Paramount theatre, New York, today (Wed.).

Detroit F.D.B. Ball

Duke Ellington's orchestra and three stars on 'Louisiana Purchase' will curio at the Michigan's Birthday Ball here Friday.

Victor Moore, William Gaxton and Irene Bordoni are others.

George Szaplana combo going into Sagamore hotel, Rochester, N. Y.

## Musicians at Sea—They Ain't

## Al Donahue Booked 35 Ships—Now He Has One Man (Not Band) Working

War and recent increased sinkings of coastwise steamers off the Atlantic Coast still has not completely knocked out Al Donahue's bookings of musicians on ships playing those lanes—he still has one man aboard the S. S. Yarmouth. Before war Donahue booked more than 35 ships, which carried anywhere from three to 9-10 men apiece. As the U. S. got deeper into the struggle and ships suspended runs or were taken over by the Government, his placements diminished.

Recently Donahue received a letter from the Alca Steamship Co. to reduce his low remaining combo from four to one man, a piano player.

# WOR, New York, Not Penciling In Out-of-Towners For a Fee Anymore

## ALLERGIC TO SUGAR

Barnet Quickly Forgets His Switch to Strings

After only a few days of rehearsing in his rebelt band, with strings, Charlie Barnet tossed the string section into the discard last week. Always a live band leader, Barnet was making an attempt to mold his new band to conform with the current trend, after two days got dis-gusted. He had two violins, cello and viola.

Accordingly his again rebelt bunch swung back to its old eight brass, five sax, four rhythm section, etc., it's explained, the style of the band has been toned down considerably from what it once was and will, in essence, present a new Barnet.

Band has been booked for Feb. 3-4 at Community theatre, Hudson on N. Y. Feb. 6, week at Royal theatre, Baltimore and its opening at Brunswick hotel, Boston, is now down for Feb. 16.

## BOB CROSBY GOES TO COLUMBIA RECORDS

Disatisfied with his handling at Decca, Bob Crosby has made arrangement to shift his band to Columbia Records. Though a contract has been signed, the deal has agreed to terms of a two-year deal and it to make his first sides for Columbia about March 1. What label he will be on hasn't been settled.

Crosby's move away from Decca is supposed to be based on his assertion later hasn't recorded him since last Aug. 1 and that he has been assigned comparatively few pop numbers.

## JACK BARTELL LEAVES

Lorraine Benson Is Successor To Bonnie Baker With Tucker

Worcester, Jan. 27. Jack Bartell, male vocalist with Lorraine Benson's band, has resigned to return to Hollywood to do radio work. Bob Haymes, brother of Dick, will replace him.

Bonnie Baker, who is leaving Tucker soon, will be succeeded by Lorraine Benson.

Joe Vera Orsch began engagement at the Victorian Room, Hillcrest hotel, Toledo, O., Jan. 26.

WOR, New York, has abolished the arrangement whereby a sustaining dance band originating from out of town would be scheduled at a New York outlet by paying WOR's artists bureau an extra fee. The WOR management explained Monday (26) that such money had been accepted on several occasions because their income on WOR's schedule meant the loss of income from local dance spots that desired WOR lines but has it so far that this policy did not serve the best interests of the station.

Like other Mutual Network members WOR reserves the right to dispose of its dance band pickup lines for any spot that it wishes and also to make its own choice of dance band relays from the Mutual schedule. Since WOR has its own facilities for dance periods to sell, it must limit the number of live periods that are booked by other members of the network. The acceptance of money from out of town bands for New York clearance, the WOR management stated, never became a broad practice and it was only done on the plea of the leaders or themselves or their booking agents.

WOR has in effect a reciprocal arrangement with WGN, Chicago, whereby WOR broadcasts between midnight and 12:30 a.m. bands which are fed from Chicago and WGN during the subsequent half hour gives local release to dance units fed to the Mutual Network by WOR.

## PENN A. C., PHILA., GOING TO THE SEC

Philadelphia, Jan. 27. The Penn Athletic Club, a one-nighter for name bands, will be shortly taken over by the Government for office space for the Security Exchange Commission moving here from Washington. Officials of the club are seeking to save it by possibly amalgamating with another similar organization or by convincing the Government that at least a portion of the \$3,000,000 building be used for club purposes.

The SEC is expected to sign a lease this week with the bondholders who hold the lease of the building.

## Raymond Scott Buildup

### Via 15 Weeks in Armonk

Raymond Scott's reorganized band will begin a buildup stay at Blue Gardens, Armonk, N. Y., March 17. Date will be for at least 15 weeks and possibly longer. Follows Bob Allen's new band, which starts there Feb. 6.

Scott's rebuilt group, currently in rehearsal, plays some one-nighters and has been booked at Blue Gardens. It's booked for Central theatre, Patuxent, N. J., Feb. 5.

Inside Stuff—Music

With seven plug tunes emanating from Paramount's 'The Fleet's In' film, Paramount and Famous Music will split the publication of the numbers. Famous will handle 'Fleet's In,' 'Angeline,' 'Arthur Murray Taught Me Dancing,' and 'If You Build a Better Mousetrap.' Par gets 'Not Mine,' 'I Remember You' and 'When You Hear the Time Signal.'

As a rule one company handles an entire score of a film, but in this case so many wrote it's too tough. Warner Bros. combine look similar action about two years ago with a score written by Sammy Cahn-Saul Chaplin. Par film stars Dorothy Lamour-Jimmy Dorsey, band.

Under the new setup of the American Society of Composers, Authors and Publishers under which the country is divided into districts, Robert A. Minkowski retains his title of legal rep in Wisconsin. He will be the time being at least in under the jurisdiction of the Chicago law department headed by E. M. Hartman. Hess, a central figure in many ASCAP court battles in Wisconsin, has been active in the organization's affairs for the past 16 years and his place under the new order will be largely a continuation of his work in the past.

E. B. Marks and Ralph Peer, both publisher affiliates of Broadcast Music, Inc., are in dispute over the rights of 'Lamp of Memory,' whose melody Peer obtained in Mexico. Peer gave Marks the right to the melody for the United States and Canada and Marks subsequently added an English lyric, which, Peer now claims, was not covered by the agreement. Peer has two publishing firms of his own, Southern Music Co. and Peer International.

The writing team of John Redmond, James Cavanaugh and Frank Weldon can claim the record of being in and out of the music publishing business within the period of a week. They published their latest tune, 'No Shoulders to Cry On,' and got legal reds in Wisconsin. They did it when the Remick Music Corp. put in a bid for all the rights. Decca was closed Monday (18) and the trio quit as publishers.

Thirty years haven't dimmed the popularity of L. Wolfe Gilbert's 'Waiting for the Robert E. Lee.' Enjoying sporadic revivals over a score-and-a-half it is now getting a new treatment. Decca has selected 'Waiting for the Robert E. Lee' as its fresh ride in 'Hellsapoppin' and in Metro's 'Babes on Broadway' and gets a fresh production backup for Judy Garland's vocalizing.

NBC and Columbia have received letters from Herbert O'Mara, of Grand Rapids, Mich., claiming that 'Witmark's' current song, 'We Did It Before and We Can Do It Again,' is an infringement as to theme and title of a song he wrote in 1917. O'Mara gave his title as 'We'll Have to Get It Again,' and stated that his song was published by Will Rosster.

Inside Stuff—Orchestras

As a rule when a band of singers retreads a tune in a picture and have recording connections, they disc the melody to take advantage of the natural exordition impetus of the film's circulation. Jimmie Lunceford, however, was not left at that end of the stick. He has a melody that didn't think in WP's film of same name, 'Blues in the Night,' which he had been playing in his film of same name, to record it for Decca. 'After other bands made it, he got his hands lined up to record it for Decca, Lunceford apparently awoke to its possibilities and recorded it also. Despite this, Lunceford's interpretation became a Decca best-seller first week of its release.

When Dean Hudson orchestra came north in 1937, first engagement was for Roy Gill at Boston's Normandie. When he'll look over Totem Pole, at Auburndale, Mass., Hudson was selected to start off season, and last week (23-24) he made one of his last appearances with his band at Totem Pole before leaving for the Army, in which he holds a lieutenant's commission.

Will Bradley, after his coming split with Ray McKinley, co-leader of the current Bradley band, will head for New York (about Feb. 18) to record. McKinley also proceeds with plans for an outfit of his own. William Morris agency will handle both. Irvin Tomkins, recently with Bob Ayres, and before that with George Damerval, Van Alexander and Joe Haymes, has assumed road manager post with Bradley and will remain with newer combo.

Coin machine operators frequently confuse song titles on records which desire, often coming up with variations that prove amusing to distributors who serve them. One operator walked into a New York distributor last week and, wanting Harry James' 'The Devil Sat Down and Cried,' called 'gimmie that new James side, ya know that—that Devil Couldn't Take It.'

While playing Totem Pole, Auburndale, Mass., Sammy Kaye turned down a local sustaining broadcast on WAAB-Colonial net when strict station rating couldn't permit him to announce. Columbia has held up the record as he was allowed to carry on two hours later via same station picking up for Mutual net.

Due to the press of keeping up with outstanding orders Columbia Records again skips its usual weekly release of new stuff this Friday (28). It's third time in six months that Columbia has held up new releases. Decca Records has done it several times also. So far Victor has not shipped any.

NICK CAMPBELL — SOLLY LOFT — AL PORGIE announce the formation of a new corporation CAMPBELL, LOFT & PORGIE, Inc. with offices at 1615 Broadway, New York

Our Number One Song

"AS WE WALK INTO THE SUNSET"

Recorded by the following artists — LANNY ROSS (victor) — DINAH SHORE (bluebird) — JAN SAVITT (victor) — SONNY DUNHAM (bluebird) — LES BROOKS (okoh) — ORRIN TUCKER (columbia) — JOHNNY LONG (decca)

In preparation—'ON ECHO HILL'

AL FREDMAN, Chicago Rep. — RED KELLEY, California Rep.

Disk Reviews

Erskine Hawkins: 'Blue Lovers,' 'I Truly—Blue Sea' (11419). It isn't a colored band cast as commercially as first side. Hawkins' muted trumpet takes strong character melody through initial choruses in easy jump tempo, then mixed quartet picks up and continues melody through big candidate. It sells easily. Reverse, straight instrumental, is for live bop, a well done pop piece studied with various solos.

Benny Goodman: 'Clarinet a la King—How Long This Been Going On?' (Columbia 4944). First what title implies, an exhibition of rhythmic clarinet work by the top man of 'em that's a clinic for counters and some boxes. There's not much to accompany except concrete-like rhythm, though full band is there. Reverse, sung slowly by Peggy Lee, isn't much of a melody (pop eye, though it's done nicely enough).

Artie Shaw: 'Someone's Rocking Dreamboat—Don't Want Walk' (Columbia 2746). Shaw, a vocal leader who doesn't believe a vocalist isn't important as musical excitement, chooses a vocal soloist to Paula Kelly trip Artie Shaw heading into the drain on each side. He selected two vocalists who click tunes, wrapped 'em in next

(Continued on page 47)

following tabulation of popular music performances embraces all other outlets—NBC, CBS and Mutual—as represented by WEAF—WJZ, WABC and WOR, N. Y. Compendium here-with covers week beginning Monday-through Sunday (Jan. 19-25), from 5 p.m. to 1 a.m. and is based on data provided by Accurate Reporting Service, regular checking source for the music publishing industry.

| TITLE   | PUBLISHER   | TOTAL |
|---|-------------|-------|
| White Cliffs of Dover                         | Shapiro     | 35    |
| Sometimes                                     | Decca       | 29    |
| Humpty Dumpty Heart—'Playmates'               | Southern    | 29    |
| 'Poppocelest'                                 | BMI         | 27    |
| Blue in the Face                              | Decca       | 27    |
| Blues in the Night—'Blues in the Night'       | Remick      | 27    |
| Everything I Love—'I Let's Face It'           | Chappell    | 22    |
| Elmer's Tune                                  | Witmark     | 22    |
| How About You?                                | Felst       | 21    |
| We're in the Castle—'Mr. Bug Goes to Town'    | Famous      | 21    |
| Mandy   | BVC         | 20    |
| Don't Want Walk Without You—'Sweater Girl'    | Paramount   | 19    |
| Deep In Heart of Texas                        | Melodylane  | 18    |
| I Know Why—'Sun Valley Serenade'              | Felst       | 18    |
| 'This Is No Laughing Matter'                  | Block       | 15    |
| Day Dreaming                                  | T. B. Harms | 14    |
| We Did It Before—'Banjo Eyes'                 | Witmark     | 14    |
| Anniversary Waltz                             | Mayfair     | 13    |
| We Love of Mine                               | Embassy     | 13    |
| 'Angeline'                                    | Chappell    | 12    |
| Chattanooga Choo Choo—'Sun Valley Serenade'   | Felst       | 12    |
| Got It Bad                                    | Robbins     | 12    |
| Someone Else Is Taking My Place               | Shapiro     | 12    |
| The Autumn                                    | Witmark     | 12    |
| All Through the Night—'All Through the Night' | Witmark     | 11    |
| You Made Me Love You                          | Brookway    | 11    |
| Embraceable You                               | Harms       | 10    |
| I Think of You                                | Embassy     | 10    |
| Jealous                                       | Mills       | 10    |
| Shrine of St. Cecilia                         | Braun       | 10    |
| Who Calls?                                    | Harms       | 10    |

\* Indicates BMI licensing; others are via ASCAP.

† Pluniscut.

‡ Legitimate.

Music Notes

Bernie Pollock and Hal Fine have quit the professional staff of Mills Music, Inc., to join the New York staff of Greene & Reiser. Eddie Melinger makes the latest addition to the latter firm's Hollywood office.

Stewart Seymour, formerly with Joe Glaser, is doing contract work for Radnotians, Inc., a subld of Broadcast Music, Inc.

Tommy Valando has been promoted to professional manager of Santy-Joy-Select. He has been with the firm since its inception.

Johnny Burke and Jimmy Van Heusen writing songs for Road to Morocco' at Paramount.

Leo Robin and Ralph Rainger offering titles for 'Strictly Dynamite' at Decca-Fox.

Bernard Herrman directing the score for 'Magnificent Ambersons' at RKO.

Jaese Sneli has been named manager of the Chicago office for Paramount music. He was recently in charge of the Chicago office for Melody Lane music.

Remick's 'Captains of the Clouds,' a new song, has been designated the official song of the Royal Canadian Air Force.

David Butolph doing the score for 'This Gun for Hire' at Paramount.

David Sneli turned in the score for 'Tartan Against the World' at Metro.

Victor Young writing and directing music for 'Out of the Frying Pan and Into a Letter, Darling' at Paramount.

Scott Bradley conducting the score on the Metro cartoon, 'The Hungry Wolf.'

Herbert Stothart directing recordings for 'I Married an Angel' at Metro.

Miller at N.Y. Ball Glenn Miller's band will play the New York President's Ball at the Waldorf-Astoria hotel, New York, Friday (18). He'll be departing on the Paramount theatre, N. Y., where he opens today (Wed.). Martin Block, record pioneer from WNEW, N. Y., is at m.c. broadcasts by Miller and other names on all networks and WNEW. Dinah Shore, singer, has been added to the Washington, D. C., Saturday hop, for which Johnny Long's band is booked.

10 Best Sellers on Coin-Machines

(Records below are grabbing most 'nickels' this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one record or vocalist under the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the list and respective publisher.)

|                               |                |          |
|-------------------------------|----------------|----------|
| 1. White Cliffs of Dover (4)  | Sammy Keyes    | Victor   |
| 2. Remember Pearl Harbor (3)  | Victor Dorsey  | Decca    |
| 3. Blues in the Night (3)     | Sammy Kaye     | Victor   |
| 4. Elmer's Tune (13)          | Woody Herman   | Decca    |
| 5. Chattanooga Choo-Choo (14) | Glenn Miller   | Bluebird |
| 6. Shrine St. Cecilia (6)     | Andrew Sisters | Decca    |
| 7. Shepherd Serenade (11)     | Glenn Miller   | Bluebird |
| 8. This Love of Mine (15)     | Vaughn Monroe  | Bluebird |
| 9. 'Tis Autumn (5)            | Andrew Sisters | Decca    |
| 10. You Made Me Love You (16) | Johnny Long    | Decca    |
|                               | Tommy Dorsey   | Victor   |
|                               | Tommy Tucker   | Okoh     |
|                               | Woody Herman   | Decca    |
|                               | Harry James    | Decca    |
|                               | Harry James    | Columbia |

DISKS GAINING FAVOR (These records are direct below the first in popularity, but growing in demand on the coin machines.)

|                                       |                |          |
|---------------------------------------|----------------|----------|
| 1. Said No (Paramount)                | Alvino Rey     | Bluebird |
| 2. Rove O'Day (Tobias)                | Jimm, Dorsey   | Decca    |
| 3. Everything I Love (Chappell)       | Kate Smith     | Columbia |
| 4. This Is No Laughing Matter (Block) | Woody Herman   | Decca    |
| 5. This Time Dream's On Me (Remick)   | Glenn Miller   | Bluebird |
| 6. Madeline (Santly)                  | Charlie Spivak | Okoh     |
| 7. Got It Bad (Robbins)               | Sammy Kaye     | Victor   |
| 8. Anniversary Waltz (Mayfair)        | Les Brown      | Decca    |
|                                       | Glenn Miller   | Bluebird |
|                                       | Bob Chester    | Bluebird |
|                                       | Sammy Kaye     | Victor   |
|                                       | Les Brown      | Decca    |
|                                       | Jimm, Dorsey   | Decca    |
|                                       | Bing Crosby    | Bluebird |
|                                       | Harry Martin   | Bluebird |
|                                       | Harry James    | Columbia |
|                                       | Vaughn Monroe  | Bluebird |

In 1941 we gave you 'INTERMEZZO' now we give you

DARLING, I LOVE YOU

from Tschaiowsky concerto, part 2

LOVE'S RHAPSODY

a dream melody

DID YOU DID IT

(or did you didn't did it)

all arranged by KENDALL BURGESS

EDWARD SCHUBERT & CO., INC.

11 EAST 22ND STREET, NEW YORK

### BMI Advance of \$18,000 to New Firm

#### Guarantees to Forward Backing for 1942 to Campbell, Loft & Porgie, Inc.

Broadcast Music, Inc. the last week can in indirect fashion the finances of the merged firm of Campbell, Loft & Porgie, Inc. The radio-music combine has agreed to guarantee the latter concern operating expenses, with this money to be considered as an advance against royalties payable to the latter. The advance will serve as a sort of guarantee.

The stockholders of the new corporation consist of Solly Loft, Nick Campbell and Al Porgie. Harry Friedman, who had been Porgie's adviser in the firm of Porgie, Debin and Friedman, will be Chicago manager of the new setup, while Ed Kelly will handle the Coast office.

BMI had first talked to the executives about allocating to itself 25% of the new corporation's stock for underwriting the venture, but it is understood that this proposal after being tangled with calls from other BMI-industry rightsholders, was abandoned. "I know why they also weren't offered a similar proposition."

### VICTOR PAYS PUBS 160 GS FOR QUARTER

RCA Victor's royalty distribution for the quarter ending Dec. 1, 1941, represents a record high. It is reported for a like period in the company's operations for the past 15 years.

On the basis of the money that went to ASCAP-affiliated publishers it is figured that the company's outlay in royalties on pop standards and tunes for that particular 1941 quarter was somewhere around the \$160,000 mark.

### MORE MUSIC RACKS IN USE

Expansion of music racks distribution by the International Circulation Co. has now reached the point where the initial order for a current pop song is 17,000 copies. This represents an increase of 2,000 copies per tune from the first of the year. Another evidence of the growing success of the company's venture in music racks is the consistent increase in the percentage of net sales for sheet music placed in them.

There are about 5,500 of these racks now in circulation. The locations being and new ones are being placed in areas that are without regular music store service.

Bobby Dolan writing and directing the score on "Mr. and Mrs. Cugat" at Paramount.

Expressing the Sentiment of Every American Heart

## LET'S SAY A PRAYER

(for somebody's boy)  
HERE ARE THE LYRICS OF THIS BEAUTIFUL SONG . . .

LET'S SAY A PRAYER for somebody's boy  
Who is fighting for us  
Let's wish the best for somebody's lad  
Who is sailing across the sea  
The good Lord will hear every word that you say  
So please just a moment some time in your day  
And let's SAY A PRAYER for somebody's boy  
And one for the U.S.A.

Send for Material on This New Hit  
I was the most popular song of NEW YEAR'S and "ROCKY MOUNTAIN" in EARLY WINTER. Thanks to Irving Berlin, Inc. and Victor Records for making it possible for me to do this.

RAY STAN MUSIC CO. GEORGE J. REARDON  
158 Tremont St., Boston, Mass. Professional Manager

### ASCAP Nominations

ASCAP board of directors holds a special meeting tomorrow (Thursday) to appoint writer and publisher nominating committee for the directors' elections, which come on in March. Under the by-laws these new directors must be chosen in order to be installed in 1942. There will be three publisher and four writer posts open on the board.

### ART SCHWARTZ SUES FOR BACK ASCAP FEES

Arthur Schwartz, production writer, has filed suit in the N. Y. supreme court against the American Society of Composers, Authors and Publishers for back payment of royalties. The ASCAP board of directors last October overruled the decisions of the writers' classification committee and granted Schwartz a appeal for back payment of royalties. Schwartz claims that the Society was derelict in granting him his proper rating over a period of two years and he is suing for the difference between what he collected and what he had been put in Class AA in October, 1939, when he originally applied for the promotion.

Before Schwartz filed his suit, the law firm of Stimson, Roberts & Putnam wrote the Society that its client (Schwartz) felt that he was entitled to compensation for the two-year interval because the responsible groups within ASCAP had failed to act with dispatch on his application for a raise in classification. The ASCAP board discussed this letter and came to the conclusion that it was barred by the Society's bylaws from recognizing Schwartz's claim. The by-law in question stipulates that an advance in rating may not be made retroactively.

The complaint, which names all the ASCAP authors and composers, and charges that the latter wilfully and maliciously withheld his proper rating of royalty distribution. This is the first time in some years that the Society has been sued by a writer under such an issue.

### Streamlined Kazoo Goes To Market Under Care of Exploiter Hal Horne

Hal Horne Organization, which always promotes the Sing-a-Tina, installed a professional department performers with name bands in how Monday (28) to train groups of performers with name bands in how to play the instrument—first of its kind—Kazoo. New department directed by George Fragon, author of "The Fragon" and other tunes, will also organize acts to make their appearances playing the instrument.

Horne states he has sold 2,400,000 Sing-a-Tina since last fall. They are distributed by the Fragonworth chain. Gadgets are being turned out for Horne at the rate of 45,000 per day and "We'll go into operation this week with production to 70,000 daily. Horne office, mainly a publicity and promotional outfit, is in the process of staging successful campaigns in individual cities throughout the country."

### Sheet Sales Good

Sheet music orders opened strong Monday (28) with the jobbing trade, following an unusual heavy week which saw two outright war songs, "Remember Pearl Harbor" (C. Decca) and "We'll Do It" (Columbia) and "We Can Do It Again," establishing themselves among the top best sellers. "White Cliffs of Dover" (Shapiro-Bernstein) enjoyed a turnover of 29,000 copies on the week, bringing the total sale of the book to 240,000 copies.

"Pearl Harbor" last week did 18,000 copies, while "We Did It" accounted for a sale of 17,000 copies. The latter tune has gone about 60,000 copies in four weeks of plugging.

### First Filing in Nebraska Upsets Those Who Framed Anti-ASCAP Legislation

#### THESAURUS' POSITION Expected to Resume With ASCAP But No Move So Far

The NBC Recording Division has evinced some interest in resuming the availability of ASCAP music for its Thesaurus library but so far it has not made an overt move to sign a basic agreement for such mechanical rights with Harry Fox, agent and trustee.

Fox last week received a call from NBC which sought information on the contracts which the World Broadcasting System and Associated Music Publishers, Inc., had signed for their respective recorded program libraries.

#### R. W. Rome to Chicago

Boston, Jan. 27. R. W. Rome, New England manager for American Society of Composers, Authors and Publishers, has been transferred to head the Chicago office and set up the Midwest division.

Samuel Burkett, who was Rome's assistant since November, steps on.

Lincoln, Neb., Jan. 27. First of the long string of music copyright holders expected to join the secretary of state's office here in the Nebraska capitol with filings to comply with the anti-ASCAP law, was Charles Tobias, of Tobias & Lewis, publisher-writer of "Rose O'Day." Indicative of the lack of knowledge of what the anti-ASCAP law, supreme court countenanced, will mean to the state in a multitude of music for all users, was the dither thrown here about the filing.

State house newsmen went from Tax Commissioner Brady, the man who framed the original bill in 1937, when he was a senator, to the secretary of state's office, in the attorney general's office. None of them would give much clarification and the initial reporting was very inconclusive, because nobody wanted to step off.

Journal's interpretive piece, clearest of all the yarns, was quarreled with by some of the state house group because it gave ASCAP a break. State house did say Tobias was short on two counts in his filing, and prepared a letter which would give more clarification. Now on showing what steps will have (Continued on page 85)



### Why Gamble?

Over a period of five years, statistics prove Robbins' Music Corporation has published the largest percentage of hits. Top radio artists know that requests for Robbins' songs give their engagements "longer playing life." Win with a winner! Eliminate waste and guesswork by selecting Robbins' hits for your programs.

### SOMEBODY NOBODY LOVES

Words and Music by Sy Miller

The hit that was born overnight

### IF I COULD ONLY PLAY A CONCERTINA

A novelty one-step in the tempo of "Ferry-Boat Serenade"  
Lyric by Al Stillman Music by Joe Burke

The best written song in years

### I GOT IT BAD And That Ain't Good

Lyric by Paul Webster Music by Duke Ellington

The most played song on radio

### ELMER'S TUNE

By Elmer Albrecht, Sammy Gallop, Dick Jurgens

### THE SURPRISE HIT OF THE SEASON! WE'RE HAVING A BABY (My Baby And Me)

Lyric by Harold Adamson Music by Vernon Duke  
from Eddie Cantor's musical smash, "Banjo Eyes"

ABE ULMAN, Gen. Mgr. ROBINS MUSIC CORPORATION  
MURRAY BAKER, Prod. Mgr. 739 Seventh Ave. • New York







# VAUDE VETS TO TOUR N. Y. RKO THEATRES

Charles B. McDonald, divisional theatre manager for RKO in the Greater New York area, has assembled a unit of vaudeville veterans which will be routed into most of the circuit's N. Y. theatres on one and two-day engagements.

It will be headed by "F. F. Kehf's Oldtime Vaudeville Revue," and will include Marty Lynch, Dorothy Peitel, Tom Barrett, Lona Kent, Jeanette Dupree, Bill Browning, Al Bracken, Harold Kennedy, Emma Francis, Harry Klein and Lee Barth, last mentioned as m.c. Billy Jackson is producing the unit for McDonald.

Show opens at Keith's, 150 W. 42nd St., Feb. 5; the Coliseum, Manhattan, Feb. 12; Aides, Jamaica, Feb. 20, and other houses to be subsequently set.

# CIRCUS 'RANGER' CAN'T USE NAME, COURT SAYS

Charlotte, N. C., Jan. 27. The U. S. circuit court of appeals reversed a decision of the district court at Greenville, S. C., involving the right of Lee Powell, former film actor, to use the title of "The Lone Ranger" for theatrical performances.

The appeal was brought by Lone Ranger, Inc., Michigan corporation, against O. C. Cox, doing business as Wallace Bros. Circus, and Lee Powell.

The court held that Powell, who was said to have once appeared in pictures as the Lone Ranger, did not have a right to prevent himself as "The Lone Ranger," riding a horse named "Silver" and using the exclamation "Hi Yo, Silver."

# Jules Stein Due In Miami on Cafe O.O.

Miami, Jan. 27. Jules Stein (Music Corp. of America) arrives here Monday (2) to survey the niterly situation, and other agents are being lined up to survey the niterly story last week on how sixty odd local talent bookings are being neglected.

Taking it for granted that business at this resort was shot, New York and Chicago agencies had been making little effort to spot attractions locally. Report of widespread failure for talent sales, which Irving Lazar, of William Morris agency found here, is bringing other 105%ers down in a hurry.

# HELD OVER AGAIN! RADIO CITY MUSIC HALL, New York 3RD WEEK

# BOB HOPE

## Support

The Comedy Juggler

Management  
MUSIC CORP. OF AMERICA

# Burley Dancer Awarded \$2,200 in Fall Injuries

Philadelphia, Jan. 27. Helen Keeler D'Arcy, burlesque dancer, was awarded \$2,200 by a Federal Court jury last week for injuries she received while she fell through a skylight at the local Hotel Senator where she lived.

The award was made against Irving Wolf, owner of the hotel and operator of the "Roozevovs," local night spot. Miss D'Arcy's lawyer got \$100,000.

# RINGLING ACCENT ON FEMMES THIS YEAR

Ringling, Barnum & Bailey circus will be stronger on the femme end this season than ever before. Ensemble directors are John Murray Anderson, George Balanchine, Gertrude Hoffman, and Babette Gers, is specialist in webs, which will have 60 girls going aloft.

Call for girls was issued in New York last week. They may be rehearsing in Sarasota for five weeks before the show opens at Madison Square Garden, N. Y., in April.

# Nix Curfew Extension

Vancouver, B. C., Jan. 27. Opposition organized by church and temperance leaders has blocked, says newspaper, a move by employees of the Cave cabaret to urge city council to extend the closing hours of the place to 1:30 a.m., except on Sundays.

# TOLEDO CAFE FIRE

Toledo, O., Jan. 27. The Three E's local theatre was damaged for a loss of \$3,000, Jan. 19. Fire started in a wastebasket.

# Car Barns to Sports Arena

Hartford, Jan. 27. Old Connecticut Co. car barn here is being taken over and converted into indoor sports arena.

# Stars' Personals

Continued from page 42

fair to ask the public to contribute fairly by buying the "Smileage Books."

Coin for support of the shows is being used to run out shortly. Money is the problem of getting more. If a further outright grant beyond the \$40,000 is not made, \$100,000, after outfit may be asked to borrow the money from outside sources. What would be repaid when USNY makes its next drive for funds in June. Receipts from admissions during the first five weeks amounted to approximately 10% of the cost of operation, but this is expected to go up considerably as the shows get into high gear.

Reaction of Hollywood people about appearing with paid-admission entertainment has been overcome by realizing plenty of publicity is the fact that they are donating their services. As a result, many flimies have indicated their desire to accept bookings. They include Ginger Rogers, Ray Asinger, Bob Hope, Betty Grable, Carole Landis, Virginia O'Brien, Marietta Davies, Tyrone Power, Kay Francis, Betty Grable, Claudette Colbert, Jack Benny, Carol Bruce, Myrna Loy, Melvyn Douglas, Anna May Wong and Merle Oberon.

Writers Lane Up

To make appearances of the stars count for more than just a "Hi-C" group of Coast writers has been lined up to prepare sketches and other material for the players. Production committee has been set up in New York to write material for performers and provide original script for the shows of next summer and winter. Present units had to be made up and sent out so quickly there was little time for any such polishing.

One of the New York production committees is Sylvia Fine (Mrs. Danny Kaye), Edward Duryea Dowling and Max Baucus. The latter, in addition, has written an official USO-CSI song and turned over copyright to CSI. Called "Keep It" it will be used in connection with the shows and is being published commercially by Music Publishers Holding Corp. All royalties and profits go to CSI.

# TROUBLE COMES IN FOURS

Robert Castle Besset by Unfortunate Circumstances in Cleveland

Cleveland, Jan. 27. "Trouble comes not in traditional three but fours for Hubert Castle, wire-walker, who thinks that Cleveland is his jinx town.

While playing at RKO Palace during the holidays, he slipped off wire and wrenched his back, necessitating two-week layoff. Two days before he was scheduled to open at Alpine Village for a café date, some car-stoppers broke into his auto-trailer and stole all his stage equipment, valued at \$2500. Hubert frantically sent wires to a Chicago plant telling it to rush new apparatus to Cleveland, but received a reply that it would take several weeks to replace it due to war priorities. Wire-walker had to cancel his café engagement here, in addition to a book at Radio City's Music Hall.

Summing up his series of mishaps in Cleveland, he figures they cost him over \$5,000.

Minneapolis, Jan. 27. The Colonial Inn, suburban night club, is being sued for \$10,850 damages by the Rev. H. J. Soltau, vice crusader and Law Enforcement League head, who alleges he suffered serious permanent injuries when he was beaten and chased during a gambling raid on the premises.

While the deputy sheriff, who accompanied Soltau and his investigators to the establishment, was investigating gambling devices, Soltau claims he was knocked down and beaten. The attack continued, he alleges, until he was partially unconscious.

After the alleged attack, Soltau says that he was chased from the vicinity. One car followed him, he declares, compelling him to drive his car over 75 miles on a highway.

# Vice Crusader Sues Mpls. Niterly for \$10,850, Alleges Beating in Raid

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# FRISCO NITERIES HIT BY TOUGHER CURFEW

San Francisco, Jan. 27. New blow to niteries here is a ruling by the police commissioner that spots must close their doors at 2 a.m. hereafter.

A 1939 ruling, which permitted operations until 4 a.m., thus has been rescinded, although liquor sales have never been legal after 2.

New Toledo Niterly

New night club near Toledo will be opened Feb. 19.

Near the Ohio-Michigan state line, it is called the Hollywood.

# N.Y. License Dept. Collaboration With AGVA Flayed by Agent Group

## Chicago Ups Recreation Facilities for Servicemen

Chicago, Jan. 27. Amusement and Recreation Division of the Chicago Commission on National Defense continues obtaining all-out cooperation for the servicemen in Chicago. Latest exploit was the opening of swimming pools and 41 bowling alleys in Chicago which will admit service men free of charge.

Servicemen in Chicago are admitted to pass into legit theatres, picture houses at reduced prices, receive special rates in nite clubs and hotels, get free shows of the best pictures and live talent at the Service Center, free dancing and dancing instructions and many other things through the efforts of the Amusement and Recreation Division.

Division is also working on a plan whereby in the near future, new and larger quarters will be available for the servicemen. The present center, one site of the former Elks Club, has already proved too small, although it can accommodate fully 6,000 servicemen daily.

## Mpls. Has 2 Burleys, Most in 20 Years

Minneapolis, Jan. 27. Gayety, operated by company headed by David Gillman, goes from modified to all-out burlesque and eliminates films under new policy, giving Minneapolis two burlesque houses, the most in more than 20 years. There'll be continuous performances with four shows a day and prices boosted to 35c in the afternoon and 50c at night.

The Alvin, Hirsch-Katz house, has a 9pc top and two performances a day, matinee and night, with 2 a.m. seats reserved. Hirsch and Katz operated the Gayety for 15 years before they moved uptown to the Alvin, located in the heart of the theatrical district.

## 9 Donahues Now 7

Detroit, Jan. 27. The Nine Dancing Donahues are now down to seven. First to leave was Denny, assigned to the Coast Artillery in the State of Washington. Then Dick enlisted in the Air Corps. Mr. and Mrs. Emmett Donahue and the remaining five brothers and sisters will carry on.

The proposed collaboration between the New York License Department and the American Guild of Variety Artists on the regulation of talent agents received a frontal assault to be presented, Grandstein led a delegation from his Associated Agents of America before the committee. Commissioner Paul Moss. Also in the van of the protesting group was Murray Lane, of the American Guild of Variety Artists and who was once on the payroll of the defunct American Federation of Actors.

Commissioner Moss, who also invited Jonas T. Silverstone, AGVA's president, to be present, granted the delegation a hearing and the first one was held on Jan. 27. The blast was strictly against AGVA and, after Silverstone pointed out that Lane was not an agent and thus had no reason to participate in what was strictly an agency matter, Moss charged down on Lane's outburst.

That cued Goldstein to take the floor and he lambasted the deal between Commissioner Moss and AGVA as an effort by the performers' union to "use the License Department" to force agents to accept franchising by AGVA. He said he didn't want a city department or official should be a part of such "unionizing."

One of the group present at the hearing said Goldstein's charges appeared to "impudently awaken" Moss to the complexity of the AGVA License Department "deal." When Moss started to defend Silverstone is said to have argued that there was no unionizing intent in the deal, but an effort by AGVA to help the License Department live up to regulations in granting employment agency licenses.

City licensing rules call for the Commissioner to hold a hearing on the fitness of applicants. In the deal with AGVA, Commissioner Moss agreed to notify AGVA whenever an agent applied for a license. This would permit AGVA, if it had any objection against the agent, to present it at a hearing. In turn, AGVA agreed not to franchise any agent unless he was first city licensed.

Silverstone pointed out to Moss that the deal could not possibly be termed as "unionizing" inasmuch as those agents already licensed were not affected. He also brought out that Goldstein's group did not appear with clean hands, as four agents in the delegation were not licensed. This surprised Moss, but he nevertheless insisted that AGVA and Goldstein's group talk things over and attempt to reach a settlement.

Associated Agents of America, despite its title, is strictly a N. Y. group of small club and niterly talent salesmen.

# Cafes' Newest Personality Attraction

# ELAINE BARRIE BARRYAORE

Opening February 2  
TIC TOC CLUB, Montreal

2 Weeks—Beginning Feb. 18  
CLUB BALL, Philadelphia

EXCLUSIVE DIRECTION  
PAUL SMALL MANAGEMENT CORP.  
Ambassador Hotel, N. Y.



MET, BOSTON

Pat O'Brien, Harry James, Orch. Jimmy Sherry, Helen Forrest, Roy Trent, Virginia Austin, Sullivan's Travels (Fw).

Both Pat O'Brien and Harry James' band are new for Boston... O'Brien gets a good hand for his dramatic... Harry James brings in a top quartet...

Harry James brings in a top quartet... O'Brien gets a good hand for his dramatic... Harry James brings in a top quartet...

Harry James brings in a top quartet... O'Brien gets a good hand for his dramatic... Harry James brings in a top quartet...

Harry James brings in a top quartet... O'Brien gets a good hand for his dramatic... Harry James brings in a top quartet...

EMBASSY, N. Y. (NEWSREELS)

This is a sad commentary, either on quality of news coverage or same... Newsreels... Embassy, N. Y. (Newsreels)

This is a sad commentary, either on quality of news coverage or same... Newsreels... Embassy, N. Y. (Newsreels)

This is a sad commentary, either on quality of news coverage or same... Newsreels... Embassy, N. Y. (Newsreels)

This is a sad commentary, either on quality of news coverage or same... Newsreels... Embassy, N. Y. (Newsreels)

what purports to be a typical 'Truth or Consequences' radio broadcast... Keith's Boston

Keith's Boston... Keith's Boston... Keith's Boston... Keith's Boston

SHUBERT, NEW HAVEN

Claude Thornhill Orch. (7) with... Shubert, New Haven

STRAND, BROOKLYN

Mertha Rapp, Berry Broz (3), Frankie Masters Orch. (18) with... Strand, Brooklyn

Mertha Rapp, Berry Broz (3), Frankie Masters Orch. (18) with... Strand, Brooklyn

Mertha Rapp, Berry Broz (3), Frankie Masters Orch. (18) with... Strand, Brooklyn

Mertha Rapp, Berry Broz (3), Frankie Masters Orch. (18) with... Strand, Brooklyn

COLONIAL, DAYTON

Lawrel & Laurel, Chester Fredricks Orch., Judy Strain (5), West (5), Long (5), Lord (5) (Col).

Lawrel & Laurel, Chester Fredricks Orch., Judy Strain (5), West (5), Long (5), Lord (5) (Col)

Lawrel & Laurel, Chester Fredricks Orch., Judy Strain (5), West (5), Long (5), Lord (5) (Col)

TOWER, K. C.

Ed Weems, Perry Combs, Margery Dale, Mardoni & Louise, Monchaleys (3), (Tower)

Ed Weems, Perry Combs, Margery Dale, Mardoni & Louise, Monchaleys (3), (Tower)

'Ding Dong Daddy' and 'Darktown Strutters Ball'... Disc Reviews

'Ding Dong Daddy' and 'Darktown Strutters Ball'... Disc Reviews

'Ding Dong Daddy' and 'Darktown Strutters Ball'... Disc Reviews

'Ding Dong Daddy' and 'Darktown Strutters Ball'... Disc Reviews

'Ding Dong Daddy' and 'Darktown Strutters Ball'... Disc Reviews

'Ding Dong Daddy' and 'Darktown Strutters Ball'... Disc Reviews

'Ding Dong Daddy' and 'Darktown Strutters Ball'... Disc Reviews

'Ding Dong Daddy' and 'Darktown Strutters Ball'... Disc Reviews

'Ding Dong Daddy' and 'Darktown Strutters Ball'... Disc Reviews

'Ding Dong Daddy' and 'Darktown Strutters Ball'... Disc Reviews

HOUSE REVIEWS

Unit Reviews

DUDE RANCH FOLLIES

(Broadway, Charlotte, N. C.)

Gerard & Gordon, Helen Forrest, Chief Little Bear & Robert, Fenwick & Chief, Prince Tahera, Rencho... Dude Ranch Follies

Gerard & Gordon, Helen Forrest, Chief Little Bear & Robert, Fenwick & Chief, Prince Tahera, Rencho... Dude Ranch Follies

Gerard & Gordon, Helen Forrest, Chief Little Bear & Robert, Fenwick & Chief, Prince Tahera, Rencho... Dude Ranch Follies

Gerard & Gordon, Helen Forrest, Chief Little Bear & Robert, Fenwick & Chief, Prince Tahera, Rencho... Dude Ranch Follies

YOUTH AND BEAUTY REVUE

(Broadway, Charlotte, N. C.)

Retter & O'Day, Al. Semuels, Healy & Mack, Propper & Wolf, Jean Andrews, Harry Waiman Orch. (5); The Perfect Show (20th).

Retter & O'Day, Al. Semuels, Healy & Mack, Propper & Wolf, Jean Andrews, Harry Waiman Orch. (5); The Perfect Show (20th)

Retter & O'Day, Al. Semuels, Healy & Mack, Propper & Wolf, Jean Andrews, Harry Waiman Orch. (5); The Perfect Show (20th)

Retter & O'Day, Al. Semuels, Healy & Mack, Propper & Wolf, Jean Andrews, Harry Waiman Orch. (5); The Perfect Show (20th)

Newsreel theatre's coverage on

Newsreel theatre's coverage on

Newsreel theatre's coverage on

Newsreel theatre's coverage on





Plays on Broadway

PORGY AND BESS

CAFE CROWN

(REVIEW)

National melodies in three acts, by L. B. Lewis. Lyrics by Cory Budwin. Music by...

Comedy in three acts, by Samson Raphaelson. Lyrics by Cory Budwin. Music by...

Ruehle has a strictly localized dialect play made good on Broadway. With this comedy counterpart of...

By evaluating it as an entertainment, first consideration must be given to the production...

Jaffe, in possibly his best role and most convincing, is the red-headed...

Excitement in performance is also accounted for by the reappearance of the leads and most of the others of the original cast...

Most of these 22 players in a straight and rousing performance...

Comedy in three acts by Samson Raphaelson. Lyrics by Cory Budwin. Music by...

By Samson Raphaelson was trying to put across any particular idea...

a moderate run, but is unlikely to be the outstanding Broadway success...

The play is understood to be a reworking of "If in My Opinion," which Raphaelson tried out two years ago at the Bedford-Claremont...

A drawing room triangle, "Jassy" depicts a distinguished middle-aged wife and a super-good playwright...

Author of "Accent on Youth" and "The Green Pastures," Nathan is inclined to identify the lead as a concentration camp inmate...

Ellen Hall gives a competent portrayal of a secretary who is a most Greenleaf and William Miles...

LOVE OF THE VALLEY

Melodrama in three acts presented at the Lyric Theatre. Lyrics by...

Some surprising plays turn up on Broadway, but when a name author...

Inside Stuff—Legit

There has been little mention of 'one big union' among actors recently and the idea appears to have slipped permanently...

When the one-union idea cropped up there were many squawks in Equity...

Charles G. Stewart, who was general manager for Rowland Stebbins during the long run of "The Green Pastures" at the Mansfield N. Y. has the same post for "Porgy and Bess"...

They'll hook the mortgage around the Oscar Serlin office to lay odds that a Pittsburgh report mentioning the number one 'Life with Father'...

When Equity's council reversed itself last week and issued a legit casting permit to Myron Selznick, it took a bit of convincing...

There were around 30 letters from Equity members' now on the Coast favoring the Selznick plan...

At the request of Annabella Hershey, 20th-Fox has called off its ex-employees assigned to see that the revived over-all press coverage in cities where CBI company of "Billie Spirit" was revived...

Morris Carowyn in "Crown Case," which opened at the Cort, N. Y. last Friday (28), left the cast of "My Sister Ellen" Baltimore...

Little theatres throughout the country show a preference for five plays out of which only one or two are being read to the public...

One of the most unusual tripling up of jobs has Frank Mayer, secretary to the Lyric Theatre, who is also a writer and a publicist...

livable, as are a couple of detectives who are being made out of the other characters are not.

Six nondescript have been recommended for the reason of son of suicide, illness, starvation, excessive drinking...

E. D. Dowling to Coast For New Musical Cast

Eddie Duryea Dowling, stage "Hollywoodian" as the current "Gone with the Wind"...

(Continued on page 52).

# Chicago Very Breezy; Hattie Opens Big at 21G, Corn Plenty Green 14G

Chicago, Jan. 27.—"Panama Hattie" opened at the Eringer last week and drew excellent notices, proceeds of the first two nights being used for the benefit of the Red Cross. The show will make its three long runs in a row for R. G. White. "The Star Spangled Banner" won't touch the great 14-week mark of the Panama Purchase.

On the same night "Corn Is Green" opened at the Harris and drew over notices, and with strong American society publicity support is expected to start it off, this looks like another big success coin here.

"Pat Foley" built up its second week at the Grand Opera House and indicates ability to stick around for several weeks. On Sunday (25) it reported from the Coast. "They Can't Get You Down," hoping to hit the same audiences which made "Meet the People" a smashing success, is the long-run winner in the same house.

"Classified" (19th week) (1,000; \$2,700). Still getting fine notices. Will have a long run. "The Army" Grand (2d week) (1,300; \$3,300). Outlook bright, taking \$11,000.

"The Corn is Green" Harris (1st week) (1,400; \$3,300). Started out strong and will be a long job following heavy initial session at \$11,000.

"The Corn is Green" Harris (1st week) (1,900; \$2,225). Harris (1st week) (1,900; \$2,225). Harris (1st week) (1,900; \$2,225). Harris (1st week) (1,900; \$2,225).

## CANDLE BRIGHT \$20,400, PHILLY

Philadelphia, Jan. 27.—There were no complaints last week with one of the three houses dark. The pair clicked well. "Estimates for Last Week" (1,600; \$3,425). Still traveling at capacity at \$22,500, stays through Feb. 1.

"Candle in the Wind" Locust (2d week) (1,600; \$3,425). Still traveling at capacity at \$22,500, stays through Feb. 1.

## CORNELL-BURKE \$18,500 IN FRISCO

San Francisco, Jan. 27.—With the world's keenest interest in the new Cornell's "Rose Burke" at the Curran and My Sam's at the Grand Opera House, "Burke" opened so heavy that theatre telegraph passholders asked them to come the next night so their seats might be sold, poor word of mouth has hurt success.

Cornell opus jumps to the Mayfair, Portland, Feb. 2-3, thence to the Lincoln, Seattle, Feb. 4-5, and to Minneapolis, Feb. 5-7. St. Paul comes on, Feb. 10-11, and Milwaukee, Feb. 11-14 and the East. The risk of a long run is high.

"Estimates for Last Week" "Rose Burke" Curran, (1,600; \$3,300) (1st wk). "Clerks" Grand (1,275; \$2,75) (1st wk). "Facking 'em In" (1st week) \$12,000.

## 'Student Prince' OK \$14,000 in Detroit

Detroit, Jan. 27.—Holding up strongly in its second week, "Student Prince" is the new hit product, Barbara Seely, starred, and "The Prince and the Pauper" at \$14,000 at the Cass in nine performances at a \$275 top. The new house approximate \$200 for the two weeks.

This week saw a strong back in operation here with the Cass having the "Purple Purchase" (1st week) (1,200) for two weeks and the "Purple Purchase" (1st week) (1,200) for two weeks and the "Purple Purchase" (1st week) (1,200) for two weeks.

## 'Blitz' Ritzy \$5,000

Toronto, Jan. 27.—"Blitz" all-stories musical revue, chalked up \$5,000 at the Royal Alexandra and preliminary to the grand opening proceeds are going toward the relief of the families of Canadian soldiers in Hongkong and to bomb victims in Britain.

## AFM-Theatre Fend Can't Nix Playing Of Anthem in M'w'kee

Milwaukee, Jan. 27.—Feuding between the Davidson theatre (UPO) manager and the American Musicians' association, Local 8, American Federation of Musicians, took a new turn this past week when Sol Shapiro and his string sextet were forced to play "The Star Spangled Banner" in the theatre's cellar in order to get a hearing.

Compelled by the union to employ an orchestra at \$285 a week, although the band is not permitted to go into the pit or play a full hour during the presentation of dramatic shows, the theatre suffered a temporary defeat during the engagement of "Arsenic and Old Lace" when Volmer DeLahart, head of the musicians' organization, threatened non-compliance with a union ruling that the national anthem be played at the start of each performance.

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## HOUSE-GARR-'HELL' WHAM 36G IN BALTO

Baltimore, Md., Jan. 27.—"Hellzapoppin'" was terrific at the new show, bringing out approximately \$5,000 for the first week. Billy House-Eddie Gray version came out at \$3,000 for the second week, with only eight shows originally scheduled.

First day of seat sale brought \$11,000 over the window, with \$13,000 for the entire week. The show is packed with the complete clean for the week, with the decision to do two extra shows (25) bringing in a very good media response. A \$2,750 transfer and \$4,000 on the night were the main closing figures.

Business more than held its own in most instances, with declines conceded for some N. Y. shows which were the costliest and best draw. Reference of opinion expressed over the week, however, was that "Porgy and Bess" looks like a real ticket. One new play, "All in Favor," was a weak and stopgap affair.

Estimates for Last Week: "Kest" C. (Comedy); D. (Drama); CD. (Comedy-Drama); R. (Revue); M. (Musical); O. (Opera); P. (Play); S. (Society); T. (Tragedy); W. (Western); X. (Xmas); Y. (Yuletide); Z. (Zany).

"All in Favor" Miller (C-340; \$3,300). First-nighters didn't think much of this comedy and after lamping the notices the management thought the show was a flop. It closed after seven times. "Heart of City" next show.

"Angel Street" Golden (7th week) (D-795; \$3,300). Claimed capacity through last week. "The Show" is a money show, although limited size of house prevents big draws, and was quoted around \$15,000; not over \$13,000.

"Arsenic and Old Lace" Fulton (54th week) (CD-120; \$3,300). One of the standouts that moved upward and was quoted around \$15,000; not over \$13,000.

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## 'Porgy, Indicating \$25,000, Looks Like N.Y.'s Newest Hit; 'Rivals' Fair 14G, 'Angel' Hefty \$13,000

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draw that has been averaging around \$8,500 recently. "Sons of Fun" Winter Garden (8th week) (D-120; \$2,400). No musical in years has drawn such high money. "The Show" (1st week) (D-120; \$2,400) pace; over \$40,000 claimed.

"Watch on the Rhine" Martin Beck (4th week) (D-120; \$2,400). "The Show" (1st week) (D-120; \$2,400) pace; over \$40,000 claimed.

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## 'FILED' TOPS HUB, \$11,500

Boston, Jan. 27.—"My Sister Ellen" was the best hit in town last week, so the management set four more stanzas to make an eight-week run. "Ann Corio" starting in "White Cargo" did quite in a single week and came off with very encouraging notices. "Kathie Paxton" in "The Girl" also was pleasing attention from the press, but the Hub play was not so good as the Boston. "Purple Purchase" slated in the Hub is bare.

"Estimates for Last Week" "My Sister Ellen" Wilbur (4th week) (1,227; \$2,75). In for a good week. "The Purple Purchase" (1st week) (1,200; \$2,75). In for a good week. "The Purple Purchase" (1st week) (1,200; \$2,75). In for a good week.

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THE MAN WHO CAME TO DINNER WARNER BROS. MR. LOU CLAYTON





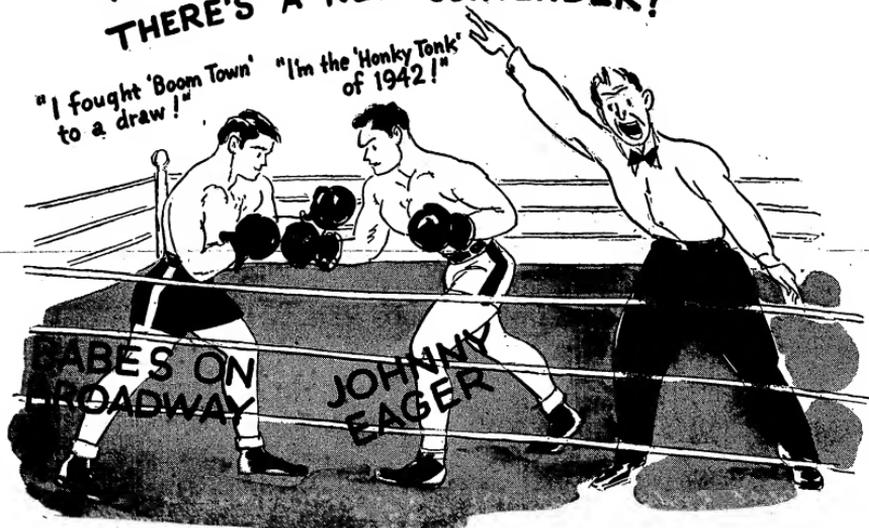




"WAIT! STOP THE CONTEST!  
THERE'S A NEW CONTENDER!"

"I fought 'Boom Town'  
to a draw!"

"I'm the 'Honky Tonk'  
of 1942!"



## JUST WHEN THE BOX-OFFICE CHAMPIONSHIP CONTEST WAS GETTING HOT!

Just when everybody thought that only a miracle could bring forth an attraction to challenge "Babes on Broadway" and "Johnny Eager" those record-breaking, extended-run sensations... the miracle happens and it's "WOMAN OF THE YEAR!"

"You ain't seen  
nothin' yet  
boys!"



"Radio City  
Music Hall  
first stop, Leo!"



"M-G-M is  
topped again  
by M-G-M!"



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